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The Order of the Holy Great Martyr and Victorious George - 250 years anniversary

250 years anniversary of the Imperial Military Order of the Holy Great Martyr and Victorious George

The Order of the Holy Great Martyr and Victorious George, the most honourable military order in Russia, was established on December 7 (Old style November 26), 1769, by Empress Catherine the Great. Its motto was "For service and courage".

The Order of St. George was distinguished by its statute among other Russian orders as a reward for personal valour in battle, and the merits for which an officer could be awarded a prize were strictly regulated by the statute:

"Neither the high breed, nor the wounds received before the enemy, give the right to be granted this order: but this is given to those who not only corrected their position in everything by oath, honour and duty, but also distinguished themselves by their special what a courageous act, or the wise, and for Our military service, gave useful advice ... This order should never be removed: for it is acquired through merit".



The Order had four degrees:

1st degree. The order's badge is a white enamel cross with widening ends and a gold border along the edges. In the middle of the cross, on the medallion, there is the image of the Moscow coat of arms. On the reverse side of the medallion there is a monogram of the saint: "SG". It was worn on a ribbon from shoulder to hip. The Star of the Order - gold, rectangular (rhomboid). It was worn on the left side of the chest. In the central medallion of the star, on the golden or yellow field the monogram of the saint "SG".

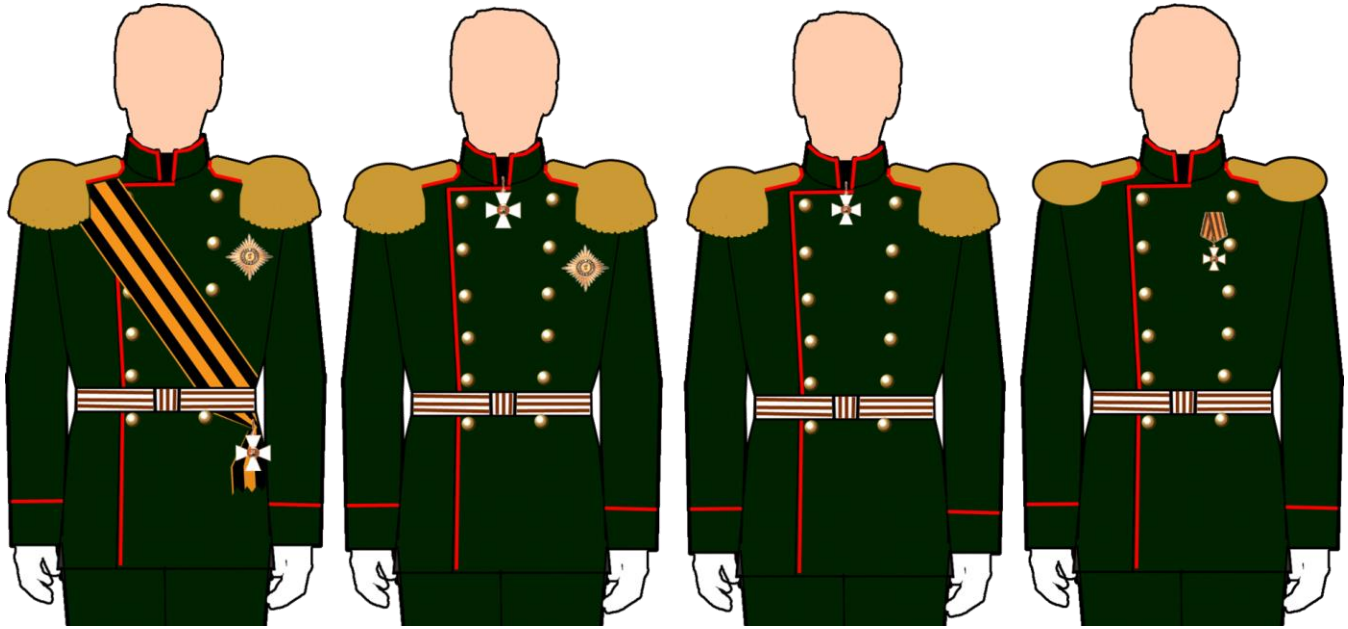
Around the medallion on a circle, on a black enamel background - the motto of the order in gold letters: "For service and courage". Until the middle of the XIX century the stars were made of leather, fabric and silver thread and were called "sewn stars".

2nd degree. The sign of the order is a cross of the same size of the 1st degree. It was worn around the neck, on a ribbon 5 cm wide.

3rd degree. The sign of the order is a cross of a smaller size than the crosses of the 1st and 2nd degrees. It was worn around the neck, on a narrow ribbon of 3.2 cm in width.

4th degree. The sign of the order is a cross of the same size as a cross of the third degree. Wore in the buttonhole of the uniform on an even narrower tape 2.2 cm wide. From 1816 to 1855, on the cross of the 4th degree, given to officers for long service (in the army for 25 years, in the navy for 18 navigational campaigns), inscriptions were placed: "25 years" or "18 campaigns" (from 1833 to 1855 added the inscription "20 campaigns" - for sailors who did not participate in the battles).





The first holder of the order was Catherine II, and then on 8 December 1769, Lt. Col. Fedor Ivanovich Fabritsian, who was immediately awarded the 3rd degree, bypassing the lowest. Fabritsian's detachment, numbering only 1,600 people, on November 5, 1769, was surrounded by a seven-thousand-strong Turkish detachment near the Danube River. Despite the apparent inequality of forces, Fabritsian boldly attacked the enemy. The Turks fled, throwing guns and losing 1,200 people killed. Fabritsian's detachment, pursuing the retreating, took the enemy city of Galati on the move. The first cavalier of the 4th degree was Prime Minister Reinhold Ludwig von Patkul in February 1770.

During the existence of the order, it was given:
1st degree - to 25 people. In 1770, Count P.A. Rumyantsev "for having gained over the enemy July 21, 1770 under the Cahul win."

The last St George Knight was Grand Duke Nikolai Nikolaevich the Elder "for the possession of November 28, 1877, the strongholds of Plevna and the capture of the army of Osman Pasha."

Out of the 25 1st degree holders only four people became full holders of the Order of St. George (awarded with all 4 degrees):

Field Marshal His Grace Prince Mikhail Illarionovich Golenishchev-Kutuzov-Smolensky;

Field Marshal Prince Mikhail Bogdanovich Barclay de Tolly;

General of Infantry Count Ivan Fedorovich Paskevich-Erivansky;

Field Marshal Count Ivan Ivanovich Dibich-Zabalkansky.

Three people were awarded the Order of St. George from 3rd to 1st degree:

Field Marshal His Grace Prince Grigory Alexandrovich Potemkin-Tauride;

Prince Generalissimo Alexander Vasilyevich Italiy, Count Suvorov-Rymniksky; and Cavalry General Count Leonty Leontyevich Bennigsen.



Among those awarded the 1st degree of the Order of St. George were several foreigners:
In 1813, the Swedish King Charles XIV Johan - former Napoleonic Marshal Jean-Baptiste Bernadotte - was awarded the Order of the 1st degree for the battle of Dennevice.

For the "Battle of the Nations" near Leipzig, Prussian Marshal Blucher and the Austrian Generalissimo Schwarzenberg were awarded the highest degree of the Order of St. George.

For the campaign in 1814, British Field Marshal Wellington was awarded.

In 1823, the order was received by the French Prince Louis of Angouleme "for the end of the war in Spain."

In 1848, the Russian Emperor Nicholas I sent the Order of St. George 1st degree to the Austrian Field Marshal Joseph Radetzky, the pacifier of the Italian revolution, "for the capture of Milan".

In 1869, on the centenary of the founding of the Order of St. George, badges of the order of the 1st degree were granted to the German Emperor Wilhelm I, "as previously awarded the 4th degree of the Order."

"For participation in the war against the French" in 1870, the Austrian Archduke Albrecht was awarded the highest military order of Russia.

2nd degree - to 124 people. Including F.F. Ushakov, P.S. Nakhimov, P.I. Bagration, D.S. Dokhturova, A.P. Ermolov, M.D. Skobelev and Grand Duke Nicholas Nikolaevich the Younger.

The last knight became the general from infantry N.N. Yudenich in 1916.

3rd degree - received about 640 people.

4th degree - Until April 1813, 1,195 people were awarded, after which there are no exact statistics. According to some reports, more than 10,500 people were awarded, of which up to 8,000 were awarded for their length of service, and the rest for military merit. According to other sources, the Order of the 4th class was received by more than 15 thousand officers, mainly for the impeccable period of service established by the statute and participation (since 1833) in at least one battle. Crosses for the length of service since 1816 were marked with the corresponding inscription on the sign.

Only for the First World War 3963 received it, including more than 200 posthumously.

The order of awarding was strictly sequential from 4th to 3rd degree (however, there were exceptions to this rule. So, General M.G. Chernyaev for Central Asian campaigns was immediately awarded the 3rd degree of the order, bypassing the 4th, and the admiral P. S. Nakhimov for the victory in the Battle of Sinop - 2nd degree after the 4th, bypassing the 3rd.)



The Great Suvorov had only 3 degree, because he receives in 1771 immediately the 3rd degree, and later the 2nd and 1st.

Among the cavaliers of St. George were three future Decembrists Orlov, Volkonsky and Povalov-Shveikovsky.

Of sailors are world-famous researchers Bellingshausen, Golovin, Kruzenshtern, Lazarev, Sarychev, Litke.

The famous Russian pilot Nesterov, who made the world's first air ram, was posthumously awarded.



Rimma M. Ivanova, Sister of mercy, died 21 years old, was awarded the military order of St. George 4th degree.

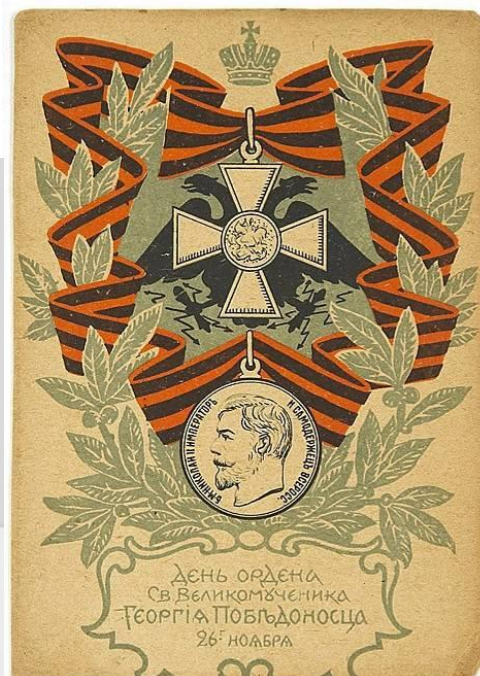
It is known that two women were awarded the Order of George (after Catherine II). Orders of the 4th degree were awarded:

- Maria Sophia Amalia, Queen of the Kingdom of Both Sicilies (1841-1925) - February 21, 1861, "For the courage shown during the siege of the Gaet fortress from November 12, 1860 to February 13, 1861";
- Rimma Mikhailovna Ivanova (posthumous), sister of mercy (1894-1915) - On September 17, the Emperor deigned to honour the memory of the late sister of mercy, Rimma M. Ivanova, with the Order of St. George, 4th class. Despite the persuasion of the regimental doctor, officers and soldiers, Ivanov's sister always bandaged the wounded in the front line under terrible fire, and on September 9, when both officers of the 10th company of the 105th Orenburg regiment were killed, she gathered the soldiers and rushed forward along with them, and took the enemy trenches. Here she was mortally wounded and died, mourned by officers and soldiers.

Representatives of the military clergy of the Russian Empire were also awarded the 4th degree of the Order of St. George. The first gentleman of the priests in 1813 was Father Vasily (Vasilkovsky), who was awarded the Order for Courage during the battles of Vitebsk and Maloyaroslavets.

Then, during the 19th century, the order was awarded to three more clergymen. The first award in the XX century took place in 1905 -

regimental priest Father Stefan Shcherbakovsky. Then the order was awarded to military priests 13 more times.





Under Emperor Paul I, the awarding of the order in Russia was suspended, and the Emperor himself was not a St. George Knight.

Emperor Alexander I was awarded the 4th degree of the Order on December 13, 1805 for the courage shown in the Battle of Austerlitz. When in 1801 the Emperor was offered to entrust the first degree signs of the order, he refused.

Emperor Nicholas I was awarded the 4th degree of the Order on December 1, 1838, after seniority, in connection with the 25th anniversary of his status in officer ranks.

Emperor Alexander II (at that time still Grand Duke Alexander Nikolaevich) was awarded the 4th degree of the Order on November 10, 1850 for his personal courage shown during the battle with the Caucasian highlanders. In 1855, he sent this order as a gift to ensign A.V. Shchegolev, who distinguished himself during the defence of Odessa. In 1869, in the year of the centenary of the order, the Emperor was also entrusted the sign of the 1st degree of the order, thus remaining in history the only Emperor of Russia, who simultaneously had the 4th and 1st degrees. In addition, on November 28, 1877, Alexander II also received the Golden Weapon "For Courage".

Emperor Alexander III (then Grand Duke Alexander Alexandrovich at that time) was awarded the 2nd degree of the Order on November 30, 1877 with the wording "For the brilliant accomplishment of the difficult task of holding, for 5 months, surpassing the enemy's forces from the breakthrough we selected on the river "Better than the positions and for the repulsion, November 30, 1877".

Emperor Nicholas II was awarded the 4th degree of the Order on October 25, 1915 for his stay in the zone of effective artillery fire.

In 1807, the Insignia of the Military Order of St. George (silver cross) was introduced for the lower ranks, which was worn on a ribbon of the same colours as the order. It was handed over for the outstanding courage shown in the battle. Other than the official one, the Badge of Honour of the Military Order received other names: the St. George Cross of the 5th degree, the soldier George Cross, the soldier George ("Egorius"), etc.

Awarding with gold edged weapons with the inscription "For courage" and a lanyard from the St. George ribbon is officially equal to the order, and those awarded with golden weapons are included in the general order list.



In 1833, the statute of the order was painted in detail, with a detailed description of military valour for each branch of the army, for which they had the right to be awarded. The service life required for rewarding for length of service was described in more detail, and the requirement to participate in at least one battle to receive George 4th degree for length of service was added.

Since St. George is a Christian saint, a variant of the order was provided for the Gentiles, in which instead of St. George was depicted the coat of arms of Russia, a two-headed eagle. The model of the order with the eagle was approved by Nicholas I on August 29, 1844 during the Caucasian War, and the first to receive the new badge was Major Jamov-bey Kaitagsky.

Since 1845, those awarded only the orders of St. Vladimir and St. George of any degree received the rights of hereditary nobility, while other orders required the award of the highest 1st degree. Prior to that, any order (with the exception of the Polish-Russian Order of Virtuti Militari) gave the right to hereditary nobility.

From 1849 to 1885, the names of the St. George cavaliers were marked on marble boards in the St. George Hall of the Grand Kremlin Palace in Moscow.



In 1856, four degrees of the “Insignia of the Military Order” were introduced, the rewarding of which was carried out strictly sequentially from the lowest, 4th degree, to the highest. In 1913, a new statute was approved for the Insignia of the Military Order. It began to be officially called the St. George Cross, and the numbering of signs from that time began anew. It was worn on the chest to the right of all other awards and to the left of the breastplates of the orders.

In 1913, the statute of the order changed again, mainly it included additional articles and expanded the description of military exploits by type of service. The “Insignia of the Military Order” acquired the official name of the St. George Cross.

On August 10, 1913, the St. George Medal was established instead of the “For Courage” medal, established in 1878, and assigned to the Order of St. George. The medal was awarded to the lower ranks for the courage shown in wartime or peacetime.

Unlike the St. George Cross, the medal could also be awarded to civilians who performed feats in a battle against the enemy, precisely stipulated by the statute of the St. George Cross.

The medal, like the St. George Cross, had four degrees, was worn on the same blocks with the St. George ribbon as the St. George Cross. The degrees of the medal differed in the same way as the degrees of the Cross of St. George: the senior 2 degrees of gold; junior 2 degrees from silver; 1st and 3rd degrees with a bow.

The St. George medals were worn on the chest to the right of the rest of the medals and to the left of the St. George crosses and badges of the orders.



The Order of St. George to Emperor Nicholas II



ЕГО ИМПЕРАТОРСКОЕ ВЕЛИЧЕСТВО
ГОСУДАРЬ ИМПЕРАТОРЪ
НИКОЛАЙ АЛЕКСАНДРОВИЧЪ.

On November 3, (October 21 Old style) 1915, the St. George Duma of the Southwestern Front decided to award the Supreme Commander of the Russian Army Emperor Nicholas II with the Order of St. Great Martyr and Victorious George of the 4th degree.

In the decree of the St. George Duma, made on the basis of the announcement of the Headquarters on the visit of the Emperor and Tsarevich on the South-Western Front on October 12–13, it was noted: "... The presence of the Emperor in the forefront inspired the troops to new heroic deeds and gave them great fortitude; that having expressed a desire to visit a military unit located on the battle line, and bringing it to fruition, His Imperial Majesty set an example of true military valour and selflessness; that, while staying in places repeatedly fired by enemy artillery, the Emperor clearly endangered his precious life and neglected the danger, in a generous desire to personally convey his royal thanks, greetings and wishes for further military glory. Based on the foregoing, the St. George Duma of the South-Western Front unanimously decides: to send Adjutant General Ivanov, the oldest St. George cavalier to the feet of the Sovereign Emperor with an ever-present request: "To render the troops adoring the Sovereign Leader great mercy and joy, deigning to entrust the Order of St. Great Martyr and Victorious George of the fourth degree, on the basis of Art. 7th Statute"". The chairman of the

12th Army Corps, Lieutenant General A.M. Kaledin and several other generals and officers signed the decree of the St. George Duma.

The idea of awarding Emperor Nicholas II the highest military award arose in early 1915. The chief of staff of the Supreme Commander-in-Chief of the Grand Duke Nikolai Nikolaevich, and General N. N. Yanushkevich began to study under what circumstances they entrusted the Order of St. George 4 rank to Emperors Alexander I, Nicholas I and Alexander II.

Then the initiative to award the Emperor was seized by the commander-in-chief of the armies of the Southwestern Front, General N.I. Ivanov.

The reason for presenting the high award was the next inspection trip of the Emperor and Tsarevich to the South-Western Front, during which they visited the Pechersky Regiment, located in the zone of possible artillery shelling - 6-7 versts from the Austrian positions.



Его Величество Государь Императоръ и Его Императорское
Высочество Наслѣдникъ Цесаревичъ въ дѣйствующей арміи.



Three days later, on Sunday, October 25 / November 6, 1915, a reception was in honour of His Majesty's Major General Prince Baryatinsky in Alexandrovsky Palace. Prince Baryatinsky was fortunate to report that he was sent by the Commander-in-Chief Adjutant Ivanov to present a unanimous resolution of the local St. George Duma: At the same time, Prince Baryatinsky knee-deeply had the good fortune to present His Imperial Majesty the decree of the local St. George Duma and the Military Order of St. George the Great Martyr and Victorious.

For the Emperor, receiving a military order was an important event, a serious experience. The emotional record in the imperial diary on this day is very different from his usually dry day-to-day recording of events:

"Unforgettable day for me to receive the Cross of St. George 4th degree. ... At 2 o'clock I received Tolya Baryatinsky, who had arrived on behalf of N.I. Ivanov with a written statement of the petition of the St. Petersburg Duma of the South-Western Front that I should entrust myself with an expensive white cross!

The whole day after that I walked like a child George [Grand Duke George Mikhailovich] came to congratulate me. All our people were touching and rejoiced and kissed on the shoulder." - the Emperor wrote in his diary.

On the same day, he sent a thank-you telegram to General N.I. Ivanov, in which there were the following lines: "“Unspeakably touched and delighted by my undeserved distinction, I agree to wear our highest battle order, and from the bottom of my heart I thank all the gentlemen of St. George and my beloved troops for the cross earned to me by their heroism and high valour”.

Thus, the Emperor, agreeing to accept the order awarded for military exploits, made it clear that he did not consider his trip to the front a feat and perceived it solely as a reward earned by the Russian army for his Tsar and Supreme Commander-in-Chief. (The 7th article of the Statute of the Order of St. George determined that this military award could be presented to someone who “despised the obvious danger and showed a valiant example of fearlessness, the presence of spirit and selflessness, performed an excellent military feat, crowned with complete success and delivering obvious benefits”)



This modesty of the Tsar was noted by contemporaries. So, Grand Duke Mikhail Mikhailovich, noted in a letter to the Tsar that his telegram to General N.I. Ivanov was "perfect" and expressed the hope that now "starting from the oldest general to the last soldier, all our holy miracles-heroes should be proud, seeing his beloved Tsar and Supreme Leader with this white cross ."

Members of the Imperial family congratulated the Emperor and expressed the hope that his reward would help strengthen the fighting spirit of the troops. Grand Duke Mikhail Mikhailovich, who was in England, wrote to the Emperor on December 5, 1915:

"First, with all my heart I congratulate you once again with George 4th degree. For a long time already, there was unofficial information in foreign newspapers, but I did not dare to congratulate, while I myself read it officially in "Russian Disabled." I can imagine with what joy and pride you laid this dear white cross on your chest. When I read in "Invalid" all the details of how all this was done, and your ideal telegram to Adjutant General Ivanov, my tears of joy and tenderness flowed. I can only add on my own how the old Caucasian and my dad brought up by my unforgettable precious dead to the depth of my bones in the old military spirit, that, starting from the oldest general to the last soldier, all our holy miraculous heroes should be proud to see their beloved Emperor and supreme leader with this white cross."

The pension of 150 roubles per year, awarded to the holder of the Order of St. George of the 4th degree, as well as the 12-ruble award granted to Tsarevich Alexei Nikolayevich, who was awarded the 4th degree St. George medal on October 17, the Emperor donated to the Alexander Committee of the wounded.



The image of the "Sovereign St. George Knight" became extremely important for the representation of the monarchy. From then on, on all official portraits, the Emperor began to be depicted with the St. George Cross. The photographs depicting the Emperor and the Tsarevich - the Emperor with the order, and the heir with the St. George medal - gained considerable popularity.

The Empress tried to make her contribution to determining the new tactics for representing the Emperor; she wrote to Nicholas II on November 5, 1915: "How adorable are the photographs of Alexei! The one on which he stands should be printed on postcards for sale - perhaps even both. Take one with Baby, so we can send out cards to the soldiers. In the field, take off with crosses and medals, in caps, and at headquarters or on the way there against the background of the forest, in overcoats and hats."

"With deep joy, the entire Russian army, from the general to the soldier, learns that His Imperial Majesty the Sovereign Emperor has entrusted himself, at the request of the Duma, with our holy white cross," said one of the official publications.

"When the military fate forced us to retreat deep into Russia and when the Russian people awaited the events of heavy and disturbing, then the Russian Emperor, taking the sword into his own hands, stopped the invasion of the aliens. And now Holy Russia has begun to live calmer, look more confidently at the future, and the evil enemy has not only suspended its invasion, but we, as everyone knows now, are everywhere beginning to squeeze our enemies".

The official press cited historical references informing readers of the historical precedents for awarding Russian Emperors with a military order. In the official Chronicle of the War, portraits of Emperors awarded this award were reproduced - Alexander I, Alexander II, Alexander III, Nicholas II. The reigning Emperor was awarded the largest portrait; he was depicted in a tunic, a field uniform of the war era.

The same illustration appeared in the next issue of the official publication, covering the trips of Nicholas II to the front.



However, in movie theatres, when a newsreel was shown depicting the Emperor with the new order, a rude joke was often heard from the dark room: "The Emperor with George and the Empress with Gregory" - an allusion to Rasputin's influence at the court.

The days of the St. George festival were used for monarchist-patriotic mobilization. General Spiridovich described the celebration on November 26, 1915:

- "An officer and two soldiers from each corps were summoned to Stavka. Also, from the fleet. At ten in the morning St. George cavaliers were built in front of the palace. On the right flank was Grand Duke Boris Vladimirovich. The Tsar and the Heir bypassed the gentlemen, greeted and congratulated on the occasion. A moleben was served. We went through a ceremonial march. The sovereign thanked separately the officers and soldiers. Alekseev proclaimed "Hurrah" to the Sovereign Leader of the Russian Army and to the St. George Knight! Then there was lunch and breakfast. The Sovereign came to the dining room of a cavalry soldier and drank kvass for their health. After the breakfast of officers, on which there were 170 people, and the Sovereign, His Majesty went around the officers and talked with virtually everyone. It took an hour and a half and made a huge impression on everyone."

The award of the Emperor and Tsarevich became the main personal "event of the year", and this event was reflected in the personal Easter gifts of the Imperial family.

The Faberge Imperial Easter egg "The Order of St. George" was made in 1916 by order of Emperor Nicholas II as a gift to his mother, Dowager Empress Maria Feodorovna.

The egg was made in memory of the award on November 6 (October 25), 1915 of the Order of Saint George of the IV degree to the Emperor and Tsarevich Alexei with the silver medal of the 4th degree on the St. George ribbon (he was awarded it a little earlier - on October 17.)

On the light background of the light, slightly greenish enamel with a light pearl effect, a green grid and a ribbon of the Order of St. George are applied. On both sides of the egg on the hinges attached overhead signs of the St. George Order and the medal. The signs are connected by St. George's enamel ribbons in the colours of "gunpowder and flame", clearly distinguished on a delicate matte background, along which St. George crosses inscribed into a trellis net of bay leaves are "scattered" as if drowning in smoke. At the top of the egg is the silver monogram of Empress Maria Feodorovna, surrounded by a green ornament. At the base of the egg is the date "1916" in the same green ornament. The egg is on an openwork stand.

On the sides of the egg there are buttons; when pressed, the cross of St. George and the medal are opened, and portraits of Emperor Nicholas II and Tsarevich Alexei Nikolaevich appear in watercolor on ivory.



In 1919, two years after the overthrow of the monarchy, Maria Feodorovna had to flee Russia. This is the only egg that she was able to take with her.

The former Russian Empress did not part with her son's last Easter gift until her death (she died in Denmark in 1928). Her daughter, Grand Duchess Xenia Alexandrovna, who inherited the egg, also kept it carefully, despite the constrained financial circumstances. Only after the death of Xenia Alexandrovna in 1960, her son Prince Vasily Alexandrovich, sold the egg "Order of St. George," putting it up for auction at the Sotheby's auction house. In 1976, it was acquired by American newspaper magnate Malcolm Forbes. In 2004, at Sotheby's auction, the egg was purchased by Viktor Vekselberg. At present, the Order of St. George jewellery egg is on permanent display at the Faberge Museum in St. Petersburg.



Another Faberge Imperial Easter egg was presented to Empress Alexandra Feodorovna in 1916. It was the "Steel War Egg" (1916). The "surprise" within it is a miniature painting by Vassili Zuiev on an easel made of gold and steel. The easel is coated in vitreous enamel, and the frame of the painting is lined with diamonds.

The painting depicts the Emperor and his son Tsarevich Alexei, in Russian military overcoats looking over maps with eight senior Russian officers next to a tree and a pair of horses at the front of the Great War. On the top of the frame is the Imperial crown and the Order of St. George with the St. George ribbon.

Hermitage and Historical Museum opens in December St. George anniversary exhibitions

In State Hermitage Museum

December 4th, the exhibition "For service and courage." To the 250th anniversary of the Order of St. George" opens in State Hermitage Museum in St. Petersburg - of course in the St. George Hall.

On November 26 (old style), 1769, on St. George's Day in the Great Court Cathedral of the Winter Palace, Catherine II laid upon herself the signs of the first degree of the new order.

After the October Revolution, the Order of St. George, like other orders of the Russian Empire, was abolished. However, the memory of such a revered military award has not disappeared. Established during the Great Patriotic War, the Order of Glory and the medal "For Victory over Germany" were worn on blocks of St. George ribbon; this tape has also become a hallmark of the guard units. By a decree of

the President of the Russian Federation on March 20, 1992, the Order of St. George as the highest military award and the sign of the Cross of St. George was restored.

The exhibition will feature more than 300 exhibits from the collection of the State Hermitage: order signs and St. George's crosses, medals worn on St. George ribbons, insignia of the immaculate service, St. George weapons, banners, portraits of cavaliers of the Order of St. George. The chronological framework of the exposition covers the period from the moment the order was established to the present.

The exhibition is open until March 3, 2020.

In State Historical Museum

On December 6, 2019, the State Historical Museum will host the opening of the exhibition "For Service and Courage. 250th Anniversary of the Order of St. George", dedicated to the anniversary of the most honourable military award of the Russian Empire. The exhibition "For Service and Courage" in the Historical Museum is a tribute to those whose service and courage, military genius and feats of arms determined the course of history.

The first section of the exhibition will tell the story of the creation of the order. Among the exhibits are to be the military orders of Europe, served as prototypes for the highest military award, as well as Russian predecessor awards dating back to the reign of Anna Ioannovna and Catherine II. One of the central exhibits of this section is a ceremonial portrait of Empress Catherine II by the famous court artist F. S. Rokotov.

A separate section of the exhibition is going to be devoted to the development of the St. George awards system, which gradually began to include insignia for lower ranks, award medals on St. George ribbons, St. George silver trumpets, award weapons, banners and standards. The St. George Service is also unique - one of the first sets of utensils of the Imperial Porcelain Factory dedicated to Russian orders.

The centre of the exposition will be a gallery of heroes of the military campaigns of the 19th century and the First World War, awarded the highest military award.

The exhibition will also feature samples of awards from the Civil War: the St. George Crosses of the Provisional Government, the White Movement awards on St. George ribbons, resembling the order.

Despite the abolition of the Imperial award system, many of its elements were borrowed by the Soviet government. So, the Order of Glory is a direct analogue of the St. George Cross, and the guards ribbon looks almost the same as the St. George.

The modern history of the award is represented by items from private collections, including the award of the Hero of the Russian Federation General V. A. Shamanov, who is one of the first gentlemen of the order awarded in the Russian Federation.



*F.S. Rokotov. Portrait of Empress Catherine II with the Order of St. George.
St. Petersburg. Late 1770s - 1780s Canvas, oil.*

To the 250th Anniversary of the Order of St. George

In the Moscow Kremlin Museum-Reserve, the International Scientific Conference dedicated to the 250th anniversary of the establishment of the Order of the Holy Great Martyr and Victorious George, was held on November 12th.

Ludmila M. Gavrilova and Olga V. Dmitrieva from Moscow Kremlin Museums said - "First of all, for us it is communication with enthusiastic specialists."

The conference was attended by specialists from Russia, the UK, Sweden, Estonia.



Reports were presented by:

Lyudmila A. Gavrilova, doctor of History, head of the sector of faleristics and Russian metal of the 12th – 17th centuries. Moscow Kremlin Museums.

"Signs of the Order of St. George and Originals of Order Statutes in the collection of Moscow Kremlin Museums"

Stephen Patterson, Royal Collection of Great Britain - "Images of St. George in the Symbols of the Order of the Garter".

Tom Bergroth, Royal Chancellery of Chivalry of Sweden

- "Unrealized project: Military Order of Catherine"
Catherine Lapins, Tallinn Museum of the Knights Order - "Military Orders in the Collection of the Tallinn Museum of the Knights"

Sergey V. Devyatov, Doctor of History, Moscow State University - "St. George Hall of the Grand Kremlin Palace. History and Modernity".

Andrei L. Khazin, Academician of the Russian Academy of Arts, Moscow State University - "St. George - the patron saint of chivalry"

Mikhail S. Neshkin, Deputy Head of the Information Support Department of the Russian State Forces - "Russian - Autocrats - Knights of the Order of the Holy Great Martyr and Victorious George and Their Personal Contribution to the Order's History".

Lyudmila A. Markina, Doctor of Art Studies, Head of the Painting Department of the XVIII - First Half of the XIX Century of the State Tretyakov Gallery - Presentation of the book "Maltese Portrait of Catherine the Great".

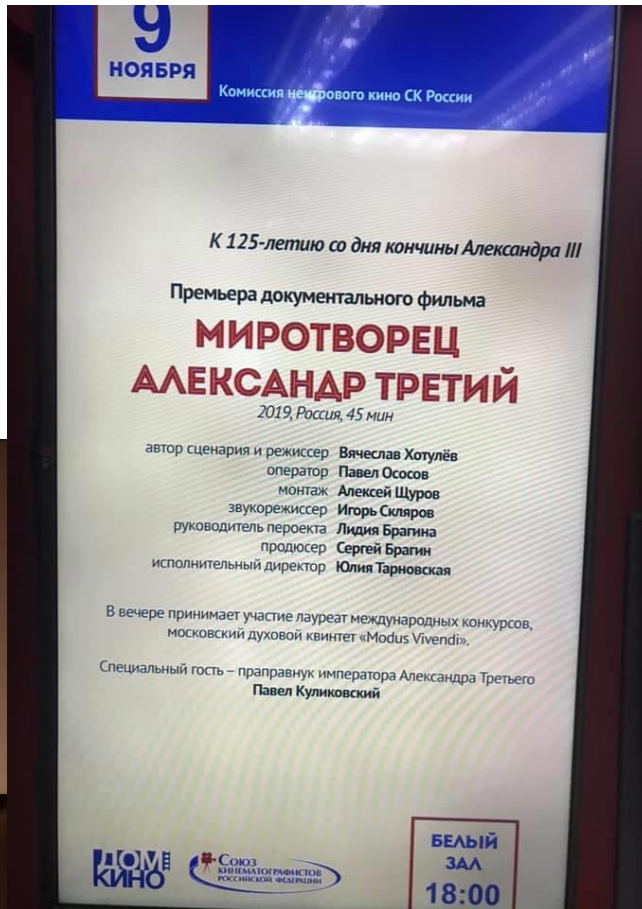




Premiere of the documentary "The Peacemaker Alexander III"

On November 9, the Moscow Cinema House hosted the premiere screening of the documentary film "The Peacemaker Alexander III", dedicated to the 125th anniversary of the death of Emperor Alexander III the Peacemaker. The film was created by a creative team led by the scriptwriter and director Vyacheslav Khotulov; cameraman Pavel Ososov; montage Alexey Schurov; sound Igor Sklyarov; music editor Victor Khotulev and producer Sergey Bragin.

The Moscow quintet "Modus Vivendi", laureate of international competitions, started the evening with performing pieces by P.I. Tchaikovsky.



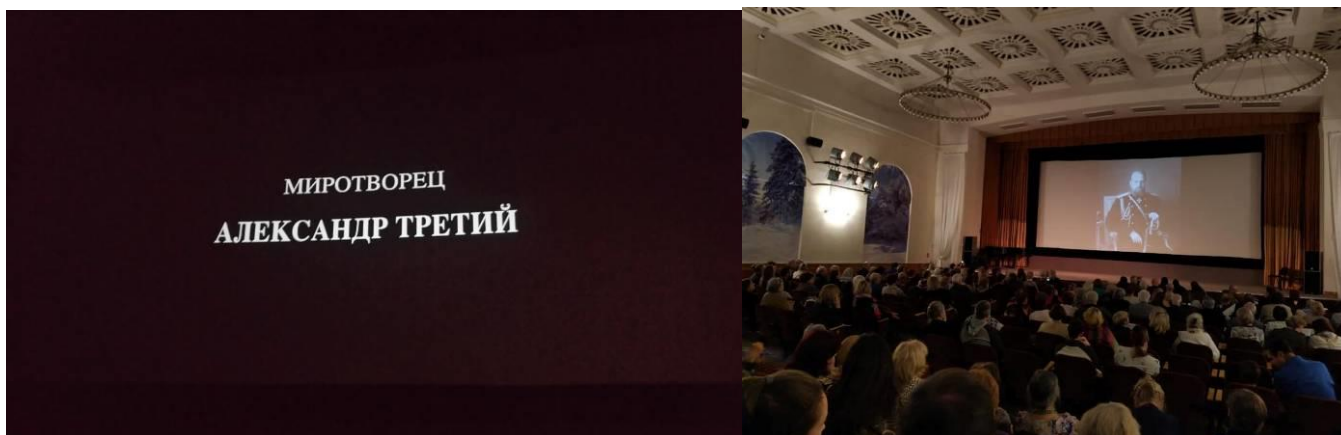
In addition to Khotolov, two of the participants in the film addressed the audience - the great-great-grandson of Emperor Alexander III, Paul Kulikovsky, and rector of the Church of St. Apostle John the Theologian, the Director of the Memorial Apartment Museum of St. John of Kronstadt, Archpriest Gennady Belovolov.



Guests of the premiere were the chairman of the Elizabeth-Sergei Enlightenment Society Anna Gromova; director of the Museum of the History of the Imperial Orthodox Palestinian Society Grigory Manevich; Maria Harwood, Chairman of the Grand Duchess Elizabeth Romanov Society UK; Chairman of the Sergiev Memorial Fund Dmitry Grishin; Director of Novospassky Museum Irene Plotnikova; Lubov S. Akelina, TV presenter, Chairman of the charitable fund named after the Grand Duchess Evdokia of Moscow; Russian historians, and public figures.



The documentary film “The Peacekeeper Alexander III” tells about the life, rule and role in Russian history of the Peacemaker Emperor Alexander III and his family. Memoirs and diary entries of the Emperor and his relatives are read, while interviews with Paul E. Kulikovsky and Archpriest Gennady Belovolov adds contemporary statements to his legacy.



Faberge and Court Jewellers of Russia

On November 20, 2019, the "Faberge and the Court Jewellers" exhibition opened in the History Museum in Moscow. It is dedicated to Russian jewellery art of the second half of the 19th - beginning of the 20th century, known throughout the world for its

beauty and grace. The exhibition has about 300 exhibits of the "Russian Renaissance", including objects from regimental museums, which was shown in public for the first time.

ГИМ ИСТОРИЧЕСКИЙ
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20.11 - 30.04

Фаберже и придворные ювелиры



The director of the State Historical Museum Alexei Levikin, deputy minister of Culture Alla Y. Manilova and one of the sponsors - Alexey Egorov, Deputy General Director of Severstal Management JSC, collector, and philanthropist opened the exhibition.

Among the many guests were Ulla Tillander, a Faberge expert from Finland; Andrei V. Yurin, Head of Gokhran; Irina F. Polynina, Gokhran; Ludmila Markina, Tretyakov Gallery; and Ludmila and Paul E. Kulikovsky.

Each of these exhibits, in every sense, is worth its weight in gold. According to the curator of the exhibition, Galina Smorodina, here are the best examples of Russian jewellery art from the middle of the 19th to the beginning of the 20th centuries - "This showcase is dedicated to the founders of the Russian style. Folk motifs appear - a simple canvas bag, and this is an elitist art. It's gold, silver, and it imitates a beautifully simple thing."

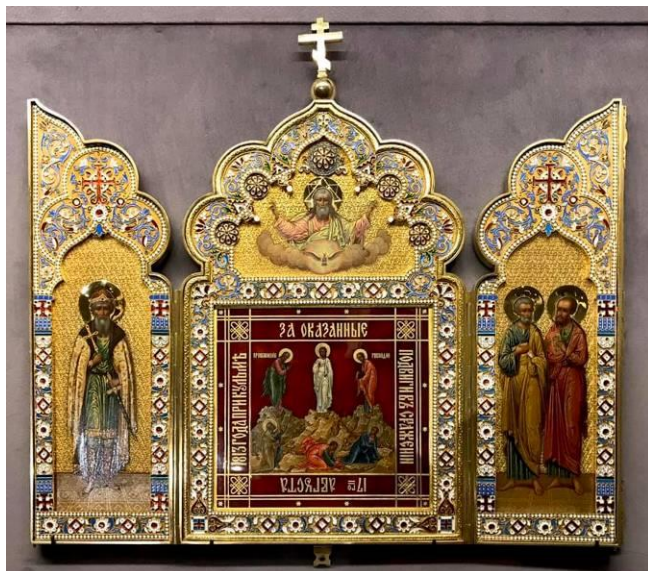
And beautiful it is. And precious....guards are standing all around.

There are items from the Imperial palaces, memorabilia, precious haberdashery, silver sculpture, household items, interior decorations, dinner sets, objects that accompany a person in everyday life (cigarette case and signets) and much more.

A section of the exhibition tells about the Russian-historical style or the "Style of National Romance", gained great popularity at the turn of the century due to the predominance of folk motifs.



A separate section is devoted to church subjects, which occupy a special place in the arts and crafts. Icons donated by noble families for weddings and anniversaries, and objects of worship - all this, presented in abundance, amazes the imagination of today's viewer no less than his ancestors.



A special role in the heyday of jewelry was played by the court supplier of the Russian Imperial Court and many royal courts of Europe, Carl Faberge, whose name became synonymous with jewelry genius. A separate section of the exhibition is dedicated to his work, telling about the master's contribution to the Russian jewelry business.

Each item - be it dining utensils or a frame for family photography - is made to order and at the highest level. It is no coincidence that it was from Faberge that the last Russian Emperor Nicholas II ordered Easter eggs as a gift to his wife. Therefore, objects created in the Faberge workshop occupy the central part of the exposition of the Historical Museum.



The exhibition introduces the history of the revival of national jewelry, the development of the Moscow and St. Petersburg schools of jewellers. The era was characterized by the desire of society to update the artistic language, when leading artists turned to the creation of decorative and applied products, including silver and gold, and began to collaborate with jewelry companies. The synthesis of the arts resulted in unexpected artistic solutions for the precious products of this period.



The exposition presents the works of outstanding masters such as I. Sazikov, I. Chichelev, P. Ovchinnikov, I. Khlebnikov, the owners of the company Bolins, F. Rückert, the Grachev brothers and many others. It was they who earned world recognition at world and national exhibitions, and received the highest awards.



This is the road service of Grand Duke Sergei Alexandrovich. There are other precious objects belonging to him at the exhibition.

"The icon of the Transfiguration was brought by the Grand Duke Sergei Alexandrovich, uncle of Emperor Nicholas II from Palestine. He visited Palestine with his wife Elizabeth Feodorovna. There the temple of Mary Magdalene was consecrated. And at that time this icon was presented to him, a stone from Mount Tabor. And already having returned to Russia, he turned to the Grachev brothers, one of the best jewelry firms in St. Petersburg, so that they would make a single salary for these two items," says Maria Vorozhbitova, curator of the exhibition. The Grand Duke gave the Transfiguration Icon as a gift to the Transfiguration Cathedral of St. Petersburg - the Church of the Transfiguration Regiment.





The so-called regimental silver is one of the most unusual sections of the exposition. Here, for example, is a vessel in the form of a three-inch artillery shell, which may have been used as a thermos. And this is a punch kit. Works of art with elements of military attributes are part of the Russian military tradition. "In order for such works to be created, there must be a high level of customer who understands beauty. And that was all in Russia. That is, in Russia there was enough money to create such a culture and such art, and a rather highly cultured customer who was very demanding", said Alexei Levykin, director of the State Historical Museum.



In the 3 days after the opening, there were lines to the entrance and more than 10 thousand people visited the exhibition.

The exhibition ends April 30, 2020.

Video - 1) https://tvkultura.ru/article/show/article_id/352799

2) <https://www.vesti.ru/doc.html?id=3211617>

3) <https://mir24.tv/news/16386641/istoricheskii-muzei-moskvy-pokazhet-yuvelirnye-izdeliya-iz-carskih-dvorcov>

4) https://www.tvc.ru/news/show/id/172885/?utm_source=yxnews&utm_medium=desktop&utm_referrer=https%3A%2F%2Fyandex.ru%2Fnews

The History Museum is preparing an exhibition "Faberge and court jewelers"

18 November. Kultura - Faberge and the court jewelers are being prepared for the opening at the History Museum. The exposition contains the works of masters, thanks whom the second half of the 19th - beginning of the 20th centuries became the era of the "jewelry renaissance" in Russia.

The depository of precious metals of the Historical Museum is in one of the round towers. Wooden spiral staircase, custom-made cabinets. It was founded in 1905 when Peter Schukin, donated his collection to the museum. More than three hundred items were presented at the exhibition. Gustav Faberge, the first of the famous dynasty, opened a workshop in Russia in 1842, but recognition did not come to him immediately.

"Almost 40 years have passed until his name became famous. And our task was to show that he did not come to an empty place, he was not the main one in jewelry, but he became part of the Russian jewelry school," said Galina Smorodina, senior researcher at the precious metals department of the State Historical Museum, exhibition curator.



There were two jewelry schools in Russia. Petersburg school, guided by European traditions, and another Moscow school, based on the national idea proclaimed by the Minister of Education Uvarov, Orthodoxy, autocracy, and nationality. Moscow - used more sophisticated technologies, jewellers worked in collaboration with eminent artists. Here, for example, the work of Fedor Verkhovtsev - a chalice, a cross, a lamp.



"On the one hand, classic stylistics, on the other, baroque elegance in an abundance of decor, which adorns a simple, in fact, form of the liturgical cup," explained Galina Kryuk, senior researcher at the precious metals department of the State Historical Museum.

This miniature with a portrait of Zinaida Nikolaevna Yusupova was ordered by her husband for a silver wedding. The work of Faberge, the artist Zuev. The works of the

famous jeweller will be devoted to a separate section. Gold salt cellar, aquamarine jewelry, which the Empress Alexandra Feodorovna loved so much, agate brooch. Carl Faberge believed, it does not matter, a gem or not, the main thing is its liveliness. And the value of things was determined by how much labour was invested in them.



Video - https://tvkultura.ru/article/show/article_id/352768/

The exhibition "children's world of the family of Emperor Nicholas II"

On November 13th, the exhibition "Children's World of the Family of Emperor Nicholas II. Olga, Tatiana, Maria, Anastasia and Alexei". It is a joint project of the State Hermitage Museum, the Moscow State Museum-Reserve Kolomenskoye-Izmailovo-Lyublino and the State Archive of the Russian Federation

The main theme of the exhibition is the daily life of the family of Emperor Nicholas II, but with focus on his children: Grand Duchesses Olga, Tatiana, Maria, Anastasia and Tsarevich Alexei.

It is dedicated to the 125th anniversary of the marriage of Nicholas Alexandrovich with Princess Alice of Hesse (November 14, 1894) and chronologically covers the life of the family from the birth of Grand Duchess Olga Nikolaevna, to their exile in Tobolsk.

The last months of the Imperial family's stay in Yekaterinburg and its tragic death are not mentioned. Let us assume it is because there are not any objects or photos available, to include into the exhibition.

Well, let us for once just celebrate their life, their world, beautiful children in a beautiful world.



Marina Sidorovna, State Archives, speaking at the opening



The Imperial Family, not looking very happy, together with a smiling Kaiser Wilhelm II, who presented dolls to the children. 1909, the Imperial Yacht Standart.

Bishop Gury (Shalimov), Dean of the Church of the Kazan Icon of the Mother of God in Kolomenskoye; Igor P. Koenilov, deputy director Moscow State Museum-Reserve Kolomenskoye-Izmailovo-Lyublino; Julia V. Plotnikova, the exhibition curator, senior researcher, State Hermitage Museum; Ludmila and Paul E. Kulikovsky; Grigory Manevich, director of the Museum of Imperial Orthodox Palestinian Society; and Olga Barkovets, historian, curator of exhibition, director of the Charity Fund for Assistance to the Cadet Corps; attended the opening.

Plenty of photos from GARF reproduce the life of the children in Tsarskoye Selo, the Winter Palace, on vacation in Livadia and Gulf of Finland, and show the faces of the heroes of the exhibition. The State Hermitage Museum presents 118 objects. The vast majority of artefacts are exhibited in Moscow for the first time. Among them: Alexandra Feodorovna's wardrobe (including special dresses for pregnant women), and children's clothing (including for newborns) for the Grand Duchesses and the Tsarevich.





*Above - Summer dresses and shoes of the Grand Duchesses, 1900-1909.
Below - Court Dresses of Grand Duchess Olga and Tatiana, 1904.*





The exposition space consists of several sections. In the first one, you can see family photos - Nicholas II, Alexandra Feodorovna and their children were very keen on photography. Thanks to this, a large number of photographs have survived to this day, including images of young Nicholas II and Empress Alexandra Feodorovna, their parents - Emperor Alexander III and Empress Maria Feodorovna, Ludwig IV of Hesse and Grand Duchess Alice of Hesse. This section also presents exhibits telling about the birth of all five children, supplemented by photographs from the Imperial residences.

The remaining sections are organized chronologically. The viewer can see how the children grew up. This part of the exhibition is designed to reveal an unusually touching image of childhood, from the earliest period when the children were under the control of their mother, nannies and carers, to later, when individual features of each of them were already manifested.

The main exhibits of these sections are the Grand Duchesses' dresses, costumes of Tsarevich Alexei, toys and photos.

The daughters were divided into pairs: the "oldest" - Olga and Tatiana, the "younger" - Maria and Anastasia. Each couple had their own bedroom, classroom and joint lessons. In the following sections, the curators created the atmosphere of girls' rooms: portrait photographs of the Grand Duchesses of 1904–1914, hats, personal items, diaries, letters, greeting cards, and drawings are exhibited there.

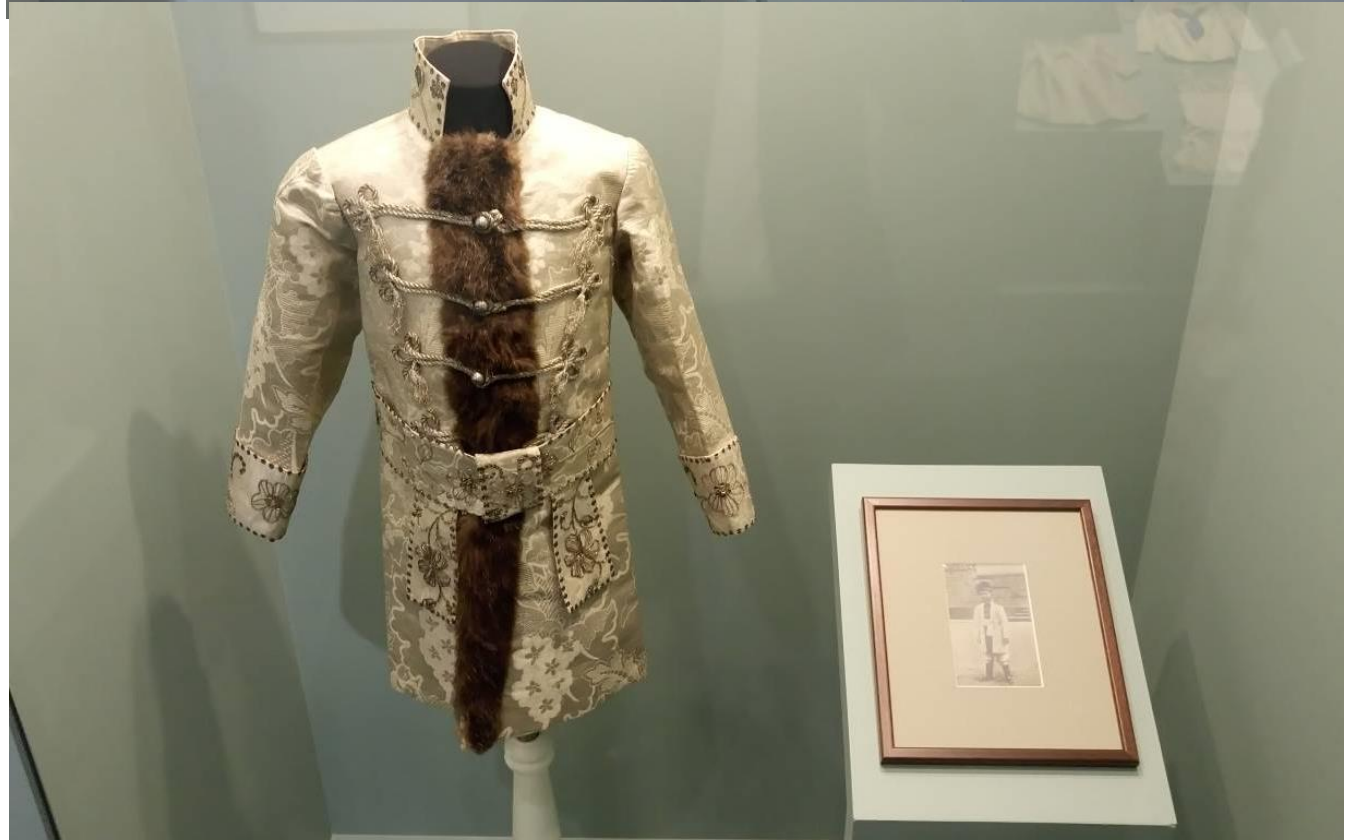


Court dresses of Grand Duchesses Olga and Tatiana, 1913

Special attention is paid to Tsarevich Alexei. The long-awaited heir to the throne was beloved by parents and sisters. Despite the serious illness - haemophilia - in rare moments of health, the Tsarevich tried to live an ordinary boyish life, with lessons and fun. To recreate more accurately the Heir's everyday world, are provided his childhood military uniforms, toys, letters and drawings, student notebooks and study schedules.



Top - Gala suit of the Tsarevich Alexei, 1908. Left - Photo of Tsarevich Alexei, 1910. Right - Watercolor of Tsarevich Alexei's room in Alexander Palace, made by A. J. Kravchenko, 1931.



Top left - A cat, dog, and teddy bear by "Margarete Steiff", and cloths belonging to Tsarevich Alexei.
 Top, right - Painting of the Tsarevich wearing the St. George medal, unknown artist, 1915. Center - Display of
 photos with captions. Above - The Tsarevich's kaftan, 1910.



Left - Toy tin soldiers and cannons by Marklin, Germany. Right - The 84 infantry Shirvansky children uniform of Tsarevich Alexei, 1912.



Photos showing the Tsarevich at the military headquarter and the grand duchesses as Sister of Mercy. 1914-1916.

The final section is devoted to the difficult period of the life of the children, when the heavy burden of World War I fell upon them, the subsequent arrest of the family in Tsarskoye Selo and exile in Tobolsk.

"You can look into the "Children's World of the Emperor's Family" in Kolomenskoye.

13 November. Kultura - The exhibition tells about how five children of the last Russian Monarch were brought up and taught.

"ANR" is Anastasia Nikolaevna Romanova, the youngest daughter of Emperor Nicholas II. She sent this letter with her own drawing to her teacher of the Russian language when she was about 8 years old. The Tsar was waiting for an heir, but a daughter was born again. Four girls: Olga, Tatyana, Maria, Anastasia. "OTMA" - as they themselves signed. They did not have friends, at the insistence of the Empress, the Grand Duchesses communicated only with each other. They received home education. "And, of course, the main role was played by Empress Alexandra Feodorovna, who was the first Russian Empress to breastfeed her children, bathed and swaddled them in infancy. She selected teachers very strictly. They taught children the Russian language, English and French, and from age of 10 - German. They studied history and geography, drawing, dancing. A lot of attention was paid to physical development," said Olga Polyakova, the main curator of the Moscow State United Museum-Reserve.

Tsarevich Alexei also took part in games when he was well. But because of the inherited hemophilia, he often lay in bed for a long time. According to the recollections of educators, Alexei was a favorite of everybody. Parents did not look for soul in him.

"Because the child was awaited for such a long time, his mother indulged in a completely terrible way. That is, he practically did not know discipline. But he was a very kind and decent child," explained Julia Plotnikova.

At the exhibition you can see the children's toys of the Heir, his drawings, a notebook for classes in the Russian language. Favorite clothes were the naval and military uniforms - the Tsarevich was the chief of several regiments and the Ataman of all Cossack troops. But at a tender age he was dressed in a dress according to the fashion. The wardrobe of the Grand Duchesses is distinguished by sophistication, but, judging by the photographs, the younger daughters of the Emperor sometimes carried clothes of the elders.

The tradition of respect for things comes from Nicholas II, says the descendant of Alexander III, Paul Kulikovsky.

"It must be kept in mind that Nicholas II was greatly influenced by his mother - the Danish Princess Dagmar, and the Danish royal house was distinguished by this - restrain, modesty, the desire not to stick out, despite high position," says Paul Edward Kulikovsky.

Historians will probably argue about Tsar Nicholas II for a long time and are unlikely to come to a common opinion.

But absolutely everyone agrees - Nicholas II was able to create a family, in the circle of which he was very happy."



Video - 1) https://tvkultura.ru/article/show/article_id/352504/

2) <https://youtu.be/FRzstxRM98M>

3) <https://youtu.be/QiL2uKIVnbE>

4) <https://youtu.be/wxrydL9nWKq>



The Tsarevich Alexei and Grand Duchess Maria burial-case continues

New documentary - "Regicide. The century long investigation"

At night from Sunday November 24th to Monday November 25th, the documentary "Regicide. The century long investigation" was shown on the national TV channel Russia 1. Not the best time, but none the less an important event.

The documentary description tells - "The tragic fate of the Imperial Family after the coup in February 1917 and before its execution in the Ipatiev House on the night of July 17, 1918 have had unflagging interest all over the world for a hundred years.

Over the past century, a lot of books have been written about the Imperial Family and many versions of these events have been put forward, including mutually exclusive ones. Family members of Emperor Nicholas II were canonized. The sensation was the discovery of human remains near Yekaterinburg, defined as

the remains of members of the Imperial Family and buried in 1998 in the Peter and Paul Cathedral of the Peter and Paul Fortress. In 1997 another sensation was the discovery of bone fragments of the alleged Tsarevich Alexei and his sister Maria.

The investigation and examination carried out in the same year could not answer numerous questions, and in 2018 a new investigation was launched.

The film will tell not only about the tragic events of the summer of 1918, but also about the investigation, which was launched in 1918 and, most likely, will be completed soon.

Investigators, experts, historians from Moscow, St. Petersburg, Yekaterinburg, Brussels and Paris take part in the film."



Trailer - https://russia.tv/brand/show/brand_id/64461/

The entire documentary (2 hours 9 min) - https://russia.tv/brand/show/brand_id/64461/

A few days before the premiere of the documentary, the producer Elena Chavchavadze told about it in an interview with "Century":

Elena Chavchavadze: "It was a crime of a planetary scale ..."

21 November. Century –

Elena Nikolaevna, Century has repeatedly presented your and director Galina Ogurnaya films on the history of the revolution. As far as we know, these films had a very high rating on the TV Russia 1. And the publications about them in our newspaper caused a heated debate, hundreds of comments were made. And on Sunday, November 24, a new film based on your scenario will be shown - "Regicide. A Century-Long Investigation." A lot has been written about this investigation, starting with the book of the first investigator Nikolai Sokolov. The topic is complex, multifaceted, there are many different rumours and legends around it ... The remains of the Tsar's family were buried in the Peter and Paul Cathedral, but, as you know, the Russian Orthodox Church has not yet recognized their authenticity.



What new do we learn from your film?

- So, you said that Nikolai Sokolov was the first investigator. And many have the erroneous idea that he began the investigation, but he did not. The regicide took place in July 1918, and Sokolov was introduced to Admiral Kolchak only at the beginning of 1919. Kolchak became supreme ruler and commander in chief in November 1918. Just the other day, I read interesting material: Kolchak's army entered Yekaterinburg immediately after the assassination of the Imperial Family there, a few days later. But Kolchak was not even in Russia yet! Investigators Aleksey Nametkin, and then Ivan Sergeev worked before Sokolov. They were people of different views, but it was important to find out who made any contribution to the investigation. Have you heard, for example, about the note of Lieutenant Colonel Igor Baftalovsky, about the role of officers - students of the General Staff Academy, who ended up in Yekaterinburg in 1918? So, they did a lot, and if not for their first steps in the investigation, Sokolov would not have had a huge amount of the material evidence that he then attached to the case, checking them again, sifting out what is unimportant, what had the nature of misinformation. But I must say that the Bolsheviks immediately, from the first day after the murder, launched a disinformation campaign. For example, in the first report on the execution of the Sovereign it was written that "the wife and son of Nikolai Romanov are in a safe place" ... And today there is plenty of misinformation. If you read the controversy surrounding this crime on a planetary scale, it is obvious: interest in it is huge, and not only among people for whom this is really a great tragedy, but also among a wide variety of forces, including those who are professionally engaged in misinformation. If you open the Internet, then you won't read anything there. One thing - educated people who know history, and another - young people who are just starting life, want to know something. On the Internet, you could find out, for example, that Tsarevich Aleksey is, it turns out, the former chairman of the Council of Ministers USSR Alexei Nikolaevich Kosygin. Etc. And someone who knows English will read a book stating that the entire Tsar's family was supposedly saved, and much more ...



... Even in the distant Soviet times, we studied and read all available materials. Of course, they were fragmentary and only now, for the first time, with the help of investigative materials, the whole picture, for me personally, became clear.

The very fact of participation of Colonel of Justice Marina V. Molodtsova, a senior investigator for particularly important cases of the Investigative Committee of Russian Federation, proves that even already known to those who are following the investigation have now become historical fact, verified and double-checked facts.

On November 24, two episodes of our film will be shown. In the first one, we pay tribute to the investigator Nikolai Alekseevich Sokolov. Indeed, here is an example of an investigator, non-capitalist, from Penza, the Russian hinterland, whom life put forward providentially to this crucial position. He crossed the front line, carried out a huge investigative work. I've suffered so much over these years of investigation! They tried to kill him, stole material evidence; many of them disappeared already on the way from Yekaterinburg.

- There is a version that Sokolov died under unclear circumstances.

- He died in 1924 in a remote French town. He conducted his work in difficult conditions, in poverty, survived so much, leafing through these terrible sheets ... In any case, he died as a warrior, as a soldier on the front line, because despite the formal end of the Civil War, it continued. Sokolov's war - it was his war, the war for the truth.

We, the documentaries, not only voice what the representative of the Investigative Committee does, we conduct our investigation, because we have already made almost seventy films, almost everything on a historical topic. When you plunge into the past, you also conduct a kind of historical investigation.

We brought something ourselves, let's say so. In particular, the album of the captain Pavel Bulygin. Dowager Empress Maria Feodorovna, the mother of Sovereign Nikolai Alexandrovich sent him to Yekaterinburg in order to find out what happened to the Tsar's family, because you understand that you didn't just take your mobile phones out of your pocket and didn't call on WhatsApp. After all, what is the eighteenth year? The Russian army was disbanded, the Red army was actually just being created. But the Red Guards, so-called flying detachments were everywhere. They included even international ones, into which former prisoners of war were recruited, there were a lot of them in Siberia and the Urals. These were Magyars, Germans, Austrians and Chinese. And these flying detachments were on duty at all the junction stations, at the stations, they walked along the cars. Therefore, officers make their way to Siberia, it was extremely difficult, they were recognized by bearing, even if they were in civilian clothes, they were instantly arrested, shot. Bulygin miraculously escaped this fate. He became a guardian angel for investigator Sokolov and left heartfelt words about him:

"Leaning against my native Cross,
Alone at the sad post
You are standing watchless."

- As you know, today the dot in the case of regicide, the remains of the royal martyrs, has not yet been set.

- Yes, the investigation conducted by Colonel of Justice Molodtsova is not yet completed. In our opinion, by the way, she, unlike the previous investigation of the 1990s, does not have substantial support. Probably, some investigative experiments could be accelerated.

I can say that investigator Molodtsova is a true professional, she went through all the steps in her service. This is a man for whom truth is truly the most important.

- The search for the remains of the sufferers, wasn't done by professionals, but by Gely Ryabov, the well-known screenwriter of the popular in the 1970s TV series "Born by the Revolution" about the Soviet police. Gely Ryabov and Ural local historians ...

- The fact is that I belonged to those who categorically did not recognize and did not accept all those reports, conclusions of past years about the Tsar's remains. And I do not want to say that I am joining the previous investigation. But now I have come this way, along with the director Galina Ogurnaya, who allowed me to see the logic of events. And, of course, I understand that there is, a certain mystical component. So the Lord did not allow the holy work to fall into the hands of those who, perhaps, wanted to receive some political dividends.

It was, I repeat, a colossal tragedy of a truly global scale, planetary. Why? Because it was not the Romanovs who were killed, it was not just a murder. It was definitely a sacred murder in which it was necessary to completely kill the soul of the people, and this was the first victim. They tried to kill the soul for a long time, and the new martyrs testify to this, but, of course, the Tsar's family and the people faithful to them were the main victims. Therefore, this kind of event cannot become the object of any manipulations.



- What they try to do in the nineties ...

- Of course.

- It is no coincidence that Patriarch Alexy II refrained from participating in that ceremony.

- And none of the members of the then Synod, including Metropolitan Kirill, now the Patriarch. We found a lot of archival filming of those years, thanks to the help of the TV channel Russia 1, in particular Andrei Kondrashov, who allowed us to find old reports from Sverdlovsk-Yekaterinburg. And it is clear - many participants who somehow came into contact with this investigation really wanted to play this political game in their favour...

And the second - I have to say that I personally am deeply very guilty towards Gely Trofimovich Ryabov, whom I perceived as a protege of some dark forces. After all, he even once was at my home in

the late Soviet times! And you know what my husband and I were most confused about? He turned to the icons, crossed himself and almost bowed to the earth. And we thought that this was also some kind of performance ... My husband and I, our friends did not understand him, we did not trust anyone. And today, the most difficult thing for people who have already said a lot of things, wrote on this topic, is to admit that they were wrong. But this is repentance.

Even now patriotic Orthodox journalists call Ryabov - "police investigator", a priori. And this man, who was so shocked by what he involuntarily touched. Maybe at first, Ryabov had a purely creative interest as a screenwriter. But we now learned that, it turns out, Ryabov was a lawyer by training, worked as an investigator. That is, it was not by chance that he was in this investigation. And when his group returned the skulls to the burial ground in 1980 (all these ups and downs - it is a long story, you better watch the film), it was Gely Trofimovich who put a cast cross and scratched on it "The victim will be saved to the end." You see, this is no what a KGB-man, no freemason, would ever do! Never! For me there is my own, as it were, internal evidence...

Many once succumbed to universal hooting in relation to Ryabov. His widow told us whoever he asked for an examination, everyone shied away. Do not forget, it was all in Soviet times. And after the removal of Shchelokov, all their actions ceased. Father Alexander Shargunov was the only one who spiritually supported Ryabov.

And in the following troubled years, Ryabov turned out to be unselfish. This man, never did anything for himself, did not build any stone chambers...

Or here is one member of the Ryabov group Gennady Vasiliev. This is a terrific person. He restored the entire history of the search to us. By the way, his daughter became a nun. How sometimes suddenly that under the cover sprouts, how dangerous some premature judgments sprout ...

"And today, the most difficult thing for people who have already said a lot of things, wrote on this topic, is to admit that they were wrong. But this is repentance."

- What struck me especially, I read about it on the Internet, but you can't trust this information, because now, you can find anything there, this is the role of the Minister of Internal Affairs of the USSR Nikolai Shchelokov, a friend of L.I. Brezhnev. This is just awesome! Indeed, he studied the documents on regicide, sent Gely Ryabov to Sverdlovsk in order to find the grave?

- Yes, this is an interesting moment. If anyone remembers the end of the 1970s, and I remember, I worked on Central Television and shot an episode where Nikolai A. Shchelokov took part. And then I was struck by his manner of holding, atypical for senior Soviet leaders? No importance, dryness, ease of communication.

By the way, when we filmed the widow of Gely T. Ryabov (he died in 2015), she said that they did not have any special relationship with Shchelokov. That is, Ryabov was not engaged by Shchelokov, he simply gave him direction, a vector. And then, by the way, the minister scolded them when he found out that they had skulls, and said that they should be hidden there.

Shchelokov really ordered him to make copies of the documents on the regicide. He watched albums with photographs of the Royal family, and something in him, apparently, also turned upside down ...

- I can say that when I myself saw for the first time in the late 1980s photos of the Imperial Family, I was struck by the beauty and purity of their faces, enveloping them in some kind of unearthly atmosphere.

- When Galina Alekseevna Ogurnaya and I worked with Sokolov's materials, we saw that a certain merchant Shchelokov helped him in Siberia ... And the daughter of Nikolai Anisimovich directly says today that her father was a secret monarchist in his soul ...

- Three years ago, the third edition of an interesting, very unexpected book about N.A. Shchelokova (by S. Kredov) was published in the series "The Life of Great People". Nikolai Anisimovich was born in a village in Luhansk region, his father was a blacksmith-metallurgist, his mother Maria Ivanovna, a housewife, "according to her son," was distinguished by folk wisdom, kindness", she practiced medicine, and regularly went to church with her sons before

the revolution. Shchelokov was known by a love of painting, he drew well. During the war years he was a political instructor, participated in many battles, was wounded. From 1968 to December 1982 - Minister of the Interior. He made some changes, assembled an outstanding team. And then, after Shchelokov, when Andropov became secretary general, the police were simply defeated, the best personnel were removed. And this is on the eve of the "perestroika".

- It is well known that Shchelokov and the chairman of the KGB, Andropov, were enemies. Our film shows the document of 1975, signed by Andropov, with the order to demolish the Ipatiev House, where the regicide was committed. Moreover, Yakov P. Ryabov, the then first secretary of the Sverdlovsk regional committee, refused to do this, quietly hid the paper in a safe. But Boris Nikolayevich Yeltsin who replaced him in 1977 did it ...

- Today, the confrontation between Andropov and Shchelokov is highlighted in a new light. It seems that the attitude towards the Imperial Family was a moment of truth ...

"I wonder why our intelligence officers still cite Andropov as an example."

- He was a very intelligent person, knew how to hold his device in his hands, to control it. Well, this, of course, is a separate issue.

- This is a separate issue, but it is Andropov, as is well known, who brought to power Mikhail S. Gorbachev.

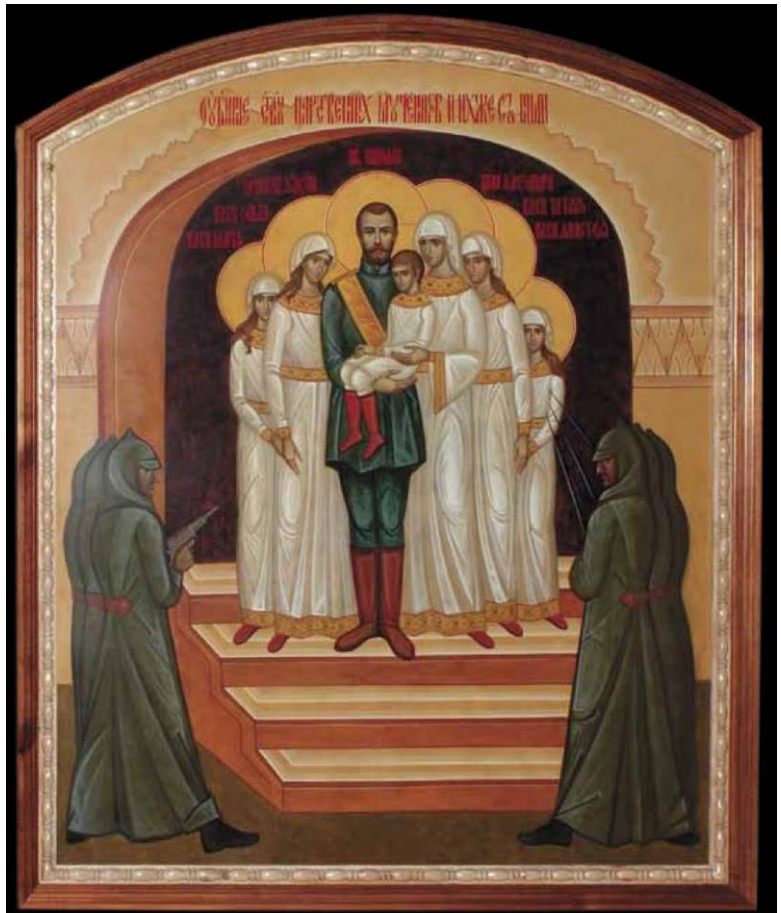
- About the people from the organization Mountain Shield, who found the second burial place in 2007, they did not attract attention to their work.

- Exactly! Nobody knew them at all. We made it possible for these people, who were not engaged by anyone, to tell about their work. They are unkempt. You see, these are ordinary Russian people. Maybe not even very churchlike. But they honestly did their job.

- I got the feeling that the Tsar's remains have almost been found ...

- Let's wait until the end of the investigation, let's not get ahead of ourselves. I think we will find out a lot of unexpected things, there will be more discoveries. Oddly enough, but the story is such a thing: sometimes it seems that everything is so terribly confused, so mysterious, and then all of a sudden - and the Lord clarifies everything ... Everything secret becomes clear.

The conversation was conducted by
Alexey Timofeev



"Peter. First. Collector. Scholar. Artist" in Kremlin

The era of Peter I is traditionally associated with grandiose transformations, the creation of a regular army and navy, victories in the Northern War and a change in the way of life of Russian society. Much less Peter the Great is known as the patron of sciences and arts, and as the creator of the first national public museum. His work gave Russia a completely new view of the world and its place in it. Peter's collections, scientific and artistic, opened up new horizons for Russian society, changed ideas about the surrounding reality, aroused the curiosity of discoverers, statesmen, philanthropists and lovers of beauty.

The purpose of the exhibition is to demonstrate the significance and revolutionary nature of Peter's transformations in patronizing the arts and sciences.



On November 29th, the Moscow Kremlin Museums opened the doors to the exhibition "Peter. First. Collector. Scholar. Artist." It is showing this less known side of Emperor Peter the Great. The exposition is shown in two halls: at the Assumption Belfry and the Patriarchal Palace.

Opening speeches were made by Elena Gagarina, Director of Kremlin Museums, Deputy Prime Minister Olga Golodets, and Michael Margelov, deputy director of Transneft, the sponsor of the exhibition.

Ludmila and Paul E. Kulikovsky, Sonia and Nicholas Sluchevsky, Olga Pilenkova and Sergey Devayatov, Elisabeth Fokina, director of Tsaritsyno Palace Museum, and Elena Kalnitskaya, director of Peterhof Museum were among the guests.



The exhibition features about 200 exhibits - memorial items, unique archival documents, regalia, magnificent examples of ceremonial weapons, outstanding works of jewellery, paintings, graphics, sculptures, glyptics, medals and coins, scientific instruments that belonged to Peter I, objects from his "Chinese" and "Siberian" collections, as well as rare book editions and drawings, which formed the basis of the first Russian public museum - Kunstkamera.

The great embassy undertaken by Peter the Great at the end of the 17th century opened the world of science, history, and art to a 25-year-old man. He went abroad as a private person under the name of Peter Mikhailov. On display there is a letter, issued on behalf of Tsar Peter the Great, asking European monarchs to provide unhindered passage for the delegation of 23 people who travelled "for science and military affairs."

Traveling abroad he was impressed by the "Cabinets of Miracles" and by the treasures that he saw at European courts. He got the idea to open a "Kunstkamera" in his own country.

Peter discusses his plans for the Kunstkamera with the research core of the Russian Academy of Sciences - their correspondence is shown. It will be the first Russian museum, and free for all visitors.



He became the first Russian monarch who not only collected various outlandish gizmos, but also systematized his collections. Peter discovered Dutch painting. It was he who ordered to buy the first picture of Rembrandt.

And he himself became interested in creating engravings - there is the very machine that the Emperor worked on.

At the exhibition, the stereotype that Peter's thoughts were directed only to the West will be broken. After all, a huge part of his collection was brought from China. He especially liked to show Chinese mechanical toys to guests.

"Peter I is in very close contact with the Chinese Emperor Conse. They exchanged letters; they had both serious diplomatic and friendly correspondence. And Peter bought a lot of things in China. And not only in China, but also bought Chinese things in Europe that were brought there," told Elena Gagarina.



Next to the Chinese is the Siberian collection. In Amsterdam, the merchant Nicholas Witsen showed Peter the antiquity of the Siberian mounds. At that time, gold items from ravaged burial grounds appeared on the antique market of Europe. Returning, Peter ordered such works to be bought back and sent to Petersburg, to the treasury, while the "black diggers" was ordered to be punished severely, up to an execution. This can be considered the first law on the protection of cultural heritage.



The exhibition project is international. Unique artefacts are provided by museums in Germany (the Green Arches Museum, Dresden), the Netherlands (Amsterdam History Museum) and the United Kingdom (National Maritime Museum), in addition to Russian museums, archives and libraries: the State Hermitage Museum, the Naval Museum (St. Petersburg), the Museum of Anthropology and Ethnography, Peter the Great (Kunstkamera) of the Russian Academy of Sciences (St. Petersburg), State Museum of Ceramics and Kuskovo Estate, Russian State Archive of Ancient Acts, Archive of the St. Petersburg Branch of the Academy of Sciences, Library of the Academy of Sciences (St. Petersburg).

Open until March 8, 2020

Video - 1) <https://www.1tv.ru/news/2019-11-29/376597-muzei-moskovskogo-kremlya-otkryvayut-vystavku-posvyaschennuyu-petru-velikomu>

2) https://tvkultura.ru/article/show/article_id/353171/

3) <https://www.vesti.ru/doc.html?id=3215359#>

The exhibition “Precious to my heart. Imperial gifts from the collection of the Pavlovsk Palace” in Tsaritsyno

November 19, the exhibition “Precious to my heart. Imperial gifts from the collection of the Pavlovsk Palace” was opened at the Bread House of the Tsaritsyno Museum-Reserve in Moscow. The almost 250 items from the collection of the Pavlovsk Museum-Reserve are a variety of gifts and offerings that were exchanged and received by representatives of several generations of the Romanov family throughout the history of the Imperial Pavlovsk Palace - from the time of Catherine II to the last Russian Tsar Nicholas II. The chronological principle makes it possible not only to take a fresh look at the history of the Imperial Family, but also to trace the change in tastes, traditions, and customs, from the 80s of the 18th century and until 1917.

The first in this series of gifts was Pavlovsk itself: in 1777, Catherine II granted the village of Pavlovsk to her son, Grand Duke Pavel Petrovich, on the occasion of the birth of his first child, Alexander. The Heir soon donated the estate to his wife, Maria Feodorovna, which turned it into one of the most beautiful residences in the classical style. It is not surprising that the whole large section of the exhibition is dedicated specifically to Maria Feodorovna.



The first post-revolutionary keeper of the Pavlovsk Palace A.A. Polovtsov wrote in the book “Treasures of Russia under the Bolshevik rule” (1919): “The more I studied Pavlovsk, the more I realized that it was Maria Feodorovna’s beloved residence, and that this Princess, a German by birth, was French in taste and upbringing and a Russian, in her ideas and occupation, gathered in Pavlovsk all the memorable gifts of her so abundant events of life.”



The exhibition collected offerings for the days of her birth and namesake from her husband (the sculptural group "Ganymede with an eagle, a copy from an antique of the 18th century), from children and daughter-in-law - Emperor Nicholas I (items from the Stamp and Golden services, IPF), Empress Elizabeth Alexeevna (a box with a mosaic "The Prodigal Son", objects of the "Pink Pavilion Service"), Grand Duke Mikhail Pavlovich (watch), Grand Duchess Maria Pavlovna (items from mother of pearl), etc.

Nearby are gifts from maids of honour and stats ladies, diplomatic offerings from the Prussian Kings Frederick I and Frederick William IV, gifts from Württemberg relatives.

Maria Feodorovna had many talents. She was engaged in painting, took lessons from famous medallist K.A. Libereht and miniaturist A.-F.-G. Viollier. Like many aristocrats, she was fond of working on a lathe. In 1794, on the occasion of the mother-in-law's birthday, the Grand Duchess prepared a writing instrument made of ivory, amber and gilded bronze. Perhaps it was Maria Feodorovna who started the tradition, long rooted in the Imperial Family - to give "homemade" gifts to relatives.

In the hall, devoted to family members of Alexander II and Alexander III, special attention is drawn to the box donated by the Empress Alexandra Feodorovna to her son Alexander (future Alexander II) on his birthday on April 17, 1832. The Emperor carefully kept all his life things reminiscent of happy childhood and adolescence in this casket. They can also be seen at the exhibition.

The second large section is dedicated to the era of the last Emperor, Nicholas II. Monarchs received many gifts from representatives of different classes, groups and societies during coronation celebrations, to various anniversaries, when receiving delegations in imperial residences or while traveling in Russia.

In the second half of the 19th century, the practice of gifts from private individuals was established: if the gift was accepted, the "Highest Gratitude" was given to the donor, or a valuable gift was awarded, most often a ring with precious stones or a pocket gold watch. The value of the "gift from the Emperor"



was equivalent to the estimated value of the gift. The "donor" could refuse the gift and receive its cash equivalent.



Among the gifts received by Nicholas II from relatives, in accordance with the new tradition, "old things" appeared with portraits of representatives of previous generations of the Romanov dynasty (for example, the bronze figurine "Peter I", the cameo medallion "Alexander I", the bust of Nicholas I). On the silver flask, owned by the last Emperor, there is an engraved facsimile of the Empress's handwritten inscription: "It's good to eat on time. Mom. 1889."





A separate section is dedicated to the last owner of Pavlovsk - Grand Duke Konstantin Konstantinovich. His family has lived in Pavlovsk all year round since 1905. On June 2, 1915, the Grand Duke died in his office in the Pavlovsk Palace. His funeral was the last solemn funeral of a member of the Imperial family. Konstantin Konstantinovich was a famous poet, who wrote under the pseudonym "K.R." Among the gifts is an album presented by officers of the Life Guards of the Izmailovsky Regiment in connection with the celebration of the 25th anniversary of his literary work. The gift story complements a number of picturesque and miniature portraits of members of the Imperial family.



The exhibition "Precious to my heart. Imperial gifts from the collection of the Pavlovsk Palace" runs from November 19, 2019 to May 10, 2020.

"Imperial gifts from the collection of the Pavlovsk Palace" can be seen in the capital

19 November. Kultura - "Imperial gifts from the collection of the Pavlovsk Palace" are presented at the exhibition in the Tsaritsyno Museum-Reserve. Things that were received as a gift by representatives of several generations of the Romanov family are on display.

One of the most valuable gifts of Imperial family at this exhibition is impossible to see - this is Pavlovsk itself - a village that Catherine II granted to her son Pavel on the occasion of the birth of his first child. The wife of the Grand Duke Maria Feodorovna turned Pavlovsk into a precious "box", where she collected memorable gifts from several generations of the Romanov dynasty.

"She is the mother of a vast family, she kept everything. We even have the first inventory of the palace, which the Empress made. She is the first museum worker who described where she stands, described the entire palace. All this was exhibited either in her chambers or in other halls of the palace," said Vera Dementieva, director of the Pavlovsk State Museum-Reserve.

Maria Feodorovna loved not only accepting, but also giving gifts made by her own hands. She painted on paper and glass, was engaged in medal art, carving on bone and precious stones. Gifts to children, according to etiquette, were to serve not for entertainment, but for upbringing and education. For example, little Alexander II was presented with an eye model to practice drawing.

"A travel box that was presented to Tsarevich Alexander by his mother, Alexandra

Feodorovna. Throughout his life, Alexander II kept it in his office, after his death, Alexander III took the box as a memory of his deceased father. In this box, he collected items that were related to his father's childhood. A preparatory workshop, for example, or a notebook," said Olga Bazhenova, curator of the

exhibition, senior researcher at the Pavlovsk State Museum-Reserve.



In the Imperial family, it was customary to present gifts not on the day of the holiday, but on the eve. It was then that the August family could be in the circle of relatives, without witnesses and court etiquette. The holiday itself was strictly regulated and scheduled by the minute.

"Children began to give their drawings. Later when they received a certain status, they donated objects: caskets, paperweight with their own money. And when they became Emperors, it was already orders, for example, a cast-iron gate or a service for 400 items: one for Pavlovsk, the other for Gatchina," Bazhenova added.

Gifts to the Russian Monarchs were also presented by subjects of various classes - ancient family heirlooms, handicrafts, trophies from hunting and fishing. The reliability of the donor was first checked by the Chancellery of the Ministry of the Imperial Court, then the petition for the offering was submitted to the Emperor. If the gift was accepted, his donor was given a valuable present - a ring with precious stones or a gold watch. A "gift from the Emperor" could also be received in cash. Every year, thousands of offerings arrived at the chancellery, the most original ones replenished the "casket" of the Pavlovsk Palace.

Video - https://tvkultura.ru/article/show/article_id/352733/



Triumph & Tragedy: Catherine, the Romanovs & Fabergé at The David Roche Foundation

By Nathan Schroeder, Assistant Curator

The David Roche Foundation was established by David Roche, an art collector and dog exhibitor and breeder, in 1999 to care for and promulgate his collection after his death. Located in North Adelaide, South Australia, the Foundation consists of Fermoy House, a house museum that was once David's private residence, and the Museum Wing, an adjoining purpose built exhibition gallery. Over his lifetime, he collected some 3500 beautiful European fine and decorative arts making it unique in Australia.

The Triumph & Tragedy: Catherine, the Romanovs & Fabergé exhibition has been on display in the Museum Wing at The David Roche Foundation since 12 July. Consisting of some 150 pieces of Russian art covering the period from Catherine II 'the Great' through to Nicholas II and the downfall of the Romanov dynasty, the exhibition came about as a result of David Roche's interest in Russia and Russian art. David first visited Russia in 1992 following the collapse of the USSR, and fell in love with the art and culture he discovered. Over the subsequent 20 years, David put together a significant collection of some 94 exceptional Russian art works, including furniture, glass, malachite, lighting and other fine objet d'art.

Provenance was always important to David Roche and was one of the key reasons why he might buy an item. To David, a royal or imperial provenance was of particularly great value. To that end, there are a number of pieces – both from David's collection and on loan from other private collectors – in the Triumph & Tragedy exhibition that have at one point been owned by a member of the Romanov family. Let's now take a closer look at these works:



A delightful Aquamarine, diamond and platinum pendant by the acclaimed Fabergé factory c.1900 that was once in the collection of the Grand Duchess Xenia Alexandrovna, the elder of the two sisters of Nicholas II. Xenia was said to have been very fond of fine jewellery and had an eye for the most wonderful pieces, as seen in this example.

Grand Duchess Xenia's necklace. Carl Fabergé (Russia 1846-1920), Aquamarine, diamond and platinum pendant, c.1900, St Petersburg, platinum, diamond, aquamarine. On loan from Alice M. Ilich.



Teapot, c.1780. Gardner Porcelain Manufactory (Russia 1766-1892), G.I. Kozlov (Russia active 1760s-1780s), designer. Moscow, porcelain, polychrome enamel. TDRF Inv. No. 2230.

There is also a delightful Gardner Factory Teapot, c.1780, that was once owned by Princess Olga Andreevna Romanov, a descendant of Xenia, and which was originally designed by G.I. Kozlov for the Russian Imperial Porcelain Manufactory in the early 1760s, when it was manufactured as part of the Orlov service. This original service was presented to Count Grigory Orlov, a favourite of the Empress Catherine II, for his role in securing her place on the Russian throne. The Gardner Porcelain Factory repeated the form in 1782 – 85 when manufacturing a service for Prince Chernyshev (1722 – 1784), who had risen to become Catherine II's Minister of War. The company then released the teapot for sale with floral designs, which is when this version was made.

Xenia's younger sister, Olga is also represented by a lovely watercolour of hers entitled Mushrooms on a birch bark basket table. It was noticed early on that Olga had a gift for painting, and she continued to paint unabated throughout her life. Indeed, in later life, as a private citizen, it was the proceeds from the sales of her paintings that supported her. She painted a variety of subjects: landscapes, gardens, forest, farms/peasant life, royal life, interiors, portraits, still life and, most commonly, flowers. Over her lifetime, she produced more than 2000 paintings. She worked in both watercolours and oils. Her work is characterised by a bright, vibrant colour palette, and generally conveying a singular lightness and joy. She did, however, paint some more serious pictures of her experience as a nurse during World War One.



Grand Duchess Olga Alexandrovna (Russia 1882-1960), Mushrooms on a birch bark basket table, 20th century, watercolour on paper. On loan from Alice M. Ilich.

Then there is a magnificent Kovsh by Fabergé once gifted by the Dowager Empress Maria Feodorovna during one of her numerous visits to her sister, Alexandra, in Britain. This piece is decorated in a stylised polychrome floral pattern in cloisonné enamel with delicate wirework on a pale green ground with borders of an alternating blue and red wing pattern on the lip and foot, while a variety of different coloured cabochon hardstones are set at intervals around the body. Still in its original wooden presentation box, the Kovsh has an accompanying letter mounted on card from Buckingham Palace, dated 3 April 1907, which reads, 'Sir, I am desired by The Empress Marie of Russia to send you the accompanying souvenir of Her Majesty's visit to England. Yours faithfully, A Condie Stephen.' The recipient of the gift is unknown.



Carl Fabergé (Russia 1846-1920), Fedor Rückert (Russia 1840-1917), workmaster, Imperial Kovsh (drinking vessel), c.1907, Moscow, silver, semi-precious stones, cloisonné enamel. On loan from a private collection.



Parasol handle. Carl Fabergé (Russia 1846-1920), Henrik Wigström (Finland-Russia 1862-1923), workmaster. Royal parasol handle, 1903-1917, St Petersburg. Bowenite, gold, enamel, diamond, karelian birch. TDRF Inv. No. 2369.

There are also connections to other European royal families closely related to the Romanovs. The exhibition including an exquisite Fabergé Parasol handle, in the neoclassical style, that was once owned by members of the Danish royal family as well as Queen Marie of Romania. Many of the items created by Fabergé were inspired by the jewellery and applied arts produced for the Court of Versailles during the reign of Louis XVI (r. 1774 – 1792). This parasol handle was produced over one century later, during the reign of Nicholas II. The use of semi-precious stones was a reflection of Russia's vast and varied mineral resources, found in Siberia, the Caucasus and the Ural Mountains. In this case, the pale green bowenite is combined with gold mounts, enriched with bands of rose-cut diamonds and guilloché enamelling.

These are just a few of the interesting and rare items on show for the Triumph & Tragedy exhibition, there are many other equally fine items – some 150 in all – including a series of impressive Imperial portraits, an imposing malachite urn, a beautiful ormolu-mounted cut glass vase, and a variety of fine jewellery pieces from the Fabergé factory.

Accompanying the Triumph & Tragedy exhibition season, there has been a series of special evening talks and lectures on various aspects of Russian art and history, which has been very well received, with topics including: the women of the Romanov dynasty, the four daughters of Nicholas II (both by Eugene Barilo von

Reisberg), the jewels of the Romanovs (by Charlotte Nattey), and the last two decades of Imperial Romanov rule under Nicholas II (by Dr. Bodie Ashton). There was also a Russian-themed open evening, which included Russian food and drinks, as well as an amazing performance by Dieter Hauptmann and the Adelaide Balalaikas with singers performing a series of traditional



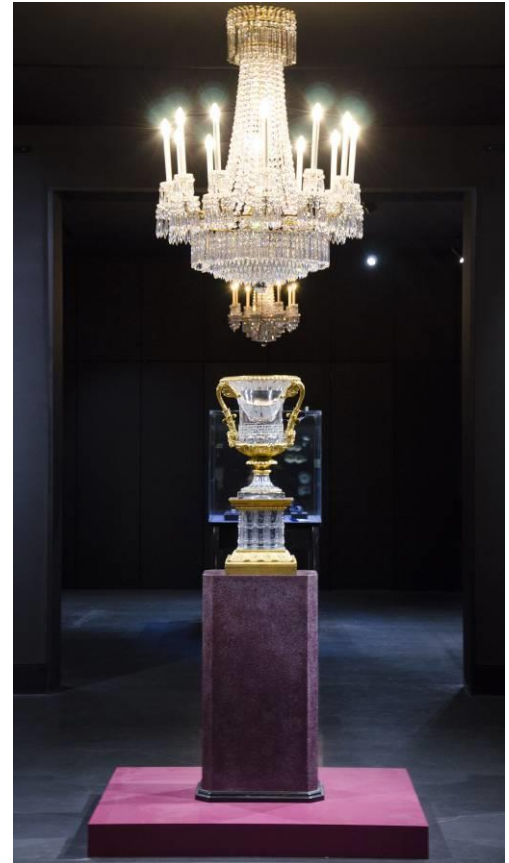
Malachite urn. Russia, Malachite vase and cover, c.1890, malachite, slate. TDRF Inv. No. 2687.

Russian Cossack tunes to a spellbound audience. The exhibition has been strongly supported throughout its run by the Russian community of Adelaide.

Although the Triumph & Tragedy exhibition finishes on the 21 December 2019, some of David's 94 Russian pieces will still be able to be seen on display in his Fermoy House, where there is a 'Russian Room', dedicated to David's love of Russian art. The décor of the room is inspired by the palaces David had seen while in Russia with carpets bearing the Imperial double-headed eagle, and walls in glorious blue with gold stars inspired by the decorations in Pavlovsk Palace.

Triumph & Tragedy is the first exhibition of Russian art in South Australia in recent memory. It has been made possible through the generosity of a number of private collectors across Australia, who have loaned major works by acclaimed Russian factories including Fabergé, Ovchinnikov, Grachev, Rückert and Semenova. These pieces will only be on display for this exhibition, and it will be a long time before many of them are seen again for public viewing. In addition, a 150-page catalogue was published as part of the exhibition, and includes essays on the Romanov rulers from Catherine II to Nicholas II, the Fabergé factory and David Roche's collecting of Russian art as well as information on each item in the exhibition, this remains available for purchase.

For further information about the exhibition visit:
rochefoundation.com.au/exhibitions



The Field Marshal's baton of Alexander II in Hermitage

On November 12, 2019, an evening was held in the Field Marshal Hall of the Winter Palace in honour of the cooperation of the State Hermitage and Cartier jewelry salon in St. Petersburg, a long-time partner and friend of the museum.

With its support, the Hermitage carried out a number of projects, including: restoration of Rock Crystal Lamps, works of Iranian masters of the 10th century; Golden Aromatnik with a pear-shaped body, a unique luxury item from the treasury of the Great Mughals; Casket Yadvigi-Jagiellonian, one of the most striking monuments of the Renaissance.

The central event was the display of the field marshal's baton of Alexander II, created by his order in 1878 by St. Petersburg jeweler Julius Keibel.

Over the entire period of the existence of the Russian Empire, 64 people had the rank of field marshal, only one of them - Alexander II - was the All-Russian Emperor. After the death of Alexander II, the field marshal's rod was issued to Adjutant General I.V. Gurko, who was promoted to field marshal in 1894, and after his death, in 1908, was returned to the office of His Imperial Majesty. In 1910, the rod was granted to the King of Montenegro Nicholas Negosh, promoted to the rank of Field Marshal in connection with the proclamation of the Principality of Montenegro as a kingdom. After the First World War, many royal and military regalia of the Negoshi dynasty ended up in private collections in the United States and Europe. Field Marshal's rod of Alexander II suffered the same fate. In 2004, it was sold at Christie's auction.

On October 3, 2018, during a visit to the Hermitage, Russian President V.V. Putin handed the rod to the museum. Currently, this unique monument is presented in the Diamond Pantry of the Jewellery Gallery.

Opening the evening, Alexander Vladimirovich Prokhorenko, Deputy General Director of the State Hermitage Museum, said: "We present the Field Marshal's baton, which made an interesting journey in space and time. Now it has returned home, and will delight numerous visitors, recalling the beauty and history of our country."



Arkady Igorevich Izvekov, general director of the Cartier salon in St. Petersburg, noted: "Our interaction with the museum is a grain of sand in the gigantic ocean of the State Hermitage - the greatest museum in the world. But for us, these grains of sand mean something invaluable. This is a unique opportunity to feel close to the deep codes of culture. This feeling makes life diverse and more meaningful. Low bow to the State Hermitage."

Albert Edelfelt returns to the Academy

The exhibition "Albert Edelfelt and Romanovs" opened at the Research Museum at the Russian Academy of Arts. The exposition is in one room, but behind each exhibit there is a big story.

"The exposition is built around four paintings," says the curator of the exhibition, Director of the Institute of Finland in St. Petersburg Sani Kontula-Webb.



- In the center - a portrait of the younger sister of the artist Berta from the Hermitage collection, which served as a prototype for the remaining paintings. These are portraits of the Grand Dukes Cyril and Boris, their younger brother Andrei, as well as portraits of the children of Alexander III and Maria Feodorovna - Grand Duchess Xenia and Grand Duke Michael.

The last time these paintings were exhibited together was in 1882 at the Art and Industrial Exhibition in Moscow. The current exposition is due to the fact that Sani Kontula-Webb has long been studying the relations of Finnish artists with the St. Petersburg Academy during the Grand Duchy of Finland. One of them is Albert Edelfelt, who is called the most significant Finnish artist of the late XIX - early XX centuries.

The location of all the paintings of Edelfelt is known. And only one was considered lost - a portrait of the children of Grand Duke Vladimir.

"Two years ago, I accidentally stumbled upon this picture on the Internet," says Kontula-Webb. - I was able to "identify" Edelfelt's hand because I have repeatedly seen sketches for this painting in the collections of the Athenaeum.

It turned out that the canvas, which was considered missing in Finland, is in the funds of the Rybinsk Museum. After the revolution, it was nationalized and sent there in 1921. Sani says that the idea to show together paintings, behind which is one of the notable pages in the life of the Finnish master of painting, was born almost immediately.

Edelfelt's brilliant career began in Paris, it was there that he achieved his first successes internationally, exhibited with great success at the Paris Salon, painted the most famous people of that time. He

achieved no less success in St. Petersburg, with which fifteen years of the life of the Finnish painter are associated.

Edelfelt first visited Petersburg in 1876. Two years later, he, as a recognized master, was admitted to the academy, in 1881 he became an academician, and in 1895 received the status of a full member of the academy. It was at the academy that Grand Duke Vladimir saw a canvas on which was the reading sister of the artist and her dog are depicted. The Grand Duke liked the painting so much that he asked Edelfelt to capture his children in the same manner. The canvas, which later came to Rybinsk, became the first in a series of portraits of the Romanov family.



How high was the status of Edelfelt at the Imperial court is evidenced by the fact that he was entrusted with depicting the coronation of Nicholas II, and for the portrait the last Russian Emperor posed for the artist personally. The exhibition presents the artist's letters in which he talks about how it felt for him to work on portraits of children in Tsarskoye Selo, and then in Gatchina, painting the Emperor.

The Academy Museum is the first public and oldest art museum in the country, which has always been under the patronage of the Romanov family. It was opened in 1758, 20

years after the famous Kunstkamera on Vasilyevsky Island.

"The exhibition opens in the Catherine's Hall," says museum director Alexei Mudrov. - It is special in architecture, very comfortable, chamber, but at the same time ceremonial and perfectly matches the style of this exposition.

"Edelfelt is the first Finnish artist to be on display," continues Mudrov. - We never had his work, so for us it is a particularly exciting event. The exhibition at the Academy Museum will last until January 19, and on February 6 (until May 10th, 2020) it will open at the Sinebryukhov Art Museum in Helsinki. The place was also not chosen by chance: in the museum, which bears an old Russian surname, there are several portraits of the owner of the house, Anna Sinebryukhova. There, viewers will see another painting by Edelfelt, recently found in the attic of an old house in Poland. This is the picture "Under the Birches", depicting the sisters of Edelfelt, Bert and Annie.

The painting "Grand Dukes Boris and Kirill Vladimirovich" will be shown in Finland for the first time.



Right - "Grand Duchess Xenia Alexandrovna and Grand Duke Michael Alexandrovich" painted by Albert Edelfelt in 1882.

An Imperial gift goes to St. Petersburg

The Vladimir-Suzdal Museum-Reserve is going to present the missing element to the icon of the Virgin of Our Lady, which is now stored in the Museum of St. Petersburg. Svetlana Melnikova will give a gift - a copper plate with a dedication to the Emperor and the specified date "May 16, 1913" as part of the cultural forum to be held in the Northern capital this week.

The tablet was attached to an icon, which Vladimir merchants handed to Nicholas II during his visit. The gift was dedicated to the celebration of the 300th anniversary of the Romanov dynasty.

For some time, the icon was kept in Tsarskoye Selo, in the Alexander Palace. During the war, it was transferred to storage in Bashkiria. In 1946, the Imperial gift returned from evacuation. It was transferred to the Museum of the History of Religion and Atheism in St. Petersburg. But without the sign. It turns out that one of the German soldiers took it like a trophy. The copper plate at home was discovered by his descendant Wolfgang Kugel.

Video - <https://youtu.be/b11dIZiubtl>



The multimedia play "I killed the Tsar"

November 13. GARF - The premiere of the play "I Killed the Tsar", where, using VR technology, viewers will be told about the events related to the shooting of the Imperial Family, was shown on November 25 at the Moscow Theater of Nations. The performance is based on historical documents provided by the State Archive of the Russian Federation.

The multimedia production is conceived as an attempt to restore the events that occurred in the Ipatiev House in 1918.

According to the director, Golden Mask laureate Mikhail Patlasov, every text and every fact used in the performance is confirmed by archival documents. All documentary data that the team studied during the year were checked in the State Archive of the Russian Federation.



The structure of the performance is arranged according to chronology, starting with the first diary of Nicholas in Tobolsk, the period of the "House of Freedom" - the Governor's House in Tobolsk, where the Romanovs lived in exile for several months, then Yakovlev arrived there on the orders of Sverdlov, removing shoulder straps from the Tsar.

The surviving diaries of Alexandra Feodorovna are taken as a basis and parallel stories are strung on this structure, including how the decision of the regional council of workers, peasants and soldiers' deputies was adopted.

Spectators with the help of special glasses can literally get inside the photos from the Romanov family album stored in the funds of the State Archives of the Russian Federation. As you know, the whole family of Nicholas II was fond of photography, and each of them had a camera. Hundreds of images were preserved, which it was decided to reconstruct and come up with a special optical scheme, thanks to which old photographs can be turned into videos.

The creators of the play tell the story of the execution of the Imperial Family not only from the victims of that terrible night, but also from those who fulfilled the decision of the executive committee of the Ural Regional Council. A significant part of the virtual performance is built on the biographies and testimonies of the members of the firing squad.



In the role of Nicholas II - People's Artist of the Russian Federation Evgeny Mironov, Alexandra Feodorovna - Olga Belinskaya, Tsarevich Alexei is played by 13-year-old actor Ivan Shchenin.

Evgeny Mironov:- "Why is this needed? Why, because we don't know our history. In my opinion, Lenin and Gagarin are already confusing. Or Lenin with Nicholas



II. There was no repentance in our country. We famously stepped over it in the 1990s, engaged in business. We did not repent of the execution of the Imperial Family. And in millions of deaths following their execution. We do not remember things that are elementary for the history of Russia. How could you forget about it? This crime is already ours, today's - to forget about it. And it excites me that we are such bastards."

After the premiere shows in Moscow, which will last until December 8, the performance will go on tour to Yekaterinburg, and then to Tobolsk.

Video - 1) <https://rg.ru/2019/11/26/rodina-v-moskve-na-strastnom-bulvare-ubili-caria.html>

2) https://tvkultura.ru/article/show/article_id/353089/

3) <https://youtu.be/xsY0CnsHdkQ>

"The Crowned Family. The Way of Love" opened in Gorki

November 5th, the exhibition "The Crowned Family. The Way of Love" opened at the BSAA library seven days a week. It is dedicated to the last Russian Emperor Nicholas II and his family. There you can see copies of photos, paintings, excerpts from various historical documents. At the center of everything is family value, devotion and love.

This exposition is presented by the Mogilev diocese and have already visited Moscow, Smolensk, Kaluga, Bobruisk and Mstislavl.



At the beginning, the rector of the church on Sloboda, Archpriest Andrei Vygovsky, said a prayer. After that he emphasized that, one can find a lot of slander and untruth studying history carefully. He called it worthy to reveal the truth thanks to this exhibition and I am sure that it is difficult to remain impartial in studies of the past. The archpriest also noted that recently there has been a tendency to pour dirt on the church, including indignant at the canonization of Nicholas II and his family.

The press secretary of the Mogilev diocese and the curator of the exhibition spoke about the exposition. The idea of such a collection of documents appeared in 2015. Ilya Vasilievich studied the Imperial Family and was surprised to find that this union is an ideal family, an example of traditional family relations. At first, this exhibition was a collection of photographs. In Moscow, the director of the State Archive of Russia came to it, praised for the material and gave access to unique documents. Thanks to this, the exposition tripled and it was seen by at least 100 thousand people. He agreed with the words of the archpriest about how much negativity was poured on the Imperial Family. Even before the February Revolution, those who wanted to carry out a coup and seize power were engaged in this. In the future, the exhibition will have another goal - the prevention of revolutions.

Also, the head of the library, Galina E. Medvedeva, once again emphasized the symbolism of the fact that it is in the building of the former church that an exhibition dedicated to the canonized family will operate.



An exhibition dedicated Grand Duke Sergei Alexandrovich and Grand Duchess Elizabeth Feodorovna

In the library number 20 named after A.S. Pushkin, the Tula branch of the Imperial Orthodox Palestinian Society opened a traveling exhibition dedicated to the life and work of Grand Duke Sergei Alexandrovich and Grand Duchess Elizabeth Feodorovna.



The exhibition, which has been traveling in the Tula region for three years, has gained a special sound this year. The 155th anniversary of the birth of Grand Duchess Elizabeth Feodorovna attracted the attention of scholars of the history of the Fatherland, lovers of Russian culture, and connoisseurs of literature and art of the early XX century.

Within the walls of the city library. A.S. Pushkin considerable attention was paid to the principles of upbringing, which were adhered to by the mentors of the future Grand-Ducal couple, and to how Grand Duke Sergei Alexandrovich and Grand Duchess Elizabeth Feodorovna embodied the high ideals of marital fidelity and service for the benefit of others in their lives.

Full member of the IOPS Marina Mikhaleva spoke in detail about the history of the Imperial Orthodox Palestinian Society and its current works. The Tula branch of the Society placed books and magazines of its mobile library in the reading room.

Within a month, visitors to the Pushkin Library can familiarize themselves with literature on the activities of the IOPS, the history of the Romanov dynasty, the biography of Grand Duke Sergei Alexandrovich and Grand Duchess Elizabeth Feodorovna.



How Alexander III became an “alcoholic”

6 November. Gazeta (fragment of an article) - After the October Revolution, the new Russian authorities attacked history. More than a thousand-year period was subject to major revision. Definitions and concepts radically changed. The old regime was recognized as criminal, ministers, officials, large landowners - royal satraps and exploiters. On the contrary, those who were formerly called terrorists and criminals who dared to encroach on traditional foundations turned into martyrs, fighters for the freedom and happiness of workers and peasants.

In 1918, law schools were disbanded in all the universities of the RSFSR, and in 1921 the historical and philological faculties were abolished. Students were required to be trained in fundamentally new patterns, which had not yet been defined and compiled. At the same time, history was excluded from the school disciplines. An entire generation of Soviet schoolchildren grew up without studying it or studying only certain periods of Russian and world history, some events, fragmentary facts in the process of mastering other subjects.

A generation was influenced by propaganda. Pupils and students did not have a real idea of the history of their own country.

They could operate only with regularly used clichés about the "bloody Tsar Nikolashka" and the brutal "landowners and capitalists".

The Bolsheviks did not hide their intention to re-evaluate the historical heritage accumulated in the pre-revolutionary era, and write a new story in their own way. The negative attitude of Vladimir Lenin towards the historians of the “old school” is known.

Under these circumstances, the disciple of Vasily Klyuchevsky, the old Bolshevik and the first Soviet Marxist historian Mikhail Pokrovsky, who had known Lenin since 1905, came to the fore. As deputy commissar of education of the RSFSR, he became the ideologist of complex transformations. The Chairman of the Council of People's Commissars greatly appreciated his protégé, defining his scientific activity in general and questions of Marxism in particular. Among other things, the former political emigrant led the archival service of the RSFSR. Addressing fellow archivists, Pokrovsky said: “By saving old archival documents, you preserve the weapons with which the working class has led, continues and will continue to fight its class enemy.” The historical faculties were not restored in the country's universities until 1934 - two years after the death of the main Soviet historian from cancer.

The first textbook on this subject in the USSR was “Russian History from Ancient Times” in four volumes, written by Pokrovsky himself and published in 1933-1934.

The content of the books was able to shock the historians of the “old school,” many of whom at that time lived abroad. So, the author explained the untimely death of Alexander III by “alcoholism”.



According to Pokrovsky, the "root cause of the binge" was the "atmosphere of panic horror" in which the Emperor allegedly lived. Nowadays, allegations of drunkenness of Alexander III are mostly refuted. Father of Nicholas II, of course, drank, but rarely overdid it.

It is no secret that Alexander III was on a special account with Pokrovsky - a "faithful Leninist." Lenin, on the other hand, had precisely the most hostile feelings towards this Emperor, since Alexander III refused to pardon the elder brother of the future Soviet leader, Alexander Ulyanov, and he was hanged in the Shlisselburg fortress.

Even before history returned to school and university curriculum, in 1929 Pokrovsky published a collection of his articles under the general title "October Revolution". A separate section was devoted to Lenin and his role in the events of 1917.

"The October Revolution is not some kind of special revolution, separated by an impenetrable bulkhead from the February "bourgeois" revolution of that year, but is the highest point of the upsurge of the entire revolutionary movement of this year. And the circumstance that the February Revolution was not yet socialist does not interfere with this at all, just as the October Revolution did not have to complete something and part of the bourgeois-democratic revolution," the historian noted.

During his life, Pokrovsky repeatedly changed his point of view on major events and did not hesitate to admit mistakes.

For example, he agreed with the incorrect definition of the February Revolution as the beginning of the socialist revolution, agreeing with its definition as "bourgeois-democratic."

Nevertheless, after the historian's death, in 1936, a wide campaign was launched against him. Political, pseudoscientific and scientific accusations of "vulgar sociology", "anti-Marxism", "anti-patriotism" and "denigrating the history of Russia" were brought against Pokrovsky. A couple of years later, the extensive Pokrovsky school that emerged in the 1920s was completely defeated and was declared "a base of pests, spies and terrorists, cleverly disguised with the help of its harmful anti-Leninist historical concepts." Pokrovsky's books were removed from libraries, and history books were copied in accordance with the new historical concept.

Romanov **buzz**



November 7 marks the 25th anniversary of the installation in Feodosia of the icon of the Holy Royal Martyrs at the crossroads of Victory and Soviet Streets. In honour of this event, Metropolitan Plato with the priests of the Feodosian deanery served a moleben.

Video - <https://youtu.be/TDUamTY6fDI>



A car went into the monument to Emperor Alexander III in Irkutsk. The monument to Alexander III in Irkutsk will lose another part of the forged fence. After this, the monument will be left completely without protection. No one has yet undertaken to assess the amount of damage, however, as well as the time it will take to recover. But Aleksey Kuzma took only a few seconds to demolish the centuries-old forging.



It turned out that the monument to the Emperor was not immune from barbarism. On November 2, at 5:40 a.m., Mercedes-Benz hit him. A 36-year-old official - Alexei Kuzma, head of the development service of the Leskhoz of the Irkutsk Region was in the car.

And they say that Alexei Kuzma was pretty drunk and refused to undergo a medical examination. Therefore, the court may soon take away from the official a driver's license for a period of up to two years. And a fine of 30 thousand rubles. But this amount will seem a penny in comparison with the bill that will expose him to the mayor's office of Irkutsk for material damage.

Video - https://vestiirk.ru/news/news_day/248461/



A salute marked the opening of a bust to Prince Dmitry Trubetskoy in the Grebnevo estate on November 4.

Prince Trubetskoy, one of the owners of the estate, along with Kuzma Minin and Dmitry Pozharsky led the militia against the Polish invaders in 1612.

At the opening of the bust, the current owner of the estate - singer, composer, businessman Andrei Kovalev told: "For his affairs, Prince Trubetskoy received the title of "Savior of the Fatherland" and was one of the contenders for the throne at the Zemsky Sobor in February 1613. It is a pity that the Romanovs

won. Trubetskoy for centuries would bring order to the country."

The author of the bust, the architect Elsa Gainetdinova, handed it to Kovalev free of charge: "It is a great honour for me." According to her, before starting work, she studied the Time of Troubles according to historical documents, and yet the image is more of a fantasy of how Trubetskoy might have looked. "Only one portrait of the Prince has survived, a drawing, and even then he is there in three quarters. But this is not important. The main thing is today's event. Perpetuation of memory, restoration of historical justice."



The church and archaeological museum of the Novospassky monastery was replenished with new memorial exhibits. In the museum's exposition in the tomb of the Romanov boyars, you can see a coffee pot and sugar bowl belonging to Grand Duke Sergei Alexandrovich and Elizabeth Feodorovna.

Items from the service, which were supposedly made in 1880-1890, at the factory FB Rogers Silver Company, replenished the museum after restoration in the workshop of the Moscow Kremlin Museums.

There is evidence that the coffee pot is a gift from the English Queen Victoria, the grandmother of Elizabeth Feodorovna, presented to the Grand Duchess during their visit to the UK.

In the biographical materials published by the Novospassky Monastery "Grand Duke Sergius Alexandrovich Romanov" (T. 5.), the letter of the Grand Duke to his brother Pavel Alexandrovich was published, which was sent from Windsor on November 10, 1898. It mentions the following: "The Queen gave me a silver coffee pot "A copy from the old - very beautiful."

Values from the collection of the Grand Duchess couple were transferred to the Novospassky Monastery by art critic, Moscow local historian Nina M. Moleva.





In 2020, the Russian Museum will host an exhibition in honor of the anniversary of Emperor Alexander III. Director of the Russian Museum Vladimir Gusev spoke about major exhibitions planned for next year.

- "Soon we will have a big anniversary - 125 years since the foundation of the museum. On April 25 (April 13 according to the old style) of 1895, Emperor Nicholas II signed a decree on the creation of the Russian Museum of Emperor Alexander III. A large exhibition will be dedicated to Alexander III in honor of the 175th anniversary of his birth - the topic of the Romanov dynasty and its significance for three centuries of the history of Russian culture", the museum director said.



The Russian Museum will hold an exhibition in the Far East dedicated to the Romanovs and their artistic tastes. The museum signed at the VIII St. Petersburg International Cultural Forum a cooperation agreement with the Primorsky State Art Gallery.

Museum Director Vladimir Gusev noted that the Russian Museum is among the federal institutions working in Vladivostok on the creation of a museum and exhibition centre.

The director of the Seaside Art Gallery, Elena Datsenko, told that joint exhibition projects remain one of the important aspects of cooperation, the first of which will be implemented in December. "We are preparing the project "Sovereigns and Empresses - Crowned Patrons of Arts", in which 24 works from the collection of the State Russian Museum will participate. The project is dedicated to the 300th anniversary of the Russian Empire, which will be celebrated in 2021.



Military experts have made a lot of noise related to the decision of the Ministry of Defence to assign the honorary name "Alexandria" to the 15th separate motorized rifle peacekeeping brigade of the Central Military District and give it a historical copy of the standard of the 5th Hussar Alexandria regiment. The fact is that this is one of the most famous cavalry units of pre-revolutionary Russia, which was unofficially called the "Black Hussars", or "Hussars of Death."

To better understand what happened, you need to recall the history of the black hussars. The Alexandrian 5th Hussar Her Majesty the Empress Alexandra Feodorovna's regiment was

formed in 1776. It took part in all the wars of the Russian Empire from 1776 to 1918 and proved itself during the Patriotic War of 1812. It was distinguished from other parts by a black uniform, fur hats and a sign of a "dead head" - a skull and bones. Many famous people served in the regiment - for example, the Silver Age poet Nikolai Gumilyov and the Finnish statesman Karl Gustav Emil Mannerheim. Moreover, the son of Nicholas II, Tsarevich Alexei was enrolled in the regiment as a cornet at the age of three.



It is still unknown whether the “dead head” emblem will be revived in the 15th separate motorized rifle brigade. The skull and bones look very sinister and are completely unsuitable for the peacekeeping brigade. In addition, until recently, the brigade positioned itself as the heiress of the 76th Guards Berlin Red Banner Order of the Kutuzov Rifle Regiment. That is why new trends have caused great bewilderment among many observers and some military experts.



In the Hermitage, during the restoration of a portrait of Catherine II by the artist Pierre Etienne Falcon, a different picture was discovered under the Empress's image. A few movements, and on the face of the Empress, a blush shine again. The entire surface of the painting was covered with a thick layer of varnish, two centuries of dust and bristles from the brushes. Restorers discovered all this, centimetre by centimetre.

“This is what the picture looked like before it was revealed. And what she has become. She's all as if you are looking at her through yellow glasses. Such yellow-brown. You already perceive blue as green, red becomes red-brown. Everything is under such a film,” shows Andrei Tsvetkov, artist-restorer of the Laboratory for the Scientific Restoration of Easel Painting of the State Hermitage. Portrait of Catherine II by Pierre Etienne Falcon, son of the famous sculptor, creator of The Bronze Horseman. True, the authorship of the artist until this moment could not be confirmed.

The fact that Pierre Falcone painted the picture was known to the custodians, but whether he left a signature was not. After clearing, restorers found this place. Here it is - “Pierre Falcone. 1774 year.”

Now the Hermitage staff will have to change the date in all documents and catalogues, where the year of creation is 1773. However, this is not the only discovery.

“Under the portrait of Catherine, a painting with a completely different plot was discovered. Obviously, it was some kind of unfinished picture. Because it is so registered, that is, a certain plot is made. But finally, we don't see that the picture is finished,” says Andrei Tsvetkov.

The portrait is on restoration for the first time since the 19th century. Information about it was not preserved. But studies have shown: the image was transferred from the old foundation to a new canvas. Today, such a technique is recognized as unscientific, but then it was popular.

“She was so spectacular in terms of logic and common sense - to transfer the painting from canvas or board to a new foundation. In some cases, this was perfectly justified. For example, Rubens's larger planks simply wouldn't reach us,” notes Alexei Nikolsky, artist-restorer at the State Hermitage's Laboratory for the Scientific Restoration of Easel Painting.

Pierre Falcone turned out to be one of the most non-canonical portraits of the Empress, experts say. And they add: this is because she posed just a couple of times. Therefore, the artist had to draw from memory.

Video - https://tvkultura.ru/article/show/article_id/352365/



Exactly 25 years ago (November 9), the monument to Emperor Alexander III was erected at the entrance to the Marble Palace. The monument has a difficult history; it has repeatedly changed the place of its registration. Talk about his move continues today.

Why did Nicholas II want to refer the sculpture to Siberia and why, after the war, the monument was called the hostage of the Russian Museum, Anna Bezkravnaya, correspondent of the St. Petersburg TV channel, will tell.

Anna Bezkravnaya, correspondent:

"There is a dresser in the square, a hippo on the dresser, a blockhead on a hippo, a hat on a horseman." These folk lines, of course, are about Alexander III. True, the modern Petersburgers does

not recognize him so immediately in them. Not a chest of drawers — not a large pedestal, nor a square. The monument has been standing in the courtyard of the Marble Palace for 25 years."

It was there that the hippopotamus, as the people called the horse, and the Tsar, whose image seemed to everyone like a revolt, and hide behind a high fence. It used to be in a more prominent place, right on Znamenskaya Square, near the current Moskovsky Station. This is because the Tsar is the initiator of the construction of the Siberian railway line from St. Petersburg to Vladivostok. But with the majestic image of the Sovereign, this sculpture seems to have nothing in common. Alexander III as an epic hero - bulky, simple.

Alexey Yerofeev, local historian: "Immediately completely different opinions among citizens, even among members of the Imperial Family. Some felt that it was some kind of parody, while others admired this monument, because it was so overweight - the percheron was overweight, and Alexander III was overweight. As for Paolo Trubetskoy, he said such a phrase when asked what you wanted to portray: "I did not want to say anything, I just depicted one animal on another."

Many members of the Imperial Family were not pleased with the image. Nicholas II even wanted to refer the sculpture to Siberia so that the monument was erected in Irkutsk. But the widow of Alexander was so impressed by the portrait resemblance that they decided to leave the monument in St. Petersburg. He remained in his place until 1937, only then he was removed to the storerooms of the Russian Museum.

Alexey Yerofeev, local historian: "Look at the attitude to the monument. On the one hand, a scarecrow, a poem by Demian Poor. On the other hand, it wasn't melted down, like other monuments, say, of the same Nikolai Nikolaevich on Manezhnaya Square. He was saved. When the war began, he was laid on his side. If he stood as he is now, he would have suffered because a shell had hit the Mikhailovsky Garden."

And after the war, the monument stood for a long time in the courtyard of the Mikhailovsky Palace, it was even called the "Prisoner of the Russian Museum". But every now and then in the city, there is talk about the fact that it's time for him to change this place too, a massive Tsar in a small courtyard. But the unusual monument did not receive a new registration.

Video - <https://topspb.tv/news/2019/11/9/zalozhnik-russkogo-muzeya-istoriya-i-sudba-neodnoznachnogo-pamyatnika-imperatoru-aleksandru-iii/>



November 14th, George Michaelovich, Prince of Prussia and a descendant of Tsar Alexander II, was involved in a car accident at Sinopskaya Embankment near house number 14 in St. Petersburg. It seems, that the car had a problem with a wheel, turned into the fence on the side of the road and turn upside down, landing on the roof. The 4 passengers could leave the car unharmed.

Video - <https://youtu.be/qE6w2oZpbok>



The videos from a DVD showing Emperor Nicholas II in Livadia has been uploaded to the internet. Called "The Holy Tsar in Crimea" it contains unique newsreels.

Part one - <https://youtu.be/Aaws4fZbMnY>

Part two - <https://youtu.be/TEo90B-32A>





The Department for the Protection of Cultural Heritage Sites of the Lipetsk Region received a statement from the State Directorate of Educational Institutions on the inclusion of a building located in the Volvos district in the village of Zakharovka on the street Shkolnoy, 34, in the unified state register of objects of cultural heritage (historical and cultural monuments) of the peoples of the Russian Federation.

The building, proposed for inclusion, is an administrative office, which is part of the estate complex belonging to Grand Duke Andrei Vladimirovich Romanov at the beginning of the 20th century. Materials and photo documents of the State Archive of the Oryol Region and the State Archive of the Russian Federation confirm information about the time of construction of the building and its owners.

Until the beginning of the 2000s, a school was located in the estate building. During the war, in the occupied Zakharovka, the Germans arranged a hospital in it. The dead Germans were buried nearby, in the place where the sports ground is located. In 2007 remains of 150 Germans were exhumed. A few years ago, a fire damaged the premises of the former estate. Local residents-volunteers worked on the territory of the estate-school, and do not let the building finally collapse. Now there was hope that the estate would be restored.



A monument to Emperor Nicholas II might appear in Irkutsk. This was stated by the mayor of the city on his page on the social network. Dmitry Berdnikov at a meeting with Metropolitan of Irkutsk and Angarsk Vladyka Vadim discussed the installation of a new monument to Nicholas II. Information about where it will be located is still unknown.

"Over the years of cooperation with Bishop Vadim, we managed to do a lot of work," Dmitry Berdnikov shared on his page on the social network. -

We have landscaped the square near the Epiphany Cathedral, installed three busts of saints, whose biography is closely related to Irkutsk.

The mayor also drew attention to how the historical and memorial complex "Mount of Jerusalem" was transformed. He is convinced that the city administration and the Orthodox Church will continue to work together, maintain and restore the spiritual heritage of Irkutsk.

Nicholas II came to Irkutsk 128 years ago - in 1891. Nikolai Alexandrovich travelled throughout the Russian Empire from Vladivostok to St. Petersburg.



The updated exposition "Peter and Paul Cathedral and the Grand Ducal Tomb - the Necropolis of the Russian Imperial House" opened on November 22. It acquaints visitors of the Peter and Paul Fortress with the history of the Romanov Imperial dynasty from the time of Peter the Great until the reign of Nicholas II, and also talk about the Peter and Paul Cathedral and the Grand Ducal Tomb as the resting place of the Russian Monarchs.

The new exposition replaced the project of 2008, which was outdated over the past decade. The modern exhibition, preserving the general thematic outline of the previous exhibition, contains a number of new exhibits, a section on burials and reburials of the 21st century, as well as multimedia programs.

The paintings and graphic portraits presented in the exposition, bronze busts of the Romanovs, made in the workshop of Felix Chopin; commemorative medals and tokens issued in connection with the accession to the throne and the death of a Monarch, the detailed genealogical tree of the Romanov dynasty (1613–1917) and the multimedia program "The Romanov dynasty" allow visitors to learn the history of the dynasty from the 17th century.

A separate section of the exposition is dedicated to modern burials in the Peter and Paul Cathedral and the Grand Duke's tomb, beginning with the burial of the great-grandson of Emperor Alexander II, Vladimir Kirillovich in 1992 and ending with the funeral of his wife, Leonida Georgievna in 2010.

Video - <https://topspb.tv/news/2019/11/22/v-peterburge-otkrylas-obnovlennaya-vystavka-posvyashennaya-istorii-dinastii-romanovyh/>



A drawing of Emperor Nicholas I in the uniform of the life guards of the Cossack of his majesty's regiment.

He will decorate the upcoming "Cossack calendar 2020"



The Museum and Exhibition Complex named after I.S. Shemanovsky on December 10, 2019, the birthday of Yamal, opens the grandiose exhibition project "Romanovs. Three centuries of the Russian North."

The exhibition consists of three sections, each of which will present not only information about the historical milestones of the empire, but also about the stages of development of the North of Siberia. The exhibition will feature busts and sculptures, costumes of noble people and reconstruction of warrior clothes, books, paintings and icons, jewelry and accessories, dishes and silverware, medals and coins. The neighbourhood of massive shackles and delicate Faberge pendants, a monpansier box and real weapons surprise and make you think.

Among the significant exhibits is a letter of honour to the Princely title, granted by Catherine II to the owner of the Obdorsky volost of the Siberian province Matvey Taishin dated January 14, 1768.

The exposition will acquaint visitors with how Russian development of the territory of modern Yamal began, and what stages it went through during the three centuries of the Romanov dynasty. The exhibition will work until February 9, 2020.



In Orenburg was announced the "opening of a unique exhibition" gathered around one painting - a (supposed) painting of the Empress Maria Feodorovna Romanova in the gallery "On Pushkinskaya".

As they say - "For the first time, the unique painting appeared before the audience - a portrait of the Empress from the Romanov family, painted by a 19th-century artist Heinrich Manizer, a renowned painter of his time, of historical paintings.

For more than two hundred years, admirers of painting in Russia did not know about the portrait of Empress Maria Feodorovna, wife of Alexander III.

The picture shows Maria some time before the coronation. The author wrote to the Empress with soulful psychologism, deep skill, solemn and majestic, full of spiritual strength. Her hands are relaxed, the posture appropriate for the Queen is even and majestic, and the mind, honour and dignity of a real woman are read in her gaze." However, not all agree with this claim, including the editors of RN, and says it is not a painting of the Empress.





The memorial plaque dedicated to the stay in Achinsk of Tsarevich Nicholas Alexandrovich, was re-established on November 19, 2019.

The re-establishment was preceded by several events.

In 2002, at the initiative of the Dean of the Churches of Achinsky District, Archpriest Evgeny Frolov, a worship cross was erected and consecrated in place of the destroyed Holy Trinity Cathedral.

On May 18, 2019, a memorial plaque was opened dedicated to the stay in Achinsk of Tsarevich Nicholas (future Emperor of Russia Nicholas II) and his presence at the evening service at Holy Trinity Cathedral.

However, in September of this year the plaque was stolen. At the initiative of the head of the regional branch of the IPPO in the Krasnoyarsk Territory Sergey Gonyukhov and the administration of the Achinsk Museum of Local Lore was re-produced the tablet and returned to its original place.



On November 21, 2019, the Gatchina Museum-Reserve launched a scientific and practical conference “Russia and Europe: Inter-Dynastic Marriages and Their Role in History”. More than thirty reports of employees of Russian and foreign museums and universities, as well as independent researchers were presented in two days.

The conference was opened by the director of the Gatchina Museum-Reserve V.Yu. Pankratov. He emphasized the prospects of the declared theme, the theme of a woman in the Imperial Family, her role, place and environment for museum reserves in the suburbs of St. Petersburg.

The Director expressed the hope that the material presented at the conference will help in the further construction of the museum exposition. Conference participants considered the matrimonial policy of the rulers of Russia in a historical context: from the experience of the ancient Russian state to the marriages of Russian Emperors of the second half of the 19th century. The speakers touched upon the diplomatic significance of dynastic marriages and their influence on international politics, religious issues, intercultural exchange as a result of such marriages, as well as a reflection of the activities of august persons in art.



The State Hermitage has prepared a large-scale exhibition to the 280th anniversary of the birth of one of the most significant statesmen in Russian history of the 18th century - His Grace Prince Grigory Alexandrovich Potemkin-Tauride.

It opens on December 8th in the ceremonial halls of the Winter Palace.

The title of the exhibition uses a quote from the novel by N. V. Gogol “The Night Before Christmas,” which very accurately reflects the significance of Potemkin’s personality, his special place in the history of Catherine’s reign: “‘Is this the Tsar?’ - Asked the blacksmith of one of the Cossacks. ‘Why do you want the Tsar! This is Potemkin himself!’ he answered.”

More than a thousand museum objects are presented at the exhibition - works of fine and applied art, books and documents. They paint a bright, multifaceted image of G.A. Potemkin-Tauride, talking about his personal life, environment, the main acts in domestic and foreign policy and in the military field. A significant part of the exhibits, many of which are shown for the first time, are memorial items, works from the personal collections of Potemkin and Catherine II.

It will run until March 29, 2020.



On December 29, 2019, the State Hermitage presents the exhibition "In the community of arts. To the 275th anniversary of the foundation of the Imperial Porcelain Factory". Porcelain of the Imperial Factory is an important part of the historical heritage of Russia. The large-scale retrospective exposition tells about the products of the enterprise from its foundation to the present.

In addition to European fashion, the development of Imperial porcelain was influenced by personal tastes, passions and passions of the August owners. The products often reflected images of the works of the imperial collections, which were provided by the Romanov family to create unique items. Visitors will see porcelain for decorating interiors, the highest tables and household goods, historical portraits embodied in porcelain images of the peoples of Russia, things that reflect the styles of bygone eras. After the revolution, porcelain developed in line with Soviet art; the exposition will present the most significant works of avant-garde, socialist realism and other areas. Traditionally, the exhibition is attended by modern works by artists of the plant. In total, more than 500 exhibits of the 18th – 21st centuries will be shown.



Have you ever visited the Diamond Fund in Kremlin? Here is a virtual tour - The Imperial regalia are among the many treasures you can see.

<http://www.gokhran.ru/assets/vtour/index.html>



A virtual tour was created on the basis of the temporary exhibition about Emperor Nicholas I held in the Mikhailovsky Castle (branch of Russian Museum) from February 13 to June 12, 2019. The exhibition presented more than 300 artefacts and tells about the personality and state activities of Emperor Nicholas I, foreign policy, society, the Imperial court and the Imperial family.

The tour allows you to take a virtual journey through the halls of the exhibition, look at the exhibits in detail and get additional information about them, as well as listen to audio guides about the most significant works and watch videos of lectures both about the exhibition as a whole and about some thematic sections.

The exhibition features paintings and graphic works, sculpture, porcelain and glass products, crafts, costumes and medals from the collections of the Russian Museum, the Tretyakov Gallery, the State Hermitage Museum, the State Archive of the Russian Federation, the Peterhof and Tsarskoye Selo Museum-Reserves and other museums, as well as private collections.

Link - https://rusmuseumvrm.ru/data/vtours/nikolay_1/index.html?lp=1&lang=ru



On December 4 and 11, the event "Serving the Fatherland" will take place in Perm. It is a part of program "Romanov Dynasty: Perm Period" presented by Library No. 32.

The action will begin on December 4 at 16.00, on the birthday of Grand Duke Mikhail Alexandrovich, near the building of the former Korolevsky Hotel, in which the Grand Duke lived from March to June 1918 (5 Sibirskaya St.). Further, the event will continue at the Central City Library. A.S. Pushkin (St.

Petropavlovskaya, 25). A concert will be held here, where spiritual musical works, Russian songs, fragments from the opera of M.I. Glinka's "Life for the Tsar".

December 11 at 17.00 Central City Library. A.S. Pushkin will host an evening meeting "Vienna-Perm: the connection of times." It will be devoted to the initiative of teachers, parents and students of the Perm school number 9, residents of Perm to install a memorial plaque on the wall of the Cathedral of Savva of Serbia in Vienna, in which the Grand Duke Mikhail Alexandrovich married Natalia Brasova in 1912.



The exhibition "Art treasures of the Czars - Masterpieces from Peterhof" opens 15th of December in Schaezlerpalais, in Augsburg, Germany.

"The exhibition brings together a representative selection of objects kept and exhibited at the Peterhof Palace, including paintings from the summer palace Monplaisir, where Peter the Great kept the first profane collection of paintings in Russia, a festively set table of court ceremonial and numerous handicraft objects. The unique presentation thus allows an insight into the rich equipment of the summer residence of the Czars and illustrates at the same time the importance of Baroque and Rococo art as an internationally influenced style, as it is also visible in the architecture and furnishings of the Schaezlerpalais."

Personal exhibits of Russian Emperors, their costumes and ceremonial portraits, objects from the decoration of palaces, for example, paintings and trellises from the Monplaisir Palace, a throne chair from the Great Oranienbaum Palace will go to an exhibition in Germany and also works of European and Chinese masters acquired by the Romanovs for their residences.



Kunstkamera, now called "Museum of Anthropology and Ethnography. Peter the Great", in St. Petersburg plans to significantly expand the exhibition by introducing reconstructed premises in a historic building on Vasilyevsky Island in 2022 - the museum director Andrei Golovnev announced.

In 2022, to 350th anniversary of the birth of Peter the Great, a new permanent exhibition is being prepared dedicated to Kunstkamera. It will be in the main building. Additional premises will be in a 19th-century customs building. A modern Kunstkamera storage facility will be constructed on Zapovednaya Street in St. Petersburg.

The project of creating a new storage facility complex, as Golovnev said, is now in the initial stage - "architects are already working, but there are only the first drafts." The head of the museum expressed the hope that the new complex will resemble the historic building on the University Embankment.

When creating new exhibits, the museum will apply modern technology without violating the established tradition of displaying the collection. In parallel with the renewal of the permanent exhibition, the museum plans to regularly hold temporary exhibitions. A large exposition is being



prepared jointly with the Russian Geographical Society. "It will be about discoveries, about what Russia, its peoples, ethnography, geography are. We plan in the future to create a room for the Russian Geographical Society in the Kunstkamera," Golovnev said.



A company in Germany have discovered the unique selling feature of Zerbst for themselves - a picture of the Empress born there. On the corner of Ecke Markt / Breite Straße in Zerbst is a wall decorated with an image of Empress Catherine the Great.



A commemorative coin on the occasion of the 100th anniversary of the death of Peter Carl Fabergé featuring one of his most famous works, the apple blossom egg, kept in the Treasure Chamber of the Liechtenstein National Museum. It is probably the biggest Fabergé egg and was created on behalf of Fabergé's patron Alexander Kelch in 1901. The jade egg was used as a jewellery box and is ornamented with blooming apple tree branches made of gold, enamel, and diamonds, which is the reason for its name.

Technical details: Issue 2020. Silver .999. 2 oz. Proof with color application and partial gilding. 38.61 mm. Mintage: 888.

B. H. Mayer's Kunstprägestalt, Munich.

Description: The obverse features the coat of arms of the Bank of Mongolia, below in Cyrillic script 1000 Togrog, in the exergue in Latin script MONGOLIA 2 oz .999 SILVER.

The reverse depicts the apple blossom egg by Peter Carl Fabergé in high relief; the background partly imitates the egg's pattern, in the upper field 1846-1920 / Peter Carl Fabergé, in the field below 2020 / 100th Anniversary.

Video - <https://youtu.be/BFbMS6mQ2FE>



On December 3 and 4, in Moscow, the "International Scientific Humanitarian Forum: from knowledge to action" will be held. On one of the thematic platforms of the forum, the "Elizabeth-Sergei Enlightenment Society" will hold a round table on the theme "Patronage of science and art. Traditions and modernity."

The speakers focused on various aspects of the charity work of representatives of the Imperial House of Romanov and their associates, the contribution of prominent philanthropists to the development of national culture: Russian science during the reign of Emperor Alexander III and the formation of his art collection in the Anichkov Palace, Grand Duchess Elizabeth Feodorovna as the August customer of the works of architect Alexei V. Schusev, the patronage of the All-Russian Handicraft Exhibitions by the Empress Alexandra Feodorovna, and Konstantinovichi, etc. The Forum will be in the Presidium of the Russian Academy of Sciences on December 3rd and in the Golden Ring Hotel on December 4th. The event is organized by the Institute of General History of the Russian Academy of Sciences, the State Hermitage Museum and the Kurchatov Institute National Research Centre.





The Emperor on vacation. Crimea. 1902. 1912. 1913. Set of 3 books

The Yalta Historical and Literary Museum contains three albums of the family of the last Emperor of Russia, Nicholas II, dedicated to the vacation of the August persons in Crimea in 1902, 1912 and 1913. Crimean photographs are special, there are no staged portraits, very few official meetings and parades. The main thing is the private, home life of the Imperial Family: walks, picnics, excursions, family and friendly meetings - all this against the backdrop of picturesque Crimean nature, historical and architectural monuments.

Photos of all three albums have no signatures (with the exception of a few from the 1912 album). They pasted photos into albums, obviously, later, since the chronology of events was not observed.

For historians, local historians, museum workers, guides and anyone interested in the history of Russia and the Crimea.

Publisher: N. Orianda. Simferopol. Hardcover + Case. ISBN: 978-5-6042931-6-4. Price 8.400 Roubles.



Under the Hammer...

Romanov related items in Auctions



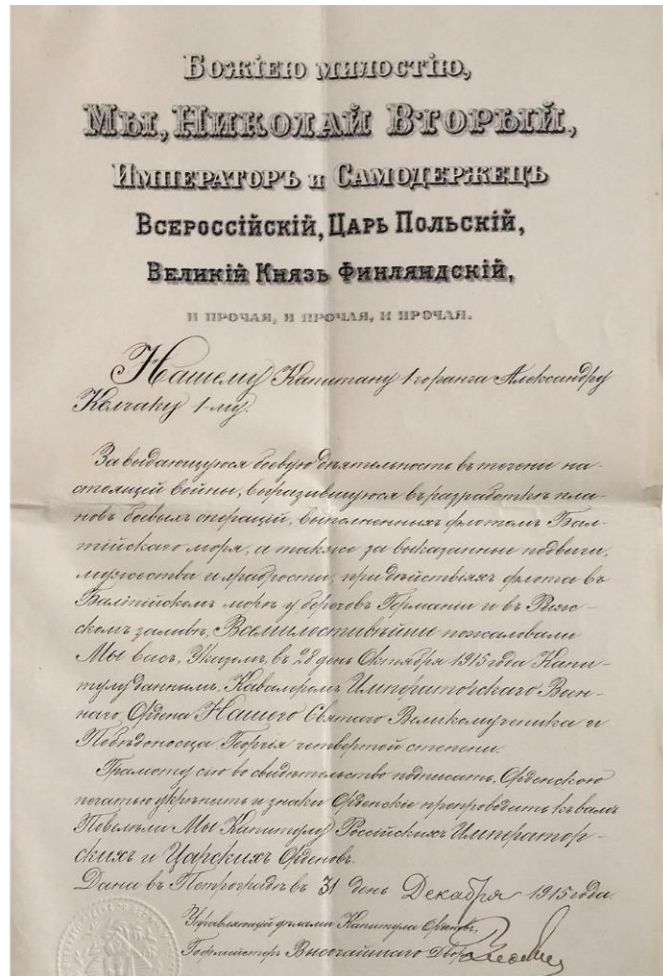
Archive of Admiral Kolchak sold to Russia for more than € 3 million

Admiral Kolchak's archive was on sale at the Drouot auction house in Paris November 21. The vast majority of items will go to Russia, told the curator of the auction Ivan Birr.

November 21 at auction in Paris were put up 394 lots from the collection, which was kept for a century in the family of Kolchak's widow in France. Her heirs decided to put the archive up for auction after the death of the grandson of the admiral - Alexander Rostislavovich Kolchak. Bidding took place in the 12th hall of the famous Paris auction house Drouot.

They were unique both in scale and in historical significance. Items related to Kolchak are put up for sale extremely rarely. But historians did not even know about the existence of many documents.

The most expensive lot, which went under the hammer on Thursday, is an award certificate of the Order of St. George, which Kolchak was awarded by Nicholas II. Its bid price exceeded 211 thousand euros (including the stock fee), although they expected to sell it for four to seven thousand.



Fleet lieutenant Alexander Kolchak's passport, issued in 1900, was sold for 82 thousand euros with a preliminary estimate of one or two thousand. A unique photograph of Kolchak at the age of six, made in St. Petersburg, also attracted the attention of collectors. It was bought for 32 and a half thousand euros with an estimate of 500-800 euros.

The basis of the auctioned collection is a letter from Admiral Kolchak to his wife Sofya Fedorovna, who emigrated with her son Rostislav to France in 1919. These letters usually begin with the words "Dear and sweet Sonya." Kolchak talks about his concern for the family and the military-political situation. In one of them, for example, he writes to Sofya Fedorovna from Omsk: "Dear Sonya. I have received some of your letters from Paris. I am glad that you settled down with Slavushka in an environment in

which you can live. I am going through a very difficult period. The Bolshevik armies ... forces from the Urals, and as always at the same time, all the difficulties of command increase, and failures follow failures ... I sleep 4-5 hours, or even less, and sometimes I wonder how I deal with the incredible work that I took to myself. (...) The cross that I have accepted is heavy and only in the name of the motherland one can carry it." The preliminary price of many letters at the auction was repeatedly passed.

Another valuable item is the handwritten proclamation of the Provisional All-Russian Government in Omsk with corrections by Kolchak, previously unknown to specialists. Its bid price reached 70 thousand euros. This document states that the government, led by Admiral Kolchak, "took on the task of introducing a reunited and reborn Russia into the circle of the great democracies of the world" and to fight Bolshevism.

The gospel, which Kolchak in his youth took with him on a polar expedition, was sold for 65 thousand euros. He was taken with his son Kolchak when he went to serve in the French army during the Second World War.

The auction house of Drouot called the sale a real triumph. Auction curator Ivan Birr in an interview said that about 90% of the lots will go to Russian private and public collections. A considerable number of lots were purchased for the Alexander Solzhenitsyn House of Russian Abroad in Moscow. Its director Viktor Moskvina, who was present at the auction, noted in an interview that an exhibition dedicated to Alexander Kolchak is planned in the House of Russian Abroad. Mikhail Druzin, a junior researcher at the St. Petersburg Institute of History of the Russian Academy of Sciences, said that the Rosarchive, together with the Library of the Russian Diaspora, bought all lots with private funds. There is no official confirmation of this information yet.



Earlier, Ivan Birr in an interview with RFI noted that the Russian authorities were interested in the collection, but there were no concrete offers to buy the archive. The Minister of Culture of Russia Vladimir Medinsky said that his department would not buy the archive and never participate in such purchases abroad. Nevertheless, according to him, the Ministry of Culture would appreciate if Russian patrons from admiral Kolchak's fans bought and brought this collection to Russia.



Christie's, London, UK, November 25



Portrait of Peter the Great (1672-1725)

Étienne Maurice Falconet (1716-1791). Pencil, charcoal and pastel on paper. 20 ¼ x 15 in. (51.7 x 38.1 cm.)

Estimate GBP 3,000 - GBP 5,000 / (USD 3,840 - USD 6,400)



Portraits of Peter the Great (1672-1725); and Alexander I (1777-1825)

Oil on copper. 24 ¼ x 19 1/8 in. (61.8 x 48.4 cm.); and slightly smaller.

Estimate GBP 4,000 - GBP 6,000 / (USD 5,120 - USD 7,680)



Portrait of Peter the Great (1672-1725) wearing the sash of St Andrew

Oil on canvas. 29 3/8 x 24 3/8 in. (74.5 x 62 cm.); oval.

Estimate GBP 8,000 - GBP 12,000 / (USD 10,240 - USD 15,360)

Paintings by Grand Duchess Olga (1882-1960)

Study of Guri and Tikhon; Study of a girl; Study of an elder; Christmas tree; Two floral studies and View of a castle. Two signed 'Olga' (lower right). Watercolour on paper, one with pencil, one on card; one oil on canvas board; unframed. 15 3/8 x 17 1/8 in. (39 x 43.5 cm.); and smaller.

Estimate GBP 4,000 - GBP 6,000 / (USD 5,120 - USD 7,680)



*Paintings by Grand Duchess
Olga (1882-1960)*

Floral studies; landscapes; Two studies of a priest.

Watercolour on paper; unframed. 6 ¾ x 9 3/8 in. (17 x 23.6 cm.). Together with twelve postcards reproducing Grand Duchess Olga's compositions and a card from Varvara Volkova-Muromtseva (1870-1961).

Estimate GBP 2,500 - GBP 3,500 / (USD 3,200 - USD 4,480)



*Paintings by Grand Duchess
Olga (1882-1960)*

Four farmyard scenes; A floral study; An autumnal landscape; and Tea table with samovar and afternoon tea. Four signed 'Olga' (lower right). Watercolour on paper; unframed. 10 ¾ x 15 7/8 in. (27.7 x 40.2 cm.); and smaller. Estimate GBP 4,000 - GBP 6,000 / (USD 5,120 - USD 7,680)

*Paintings by Grand Duchess Olga
(1882-1960)*

Nature studies; Two gardeners in a field; and an interior with flowers

Six signed 'Olga' (lower left and right). Watercolour on paper, one with pencil; unframed. 15 ¾ x 14 ½ in. (39.8 x 36.8 cm.); and smaller.

Estimate GBP 4,000 - GBP 6,000 / (USD 5,120 - USD 7,680)



Paintings by Grand Duchess Olga (1882-1960)

Five nature studies; and A floral study

Six signed 'Olga' (lower left and right).

Watercolour on paper; unframed. 14 ¼ x 18 in. (36.1 x 45.6 cm.); and smaller.

Estimate GBP 4,000 - GBP 6,000 / (USD 5,120 - USD 7,680)

Five porcelain plates and a cup and saucer, all hand painted by Grand Duchess Olga (1882-1960)

Two plates, one saucer and one cup signed 'Olga', one plate dated '1924'. 8 ¾ in. (21.3 cm.) high and smaller. Together with four vases from the Royal Porcelain Factory, Denmark, three cups and a saucer from the period of Alexander III (1845-1894).

Estimate GBP 3,000 - GBP 5,000 / (USD 3,840 - USD 6,400)



Four plates, three saucers and a coffee cup, all hand painted by Grand Duchess Olga (1882-1960)

Three plates signed 'Olga' and two dated '1939' and '1940'. 10 ¼ in. (26 cm.) high and smaller. Together with three vases and a coffee cup and saucer.

Estimate GBP 3,000 - GBP 5,000 / (USD 3,840 - USD 6,400)



Jewelled, gold and guilloché enamel imperial presentation snuff box

Marked Friedrich Koechli, St Petersburg, 1904-1908.

Rectangular with rounded corners, the hinged cover centring a rose-cut and old-cut diamond-set cypher of Emperor Nicholas II, beneath the Imperial crown set with two cabochon sapphires and diamonds, the cover enamelled in translucent yellow over an engraved Imperial double-headed eagle, all within a shaped reeded border with an applied rosette at each corner, with a thumb-piece, the interior in rose gold, marked inside cover and base; in the original fitted red leather case. 3 ½ in. (8.9 cm.) wide.

Estimate GBP 50,000 - GBP 70,000 / (USD 64,000 - USD 89,600)



Jewelled gold imperial presentation snuff box

Mark of Friedrich Koechli, St Petersburg, circa 1890. Rectangular with rounded corners, cast with reeded banding, the hinged cover centring a portrait miniature of Empress Maria Feodorovna, signed in Cyrillic 'Vegner', within rose-cut and old-cut diamond frames and surmounted by a diamond-set Imperial crown and ribbon, with a rose gold interior, engraved inside the cover 'In remembrance / of our delightful / cruise on board / The Victoria & Albert / April-May 1909 / Maria', with a thumb-piece, marked inside base. 3 5/8 in. (9.2 cm.) wide.

Estimate GBP 40,000 - GBP 60,000 / (USD 51,200 - USD 76,800)



Biscuit porcelain bust of Emperor Alexander III

By the Imperial Porcelain Factory, St Petersburg, period of Nicholas II, 1911. After the model by N. Shliefer, realistically modelled, dressed in a military uniform, marked under base with green factory mark, signed in Cyrillic 'N.Shliefer' under the left shoulder. 10 3/8 in. (26.2 cm.) high. Estimate GBP 5,000 - GBP 7,000 / (USD 6,400 - USD 8,960)

Biscuit porcelain bust of Catherine the Great

By the Imperial Porcelain Factory, St Petersburg, period of Alexander II, circa 1872. After the model by August Spiess, realistically modelled, wearing a laurel wreath in her hair, on a column-shaped base decorated with ribbon-tied oak leaf wreaths along the base, centring a vacant cartouche suspended from a ribbon crest, marked under base with green factory mark, incised with signature and date 'A. Spiess 1872' on the reverse of the bust, also incised with initials 'I.M'. 26 in. (66 cm.) high.

Estimate GBP 15,000 - GBP 25,000 / (USD 19,200 - USD 32,000)



Porcelain Easter egg by the Imperial Porcelain Factory, St Petersburg, circa 1900

Ovoid, with the gilt cypher of Empress Alexandra Feodorovna beneath the Imperial crown, on a white ground, with a later fitted gilt double-headed eagle finial and three claw feet stand, apparently unmarked. 4 ¼ in. (11 cm.) high.

Estimate GBP 1,000 - GBP 2,000 / (USD 1,280 - USD 2,560)

Sothebys, London, UK, November 26

Plate from Her Majesty the Empress Cuirassier Guards Regiment Service, Imperial Porcelain Factory, St Petersburg, 1893

Decorated with a cuirass uniform and drum surrounded by key dates in the regiment's history, with green Imperial cypher of Alexander III. Diameter 22.3cm, 8¾in.

Estimate: 6,000 - 8,000 GBP



Litfund, Moscow, Russia, November 28

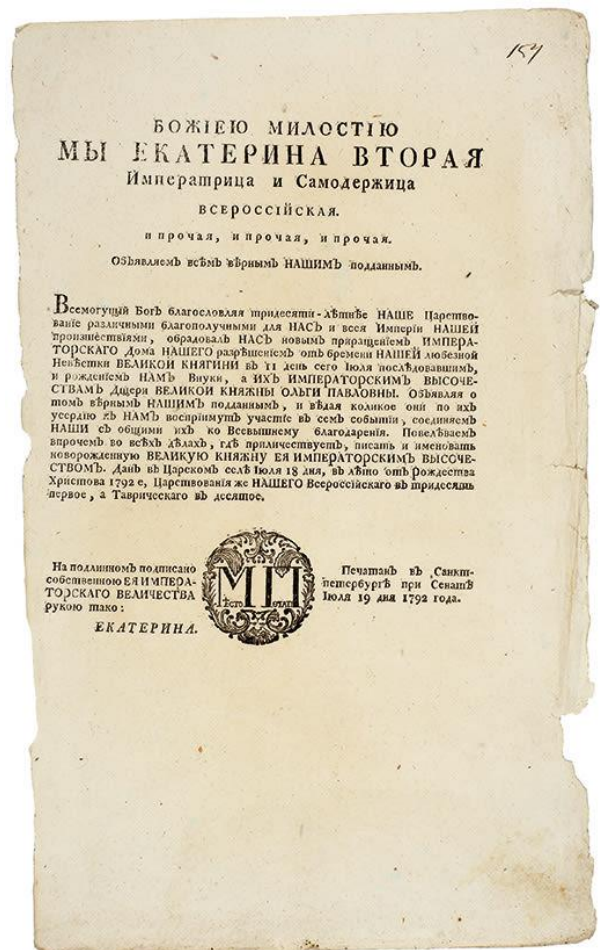
Announcement of Catherine the Second, Empress and Autocrat of the All-Russian about the increment of the Imperial House in the person of Grand Duchess Olga Pavlovna.

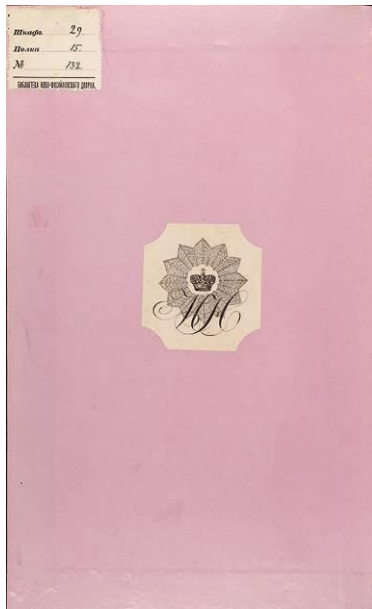
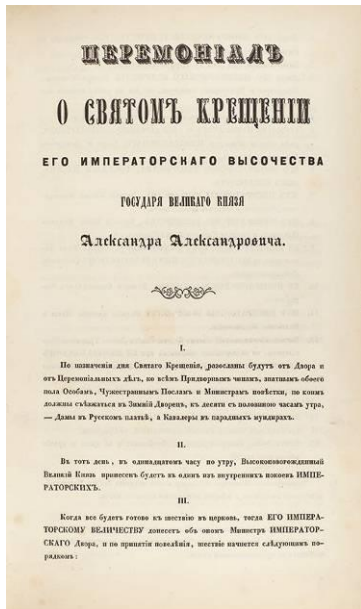
St. Petersburg: Under the Senate, July 19, 1792. 1 | 35 × 21 cm.

"Almighty God blessing Our fifty-year reign with various happenings that were safe for Us and the entire Empire, pleased us with a new increment of the Imperial House of Our permission from the burden of our dear daughter-in-law the Grand Duchess on the 11th of July and the birth of our grandchildren (...)." Olga Pavlovna became the fifth daughter of her parents. Her birth did not please Catherine II, who remarked on Khrapovitsky's congratulation: "There are many girls, they won't give them all away." The Empress wrote:

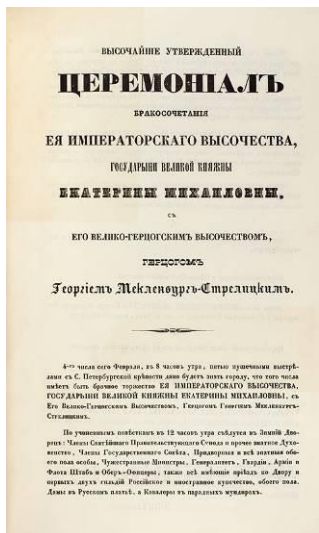
"The Grand Duchess treated us to her fifth daughter, whose shoulders are almost as wide as mine. Since the Grand Duchess suffered two days and two nights in childbirth and gave birth on July 11, on the feast day of St. Olga, who was baptized in Constantinople in 956, I said: "Well, let us have one less holiday, may her birth and birthdays be one day, and thus Olga appeared." This was the first use of the name "Olga" in the imperial nomenclature. The Grand Duchess lived only three years.

Estimated price: 8,000 r - 8,500 roubles.

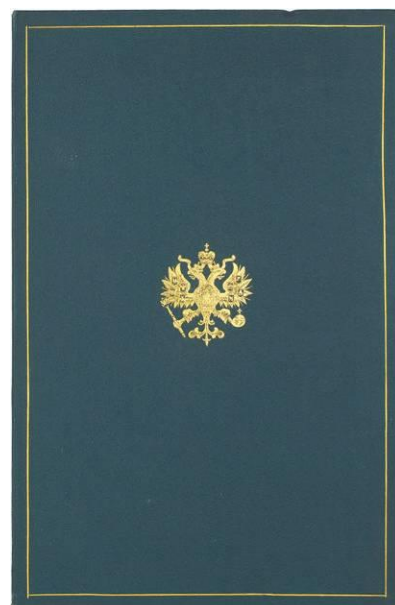
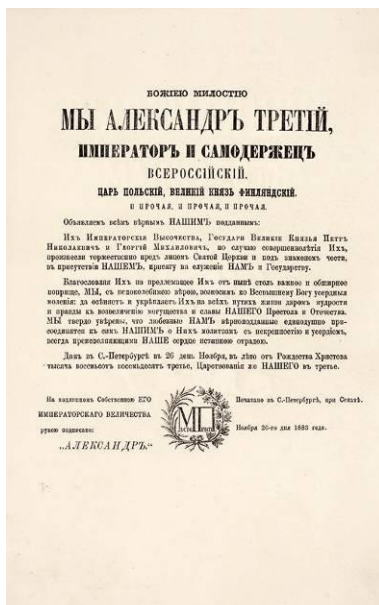




The ceremony of the holy baptism of his imperial highness Sovereign Grand Duke Alexander Alexandrovich. B.M., [1845]. From the library of the Novo-Mikhailovsky Palace and Grand Duke Mikhail Nikolaevich. 4 pages 30 x 18 cm. In an embossed cardboard binding. On bookend 1, the bookplates of the library of the Novo-Mikhailovsky Palace and Grand Duke Mikhail Nikolaevich (1832-1909) - the fourth son of Nicholas I, viceroy in the Caucasus and commander in chief of the Caucasian army. He owned the Novo-Mikhailovsky Palace, which subsequently passed to his son, Grand Duke Nikolai Mikhailovich. Estimated price: 8,000 r - 8,500 roubles.



The highly approved ceremony for the marriage of her Imperial Highness, Grand Duchess Catherine Mikhailovna, with his Grand Ducal Highness, Duke George of Mecklenburg-Strelitzky. B.M., [1851]. From the library of the Novo-Mikhailovsky Palace and Grand Duke Mikhail Nikolaevich. 12 pages. 29 x 18.5 cm. In cardboard binding. On the front bookend of the bookplate of the library of the Novo-Mikhailovsky Palace and Prince Mikhail Nikolaevich. Edition in Russian and French. Grand Duchess Ekaterina Mikhailovna (1827-1894) - daughter of Grand Duke Mikhail Pavlovich. She was the founder of a number of charitable institutions - the Society of Folk Canteens, the Frebel Society, and the Clinical Institute.

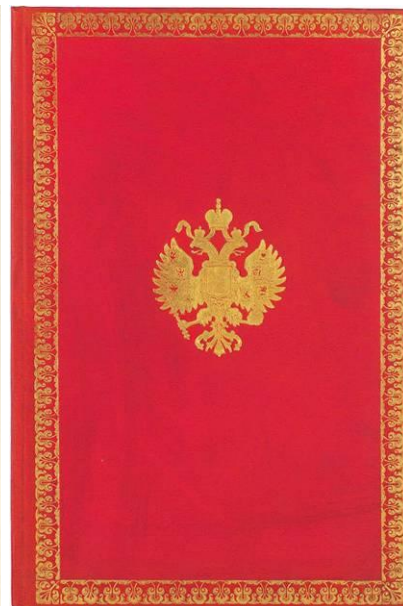
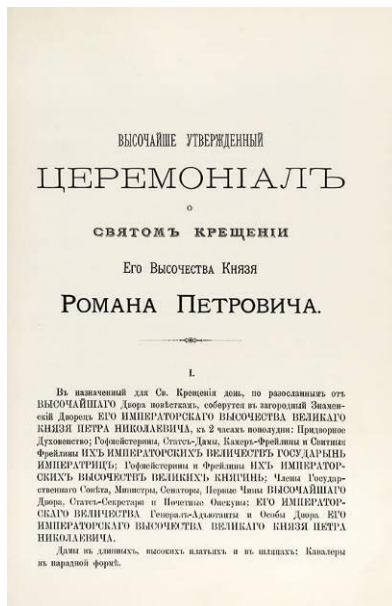


The announcement of the solemn oath of the Grand Dukes Peter Nikolayevich and George Mikhailovich to Emperor Alexander III. St. Petersburg: Under the Senate, 1883.2 l. 33 x 21 cm. In a folder with a golden double-headed eagle.

The highest-approved ceremony for the holy baptism of His Highness Prince Roman Petrovich.

From the library of the Novo-Mikhailovsky Palace. SPb .Trenke and Fyusno, [1896]. 4 pages 28.5 × 19 cm. In a cardboard folder with a gold-embossed double-headed eagle and a border along the edges of the covers. On the inside of the cover is the bookplate of the library of the Novo-Mikhailovsky Palace.

Roman Petrovich (1896-1978) - the prince of imperial blood, the son of Grand Duke Peter Nikolaevich and Grand Duchess Militsa Nikolaevna. In 1919 he emigrated with his parents, lived in Italy. In 1921, he married Countess Praskovya Dmitrievna Sheremeteva.



Bruun Rasmussen, Copenhagen, Denmark, November 29

Grand Duchess Olga Alexandrovna: Colourful flowers in the windowsill at Knudsminde. Signed Olga. Oil on canvas. 32×47 cm.

Provenance: The Danish seller's stepmother's parents, Arne Hammer and his Russian-born wife, Tatiana Konstantinova Hammer, née Martinson. Arne Hammer worked for the Great Northern Telegraph Company and travelled often to Russia in the 1920s. In Irkutsk, he met Tatiana, whom he married and moved to Denmark. Tatiana Hammer belonged to the Russian circles in Copenhagen and received the painting directly from Grand Duchess Olga Alexandrova.

Estimate 10,000–12,000 Dkr.



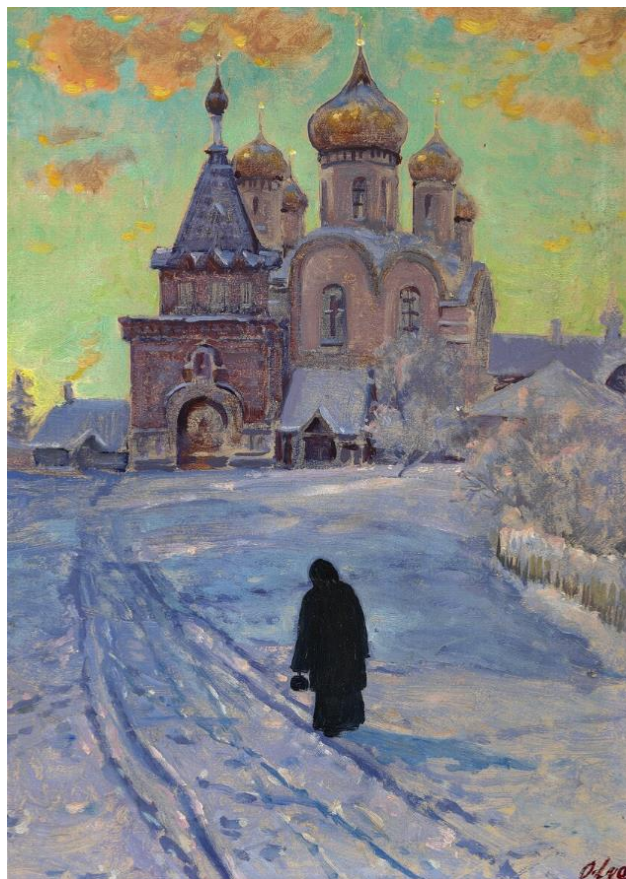
Olga Alexandrovna: Colourful flower bed at springtime. Signed Olga. Oil on cardboard. 32×40 cm.

The motif is presumably from Ballerup in Denmark, where the Grand Duchess lived 1930–1948.

Estimate 15,000–20,000 Dkr.



Olga Alexandrovna: Russian winter landscape with an onion domed church in the evening sun. Signed Olga. Oil on cardboard. On the reverse a label inscribed "N. 20. O. A." 33×24 cm. Estimate 15,000–20,000 Dkr.



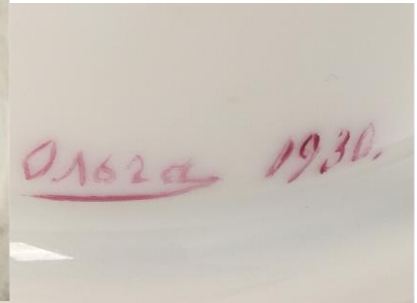
Olga Alexandrovna: A Russian soldier on horseback. In the background a Russian landscape with a serpentine river at sunset. Signed Olga. Pencil, watercolour and gouache on cardboard. Visible size 41×30 cm. Estimate 15,000–20,000 Dkr.

Olga Alexandrovna: Lilies in a vase. Signed Olga. Watercolour on paper. 26×34 cm. Estimate 5,000 Dkr.

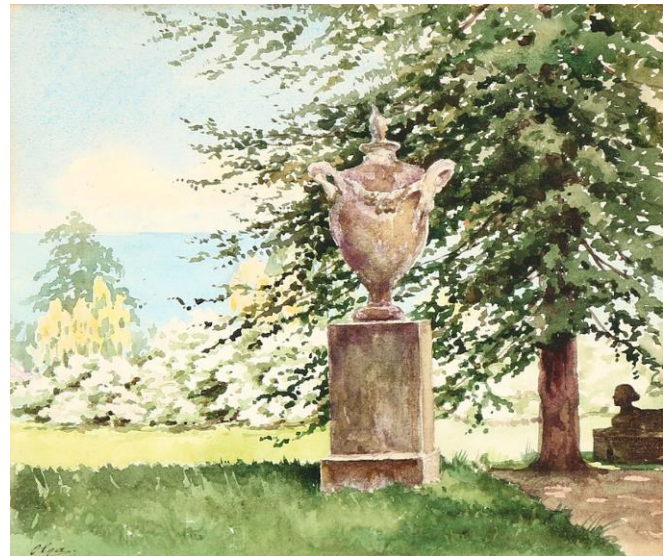




Olga Alexandrovna: A baluster shaped porcelain vase, decorated in gold and colours with a flowering Christmas cactus on white ground. Signed and dated Olga 1930 (in Cyrillic) with her dedication in the bottom to Nil Alekseevich Zavalishin. Rosenthal Porcelain Factory. H. 13.5 cm.
Estimate 2,000–3,000 Dkr.



Olga Alexandrovna: "Parti fra Hvidøre". View from the garden at Hvidøre. Signed Olga. Watercolour on paper laid on paper. Sheet size 16x19 cm.
Estimate 3,000 Dkr.



Olga Alexandrovna: View from Christiansholm near Klampenborg. Signed Olga. Watercolor on paper. 27x26 cm.
Estimate 6,000–8,000 Dkr.

Olga Alexandrovna: A flowering tree. Signed Olga. Watercolor on paper. Visible size 27×18 cm.
Estimate 3,000–4,000 Dkr.



Olga Alexandrovna: Winter with snow on the trees. Signed and dated Olga 1948. Watercolor on paper. Visible size 34×24 cm.
Estimate 4,000–5,000 kr.



Olga Alexandrovna: Still life with potted plants in a window sill, winter. Signed Olga. Watercolor on paper. 20×24 cm.
Estimate 5,000 Dkr.

Olga Alexandrovna: Hollyhocks and wildflowers. Signed Olga. Oil on cardboard. 34×27 cm.
Description
Estimate 8,000–10,000 Dkr.





Olga Alexandrovna: A Russian soldier playing the balalaika. Signed Olga. Watercolour on paper laid on paper. Sheet size 16x12 cm. Estimate 4,000 Dkr.



Olga Alexandrovna: Three sitting soldiers. Signed Olga. Watercolour on paper. Visible size 14x20 cm. Estimate 3,000 Dkr.



Two Russian silver spoons; present from Grand Duchess Olga Alexandrovna
Silver serving spoons, engraved in Cyrillic "from" with mitre crowned monogram for Grand Duchess Olga Alexandrovna of Russia, meaning "from OA", furthermore engraved with owner's monogram. Workmaster V. Gordon, maker's mark AL, St. Petersburg 1908–1917, 84 standard. Weight c. 104 g. L. 15 and 20.5 cm. Estimate 2,000 Dkr.

A Russian porcelain Easter egg
Decorated in colours and gold on white ground with flowers and the mitre crowned monogram for Grand Duchess Olga Alexandrovna. C. 1900. H. 9 cm. Estimate 8,000–10,000 Dkr.



Olga Alexandrovna: Canadian summer landscape with two children on a path. Signed Olga. Watercolour on paper mounted on paper. Sheet size 37x56 cm. Estimate 10,000–15,000 Dkr.



Tsar Alexander III arriving Copenhagen on Desharva escorted by Tsarevna and Peter the Great, 1885. Oil on canvas. 62x94 cm. Overstruck signed on the reverse of the canvas H. L. Galster. Estimate 3,000–5,000 Dkr.

Miniature photograph album in memory of The Romanov Tercentenary. A Russian silver and blue opaque enamel miniature photograph album in memory of The Romanov Tercentenary, front set with the Imperial Warrant "1613–1913", mounted with photographs of Russian rulers. Cyrillic maker's mark AB, 1908–1917, 84 standard. Mounted with eyelet. H. 3.6 cm. Estimate 3,000 Dkr.



A lithofan with portraits of Tsar Nicholas I and his wife Tsaritsa Alexandra Feodorovna
Top with the Russian mitre crown, bottom with the Imperial double-headed eagle. Apparently no
maker's mark. 19th century. 20.5×18 cm.

A lithophane is an etched or molded artwork in very thin translucent porcelain that can only be seen clearly when back lit with a light source. It is a design or scene in intaglio that appears "en grisaille" (in gray) tones. A lithophane presents a three-dimensional image - completely different from two-dimensional engravings and daguerreotypes that are "flat". Window lithophane panel scenes change throughout the day depending on the amount of sunlight. The varying light source is what makes lithophanes more interesting to the viewer than two-dimensional pictures.

Estimate 2,000–3,000 Dkr.

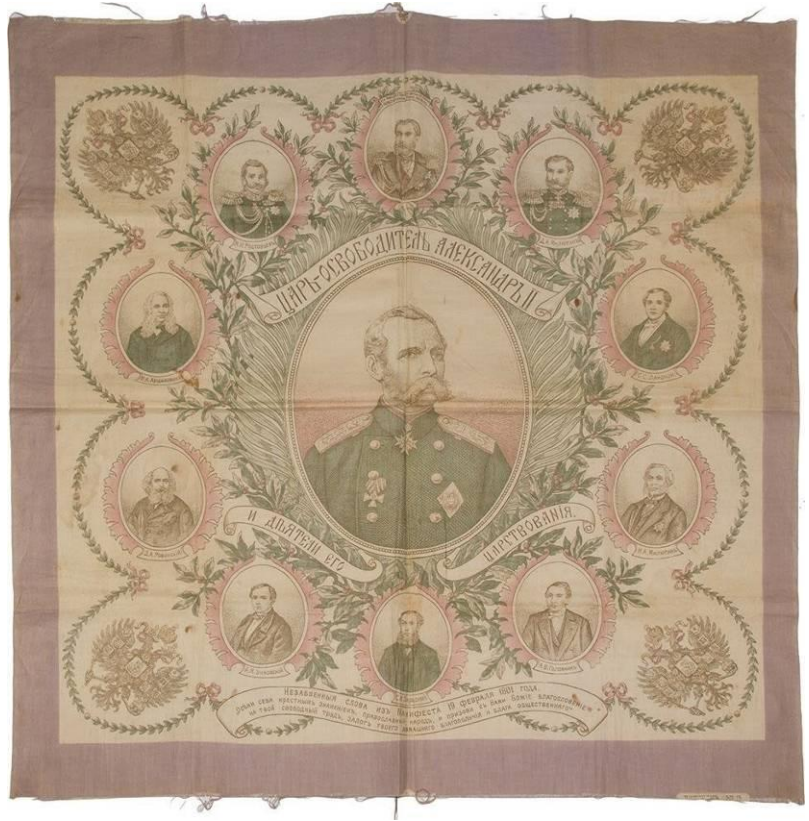


Anticvarium, Moscow, Russia, November 30

Scarf "Tsar-Liberator Alexander II and the figures of his reign."

1870s. Cotton. 71.5 x 70 cm. In the center a portrait of Alexander II framed by the inscriptions: "Tsar-Liberator Alexander II and the figures of his reign." He is surrounded by ten portraits in oval medallions: Grand Duke Konstantin Nikolaevich, D.A. Milyutin, S.S. Lanskoj, N.A. Milyutin, A.V. Golovin, S.I. Zarudny, A.N. Unkovsky, D.A. Rovinsky, V.A. Artsymovich, Y.I. Rostovtsev. At the bottom there is an inscription: "Unforgettable words from the Manifesto on February 19, 1861 / Fall yourself a sign of the Cross, Orthodox people, and call upon us God's blessing / for your free labour, the guarantee of your domestic well-being and public good."

Estimated price: \$ 500 - \$ 1,000



Decorative plate "Alexander III". France. 1883. F. Bernard. Porcelain, gilding, painting. Diameter: 23 cm.

Estimated price: \$1,000 - \$1,500