



*Empress Alexandra Feodorovna, Grand Duchess Olga Nikolaevna, Queen Victoria, Emperor Nicholas II and Prince of Wales Edward. Balmoral, September 1896. Colorized by Marina Amaral.*



## "Queen Victoria and the Romanovs - Sixty years of mutual distrust"

The new book by Coryne Hall is published in UK on February 15, by Amberley Publishing. The press-release starts with a quote that sets the tone of the relationship between Queen Victoria and the Romanovs:

***"Alexander III called Victoria 'a pampered, sentimental, selfish old woman,' while to her he was a sovereign whom she could not regard as a gentleman. But the Queen's son and two of her granddaughters married Romanovs...."***

Despite how much they distrusted each other, there were constant communication, several meetings, and even a few marriages.

The press-release continues - "Despite their frequent visits to England, Queen Victoria never quite trusted the Romanovs. In her letters she referred to 'horrid Russia' and was adamant that she did not wish her granddaughters to marry into that barbaric country. 'Russia I could not wish for any of you,' she said. She distrusted Tsar Nicholas I but as a young woman she was bowled over by his son the future Alexander II, although there could be no question of a marriage.

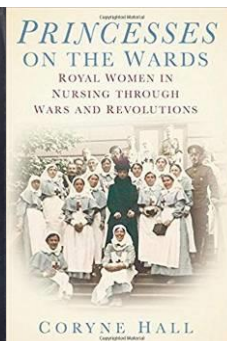
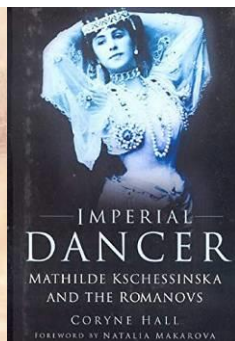
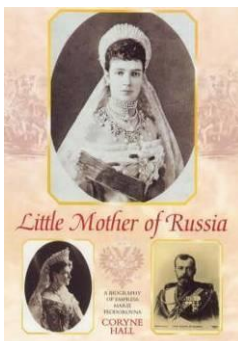
Political questions loomed large and the Crimean war did nothing to improve relations. This distrust started with the story of the Queen's 'Aunt Julie', Princess Juliane of Saxe-Coburg, and her disastrous Russian marriage. Starting with this marital catastrophe, Romanov expert Coryne Hall traces sixty years of family feuding that include outright war, inter-marriages, assassination, and the Great Game in Afghanistan.

In the fateful year of 1894, Victoria must come to terms with the fact that her granddaughter has become the Tsar's wife, the Empress Alexandra Feodorovna of Russia. Eventually, distrust of the German Kaiser brings Victoria and the Tsar closer together."

An intriguing cocktail of events, that then gave many people headaches, and even today is mind boggling.



Coryne Hall is an historian, broadcaster and consultant specialising in the Romanovs and British and European royalty. Her books include "Little Mother of Russia", a Biography of the Empress Marie Feodorovna 1847-1928; "Once a Grand Duchess. Xenia, Sister of Nicholas II" (with John Van der Kiste); "Imperial Dancer. Mathilde Kschessinska and the Romanovs"; "Princesses on the Wards. Royal Women in Nursing Through Wars and Revolutions"; "Princess Olga. A Wild and Barefoot Romanov" (With H.H. Princess Olga Romanoff), and "To Free the Romanovs: Royal Kinship And Betrayal In Europe 1917-1919". She is also regular contributor to different magazines.



But let us start at the beginning. A little girl was born on 24 May 1819 in Kensington Palace in London, to the couple Prince Edward, Duke of Kent and Strathearn, the fourth son of the reigning King of the United Kingdom, George III, and Princess Victoria of Saxe-Coburg-Saalfeld, a widowed German princess with two children - Carl (1804–1856) and Feodora (1807–1872) - by her first marriage to the Prince of Leiningen.

She was named Alexandrina Victoria. Have a look at that name again. She got the first name Alexandrina from her godfather, Tsar Alexander I of Russia. He was not present during her christening, but Alexandrina was one of the names her elder relatives chose and during the ceremony Alexander I was represented by her uncle, the Duke of York.

"Alexander I was absent during the ceremony, yet he allowed the heiress to be named after him," explained historian Natalia Basovskaya. "It was a nice gesture, symbolizing glory: the Russians and the British had just defeated 'that monster Napoleon'."

However, the Queen never was fond of her first name and dropped it as soon as she became Queen in 1837. Always signing documents using the name under which she went down in history: Victoria.

She was Queen of the United Kingdom of Great Britain and Ireland from 20 June 1837 until her death 22 January 1901.



*Queen Victoria at the Drury Lane Theatre, November 1837, c.1837 by Edmund Thomas Parris (1793-1873. Royal Collection Trust*

***Coryne, why did you decide to write this book?***

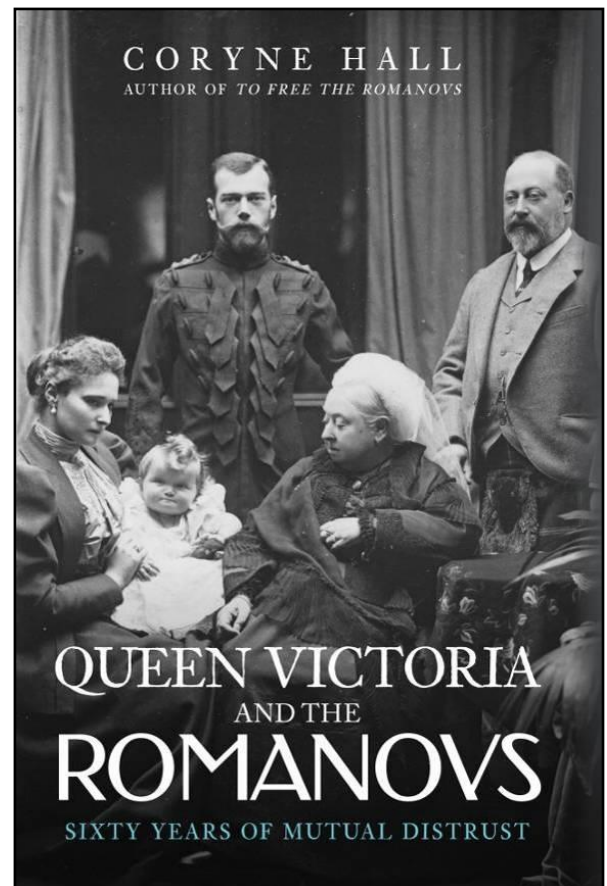
***What was it that inspired you? And why now?***

Coryne - "I was thinking about my great-great grandfather Charles Woodcock, who went out to St Petersburg as a teacher in 1859. I wondered how his family fared living in Russia soon after the end of the Crimean War when relations between Britain and Russia were at such a low ebb. I then began to think about British/Russian relations and realised that nobody has done a study of Queen Victoria's relationship with the Romanovs and Russia.

There is no significance in the timing of the publication, that was an editorial decision of the publishers."

***You had access to the Queen's journals in the Royal Archives in Windsor, so is the main part of the book based on this source or have you used also other sources. And have you had access to any Russian or more precisely any Romanov sources?***

Coryne - The book is written from the perspective of Queen Victoria and how she reacted to personalities and events. Therefore, the main source is the Queen's own writings (which are considerable), both journals and published letters. The Royal Archives prefer scholars to use online and published sources for Queen Victoria where these are available, but I still had to obtain permission to quote from the journals. Any Russian sources I used were taken from books in my considerable library at home."





***The book has 31 illustrations, are any of these published for the first time?***

Coryne - "I'm sure there are a few that are little known if not actually new."

***The title "Queen Victoria and the Romanovs" indicates that Queen Victoria [QV] is the central person and the book is about her views on members of the Romanov family. But is it so, or is the book in reality more about QV and her views on Russia?***

Coryne - "It's a bit of both. Her views on Russia as a whole coloured her attitude to its ruling family so it's difficult to separate them. Also, the Tsar of Russia was an autocrat, so in that sense he was Russia.

It's quite surprising how her attitude fluctuated. This is especially true with Nicholas II. She liked him as a person but she didn't like or trust his country!"

***Would it be fair to claim that QV's perception was more based on her entourage's opinions about Russia, than in fact based on her actual relationships with Romanovs?***

Coryne - "No. The Queen had very definite views about everything, as is evidenced by her writings. She met many of the Romanovs, far more than I suspected in fact, and was able to form her own opinion.

Russophobia had been rife in Britain since the rapid expansion of the Russian empire under Catherine the Great, followed by the military might displayed by the Imperial army against Napoleon. Later, fear of Russia's intentions towards India, disgust at the brutal Russian suppression of the 1830 Polish uprising and sympathy for the Turks during the period around the Crimean War all fuelled the fire. Obviously, she read the government and diplomatic reports but the opinions she formed from these were very much her own."

***Emperor Alexander III's view of QV is quoted, but are there more Romanovs' views on Queen Victoria in the book? And what is the general perception by the Romanovs?***

Coryne - "Yes, there are a few, especially Alexander II, Empress Marie Alexandrovna and their daughter Marie who became Victoria's daughter-in-law. They did not hesitate to say what they thought of her. Grand Duchess Olga Alexandrovna said that Victoria preferred her German relations. The words 'silly old fool' probably best sum up the Romanovs' opinion of her."

***The Russian and British courts were very distant from each other and very different, in religion, language, culture, and as you mention, there was a mutual distrust - so even with the broad mind of the Queen who happily had Indians at court - was there a close connection between them with much communication?***

Coryne - "There was a lot more communication between Victoria and the Romanovs than I had thought. When I started work on the book I wondered if there would be enough material to use, but I soon found that I was drowning in information because so many of them visited the Queen at Windsor, Osborne or Balmoral. The differences in language and culture, as well as the unstable political situation



Queen Victoria and family at Coburg on 21 April 1894, assembled for the wedding of Princess Victoria Melita of Saxe-Coburg and Gotha (1876-1936) and Ernest Louis, Grand Duke of Hesse (1868-1937), both grandchildren of Queen Victoria. The wedding took place on 19 April 1894. The group includes members of the Prussian and Russian royal families.



in Russia, also explain the Queen's horror when two of her Hesse granddaughters, Ella and Alix, married into the Russian Imperial family. After all, Alexander II had been assassinated by the terrorist's bomb in 1881. Fortunately, the Queen did not live to see what happened to Alix, Ella and their husbands."

***You mention QV's distrust started with "Aunt Julie" (Princess Juliane of Saxe-Coburg - also known as Grand Duchess Anna Feodorovna, who became the wife of Grand Duke Konstantin Pavlovich). But who was the first member of the Russian Imperial family that Queen Victoria met? At which circumstances? And what was her own impression?***

Coryne - "The Queen's first meeting was with Tsarevich Alexander (the future Tsar Alexander II), who was sent to England by his father in 1839 because he wanted a closer diplomatic relationship with Britain. Alexander and Victoria were almost the same age, she was almost 20, he was 21, and she was completely bowled over by this young, handsome man who whirled her giddily around the ballroom. The feeling (at the time) was mutual, so much so that Tsar Nicholas I became very worried about the situation, even though it would have been impossible for them to marry even if they had wanted to."



*Tsarevich, Grand Duke Alexander Nikolaevich. Detail of painting by Jan X. Kaniewski (1805-1867) 1839*

***Does the book contain a reference to all the official visits of Romanovs to England and how they were received by QV?***

Coryne - "Yes, there are official visits by Nicholas I, Alexander II and Nicholas II. The only Tsar who did not visit during his actual reign was Alexander III but he visited when he was still Tsarevich. Many of the Grand Dukes were also sent on official visits and they were all warmly welcomed by the Queen - whatever she may have thought in private. She gave an especially warm welcome to Nicholas II and his wife Alexandra Feodorovna - who was of course her granddaughter - when they stayed at Balmoral for ten days in 1896."

***QV never visited Russia, but was there ever any plans for it to happen?***

Coryne - "No. She would never have travelled to what she called 'horrid Russia', although Alexander II did express a hope that she would visit."

***Did QV meet members of the Romanovs when on holiday in the south of France?***

Coryne - "Yes, Grand Duke Peter Nicolaievich and his wife Militza always called on her, as did many members of the wider family such as the Leuchtenbergs. The Dowager Empress Marie Feodorovna was there in 1896 with her children George, Olga and Michael and the Queen met all of them during her stay."



*Queen Victoria with the Princesses Victoria, Elizabeth (Later Grand Duchess Elizabeth Feodorovna), Irene, and Alix (Later Empress Alexandra Feodorovna) of Hesse, 1879*



***The Crimean War was obviously the low point of relations between the 2 courts, but not long after QV let her son marry Grand Duchess Marie Alexandrovna. Do you think it was a bid to improve foreign relations or what was the reason?***

Coryne - "Although it was hoped that the marriage would improve British/Russian relations, that was not the reason for it. By 1873 both Alfred and Marie were running out of suitable options as regards marriage. Alfred was very keen on the idea, Marie needed more persuading and there were stories that she was in love with someone in Russia who was deemed unsuitable for a Grand Duchess. In those days rank was everything and they were expected to marry in accordance with their rank. The marriage negotiations were long and tortuous, with both the Tsar and Queen Victoria reluctant to give way on any issue."

***QV didn't attend the marriage. Why not? How did she celebrate it? Whom did she send to represent her?***

Coryne - "The marriage took place in St Petersburg on 11/23 January 1874. It was the only one of her children's marriages that Victoria did not attend, basically because she had no intention of going to Russia. The Prince of Wales represented the Queen. The Duke of Connaught and Vicky, the Crown Princess of Prussia were also present. At Osborne the Queen held a dinner followed by a servants' ball and fireworks. It was 1.30 am before she went to bed."



*Emperor Alexander II, with Prince Alfred, Duke of Edinburgh, Maria, Duchess of Edinburgh and Grand Duke Alexei Alexandrovich. 18 May 1874.*

***How did she and Marie Alexandrovna get on?***

Coryne - "At first things seemed to go well but there was fundamentally a clash of personalities. Marie insisted on being treated as a Russian Grand Duchess, she was autocratic and her jewels dazzled the court and made the Queen and her daughters rather jealous. Victoria was not used to being stood up to but, because Marie was financially independent, the Queen found that she was unable to intimidate her Russian daughter-in-law. Marie was soon complaining about the Queen and life in England in letters home."

***Is your focus strictly on Queen Victoria, or will we also learn what Prince Albert felt about Russia and the Romanovs?***

Coryne - "Alfred has been covered in several books, notably by John Van der Kiste, with whom I co-wrote the biography of Grand Duchess Xenia in 2002, so there is less about his feelings about his wife's family."

***Does your book end with the death of QV, or have you also included an epilogue, with the periods of King Edward VII and King George V? - Or maybe that is the subject of your next book?***

Coryne - "It ends with the Queen's death in 1901. Other books have covered Edward VII and George V's relationship with Russia and the Tsars."



**Now, based on your insight into the mind of Queen Victoria, how do you think she would have behaved during the Russian revolution? Would she have offered exile to Nicholas II and family, as she earlier had done to the French and the Bonapartes?**

Coryne - "That's a very interesting question. Hindsight is a wonderful thing, but if we assume that the circumstances of this hypothetical revolution were the same as they were in 1917, I think she would have bamboozled the politicians to get the Imperial family away from Russia and sort things out afterwards. That is of course assuming that the Imperial family were willing to leave Russia."



*Reception of the Emperor and Empress of Russia at Balmoral, 22 September 1896. In the center Empress Alexandra Feodorovna, Queen Victoria, and Emperor Nicholas II. Signed and dated, Amadée Forestier (1854-1930).*

*Emperor Nicholas II and Empress Alexandra Feodorovna and their daughter Grand Duchess Olga Nikolaevna visited Queen Victoria at Balmoral in Scotland from 22 September to 3 October, 1896.*

*The Queen wrote fondly of the visit; 'It seems quite like a dream having dear Alicky & Nicky here.'*

**In conclusion, can you tell in a few words, what is the most exciting new thing we can learn from your book?**

Coryne - "The story of the Queen's Aunt Julie – Princess Juliane of Saxe-Coburg-Saalfeld who became Grand Duchess Anna Feodorovna on her marriage to Catherine the Great's brutal grandson Grand Duke Constantine Pavlovich in 1796. It was this marriage that began the rise of the Coburgs to prominence in Europe. To most non-royal experts it was the Crimean War which formed the basis of Victoria's mistrust of Russia. However, it was the story of Aunt Julie's marriage and her subsequent unhappy, even tragic life which was the beginning of Queen Victoria's personal distrust of Russia and the Romanovs. Queen Victoria was devoted to her aunt Julie but felt that she was the cause of the Tsar's unfriendliness towards the British royal family."



## Christmas in Cathedral of Christ the Saviour in Moscow

On the night of January 6-7, 2020, on the feast of the Nativity of the Lord God and Savior of Jesus Christ, Patriarch of Moscow and All Russia Kirill performed a series of Christmas services at the Cathedral of Christ the Saviour in Moscow.

According to tradition, before the service, the Primate of the Russian Orthodox Church broadcast a live message to the viewers with Christmas greetings:

*“Dear brothers and sisters! Addressing you from the main church of the Russian capital - from the Cathedral of Christ the Saviour - I would like to heartily congratulate all of you on the great event of the coming into the world of the Lord and Saviour.*

*.... It is very important that in our rational era, when the mind is the driving force of progress, people remember that the mind is a force that can bring good and evil. And how important is it that the light of reason is present in our consciousness, in our life, and that the actions of the human mind bring good and truth both in personal, social life and in the life of the entire human race.*

*With all my heart, I wish all of you, my dear brothers and sisters, that the light of the Divine Reason is present in each of us, that this light overcomes human sorrow, human pain, human unrighteousness, and that by the power of God peace and justice are affirmed in the world. Once again I heartily congratulate you on the feast of the Nativity of Christ! ”*



His Holiness was accompanied by: Metropolitan Dionysius, Administrator of the Moscow Patriarchate, Viceroy of the Novospassky Monastery, First Vicar of the Patriarch Bishop Pavlovo-Posadsky Thomas, Head of the Administrative Secretariat of the Moscow Patriarchate; Bishop Bronnitsky Thomas, governor of the Don Monastery; Bishop of Zelenogradsk Savva, Deputy Manager of the Moscow Patriarchate; Archpriest Michael Ryazantsev, the foreman of the Cathedral of Christ the Savior; Moscow clergy.

The celebration service was attended by Dmitry Medvedev and his wife Svetlana.



In a pure litany, petitions were raised about the unity of the Orthodox Church and the preservation of the Church from divisions and schisms.

The Christmas message from Patriarch Kirill of Moscow and All Russia was announced by Archpriest Andrei Marushchak, clergy of the Cathedral of Christ the Savior.

At the end of the Liturgy, His Holiness again congratulated the faithful on the holiday:

*"The coming into the world of the Savior opened a new era in human history - and not because people certainly became better than those who lived before Christ the Savior, not because sin disappeared from human life - it remained, but because with the coming into the world of Christ the Savior, we received a real hope for salvation, for deliverance from sin, from evil in human life and especially in our own hearts, in our inner life.*

*By His grace we find hope, By His love we are able to change the world in which we live for the better. And may Christ the Savior, born in Bethlehem, help us in all this! Amen. Merry Christmas!"*



### **Cathedral of Christ the Saviour - 8 less known facts**

The main and largest cathedral in Russia - the Cathedral of Christ the Saviour - will celebrate its 20th anniversary in 2020. It is a church with a difficult fate, which was laid three times and built twice. The church monument in honour of the victory of Russia over Napoleon was conceived by Emperor Alexander I, and only in 1883, under Emperor Alexander III, it was consecrated. The church was destined to stand for less than half a century, to be destroyed and reborn again in 2000.

The completed Cathedral of Christ the Saviour was consecrated on the Transfiguration Day, 19 August 2000. The day after, on 20 August 2000, the cathedral was the venue for the Canonization of Emperor Nicholas II and his family.



## 1 - The brainchild of four Emperors

When Emperor Alexander I on the day of Christmas, December 25, 1812, announced the end of War of 1812 against Napoleon, he promised to erect a church in the capital in the name of Christ the Saviour - in gratitude to God "for the deliverance of the Fatherland from the threat of death and in the eternal memory of the zeal of the people in this war." After the war, a competition was announced, at which the most famous architects of that time - Voronikhin, Stasov, Melnikov, Beauvais, Gilardi and many others - presented their works. But the project was won by a then-unknown architect Karl Vitberg. The Emperor decided to build the church in four kilometers from the Kremlin - on the Sparrow Hills, on the banks of the Moskva River.



A solemn ceremony of laying the first stone and consecrating the site of the future church took place on the first anniversary of the war with Napoleon - in 1817. However, for several years, it was not even possible to build the church. Builders encountered great difficulties associated with soil mobility on the Sparrow Hills.

Having ascended the throne in 1825, Emperor Nicholas I ordered to suspend all work on the Sparrow Hills and approved the new project by the architect Konstantin Ton. He personally chose a new place for the construction - not far from the Kremlin. So, in 1839, the second laying of the church took place. The church was built for a very long time: the construction was completed only in 1860, and the painting - by 1880, already under Emperor Alexander II. By the way, the grandiose project was completed not by architect Ton, but his associate, Alexander Rezanov. They consecrated the church only in 1883 - under Emperor Alexander III, during his coronation celebrations.



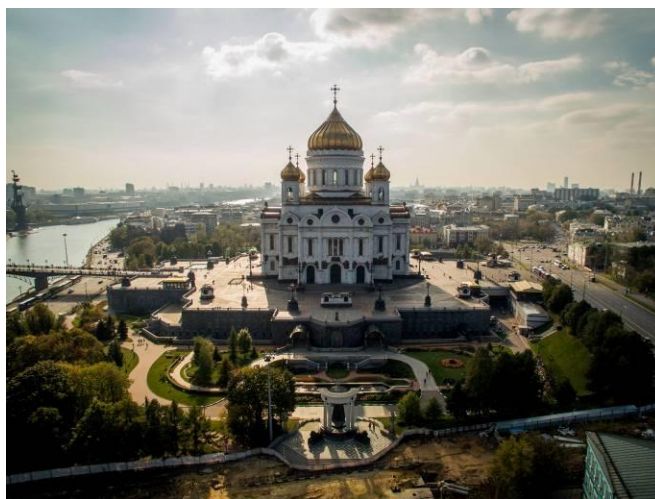
The names of the four Emperors who built the main temple of our country can be found on two "church inscriptions" - traditional plates located on the walls inside the church and telling about its history.

## 2 - Traces of the pool and the Palace of Soviets

Not everyone knows that there are traces of the Soviet era left on the church's territory - the huge Moscow basin, which was on this site 30 years ago, and the Palace of Soviets, an ambitious architectural project of the Soviet government that was never implemented.

The natural slope around the Cathedral of Christ the Saviour is what remains of the foundation pit of the Moscow Palace of Soviets. It was supposed to be the tallest building in the world, symbolizing the victory of socialism.

According to the plan of the architect Boris Iofan, the palace was supposed to ascend to a height of 415 meters, which is four times higher than the current building of the Cathedral.





They managed to finish the foundation of the palace by 1939, but because of the start of World War II, the project was frozen. It turns out that the monolithic giant slab laid in the foundation of the future palace of the Soviets is still at the base of the current church as a reminder of the vandalism of the Soviet era.

And the inconspicuous round building in the park near the church is a pumping station built to serve the Moscow pool. It belongs to Mosvodokanal, recalling the difficult history of this place. The outdoor pool "Moscow", built on the site of the destroyed temple in the 60s, worked until the 90s of the XX century.



### 3 - The first monument to St. Vladimir

In 2016, a monument to St. Prince Vladimir was inaugurated in Borovitskaya Square in Moscow. It is believed that this is the first and only monument to the Baptizer of Russia in the capital. However, this is not quite true.

The first sculpture of Equal-to-the-Apostles Prince Vladimir appeared in Moscow in the 19th century - on the northern facade of the Cathedral of Christ the Saviour, above the left arch. It was a gate high relief, which can now be seen on the recreated church. Next to Vladimir is the holy noble Princess Olga.



According to the project, the facade is decorated with 48 high reliefs that depict events of Russia, Gospel and ancient biblical history, as well as enlighteners and guardians of the Christian faith, saints celebrated during the battles of the Patriotic War of 1812. The main arch of the northern facade of the church is decorated with figures of the holy apostles Peter and Paul, and behind each of them are depicted apostles-evangelists - Matthew, Mark, Luke and John. And on the arch of the right small gate you can see high reliefs with images of the holy Equal-to-the-Apostles Emperor Constantine and his mother, Queen Elena.

High reliefs of the first Cathedral of Christ the Savior were made of marble, while today the church is decorated with bronze high reliefs. It is noted that in the original project of architect Konstantin Ton, the high reliefs were also bronze. And they became marble by chance - by decision of Emperor Nicholas I, who liked several white stone sculptures made for the sake of the experiment. Over time, white stone sculptures in the Moscow climate would begin to collapse. Therefore, at the reconstructing of the church, it was decided to cast the high reliefs out of durable bronze - as it was intended by the author of the project.

Meanwhile, several ancient high reliefs of the first Cathedral of Christ the Saviour are still kept on the territory of the Donskoy Monastery. From the blown-up church there are only five plots, as well as several single fragments.



#### 4 - As close to the original as possible

The modern Cathedral of Christ the Saviour is a whole church complex and houses the upper and lower churches, museums, the hall of Church Councils, the conference hall of the Holy Synod, refectory chambers, as well as technical and office premises. Just the stylobate part, erected on the site of the existing foundation pit of the never-built Palace of Soviets, allowed to place such a number of premises.

Everything that we now see in the Cathedral of Christ the Saviour, right up to the interior decoration, was recreated as close to the original as possible. At the same time, the Cathedral of Christ the Savior is a "living" cathedral, and not a museum. Of course, over 20 years, new objects have appeared here. For example, benches in the gallery of Memory and Glory. They were not in the 19th century, but they "fit" into the interior very delicately.

There is also an artistic "document" confirming the similarity in the painting of the old and new churches. This is a watercolor by the artist Fyodor Klades "Internal View of the Cathedral of Christ the Saviour", made in 1883. If you stand at the same point from which the church opened to the artist of the 19th century, you wonder how accurately the painting and the entire decoration of the church are recreated. This painting, as well as black and white photographs of those years, helped contemporary artists to recreate unique murals.



#### 5 - Unusual dome and altar

Unlike most churches, in the Cathedral of Christ the Saviour there is no chandelier, that is, a large chandelier in the middle of the dome. This makes it possible to see the church in all its splendour. In fact, there is a chandelier in the church, but the multi-ton structure is placed in the gallery on the second level - where the choir is located.

The dome of the first Cathedral of Christ the Saviour in the 19th century was painted by a group of artists led by painting professor Alexei Markov. At that time, for reasons of health, the artist could no longer climb the forests of scaffolding to the dome of the church and entrusted this work to his student, then still a little-known young artist Ivan Kromskop and his comrades. The current painting was exactly reproduced by the professor of painting Evgeny Maximov.

The painting of the dome - that in the XIX century, and that in our time - is a real artistic feat. To make the image on the 27-meter hemisphere harmonious and beautiful is a real art. On the arch of the main dome, the artists depicted the Lord, as well as the Son of God in the form of a baby and the Holy Spirit - in the form of a dove.





In the church you can see an unusual altar, which is an octagonal 26-meter chapel. With its appearance, the nine-headed altar-chapel resembles the Cathedral of St. Basil the Blessed, and the church space around it is Red Square, where great services were held in antiquity.

#### 6 - Unknown church shrines

There are several shrines in the cathedral. The main one is a particle of the robe of the Lord. Previously, it was stored in the Assumption Cathedral of the Moscow Kremlin from the 17th century as the main shrine of Russia. Sovereign Mikhail Feodorovich was given this shrine by the Persian Shah Abbas, and the Persians removed the shrine from the territory of modern Georgia.

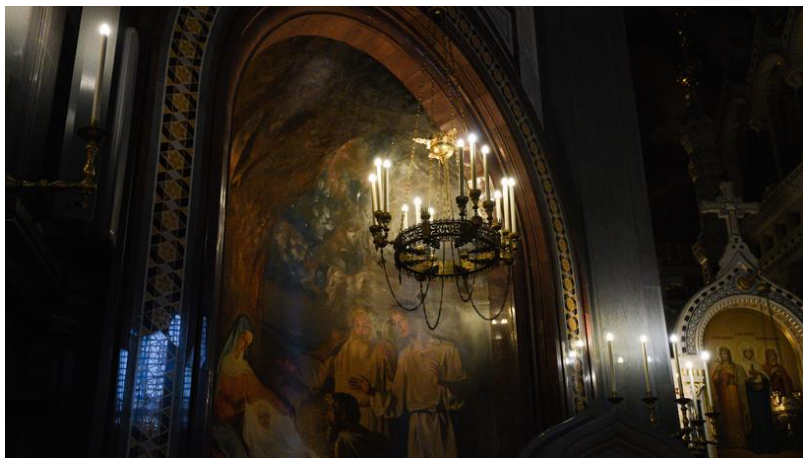
Other shrines of the church are particles of the vestments of the Most Holy Theotokos and the nail of the Holy Cross, which were also transferred from the museums of the Moscow Kremlin. The main shrines are kept in the altar, but once a month they are taken out in the middle of the church for worship of believers.

It is regrettably that people are ready to stand kilometer-long queues in order to attach themselves to the shrines that are temporarily brought from other countries, and often do not know about the shrines kept permanently in the Cathedral of Christ the Saviour.

Particles of the holy relics of the Apostle Andrew the First-Called, John the Baptist, St. Basil the Great, St. John Chrysostom, St. Prince Vladimir, the Metropolitans of Moscow Peter and Jonah, the Princes Alexander Nevsky and Michael of Tver, the venerable Princess of Moscow Euphrosyne are stored in the ark of the church the holy relics of Metropolitan of Moscow Filaret (Drozdov).

The church also houses the revered icon of the Mother of God of Vladimir and the Ustyuzhensky list of the Smolensk Icon of the Mother of God.

Several years ago, a family relic of Mstislav Rostropovich and Galina Vishnevskaya, an icon of St. Nicholas, was donated to the church.



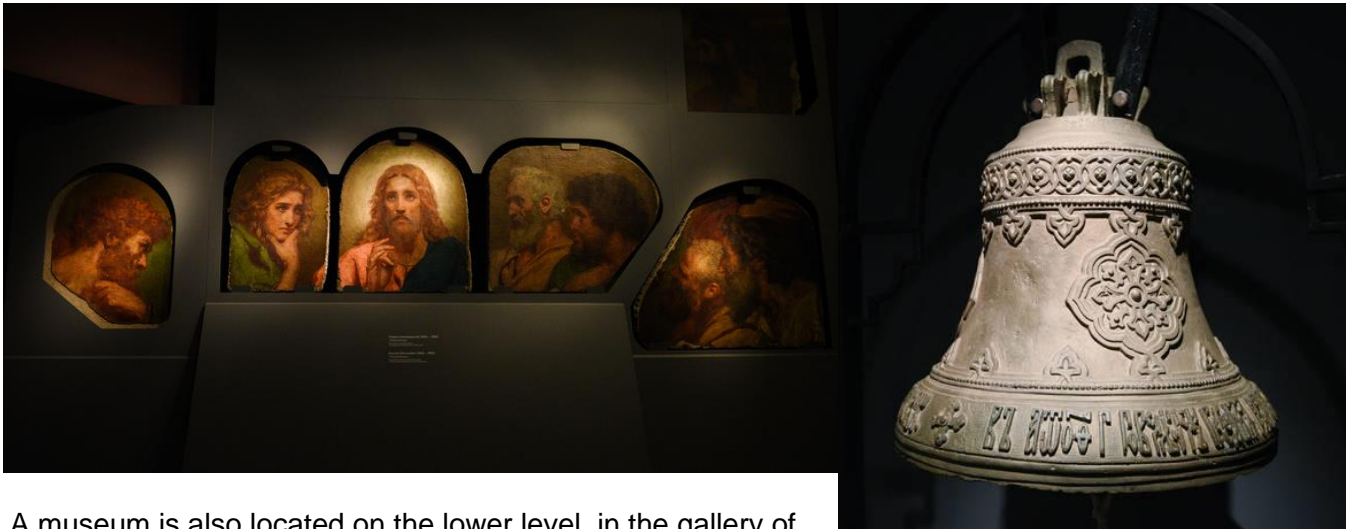


### *7 - Single scripts of the first church*

During the reconstruction of the church, it was expected that the icons and utensils that fell into private hands in Soviet times would return. However, this did not happen. Only one icon was handed over from private hands - the image of the "Saviour Not Made by Hands" by the famous Russian painter Evgraf Sorokin. Now it can be seen in the lower Transfiguration Church.



The lower church, which is located directly below the upper, deserves special attention. The lower church has three altars: the main one is consecrated in honour of the Transfiguration of the Lord, two small chapels - in honour of Alexey, a man of God, and the Tikhvin Icon of the Mother of God. The left aisle, dedicated to the Tikhvin icon of the Blessed Virgin Mary, is the smallest church in the Cathedral of Christ the Saviour. Divine services are performed daily in the lower church, while in the upper church - on holidays and Sundays.



A museum is also located on the lower level, in the gallery of the stylobate part, outside the church walls. In the Museum of the History of the Cathedral of Christ the Saviour, you can see several more scripts from the time of the first church. These are fragments of the fresco of Henry Semiradsky "The Last Supper", which was located in the altar. Fragments of the unique fresco survived only because they were removed shortly before the destruction of the church.

There is also a small bell from the first church. It was found in a Moscow church and transferred to a museum.

### *8 - The best view of the Kremlin and the main bell of Moscow*

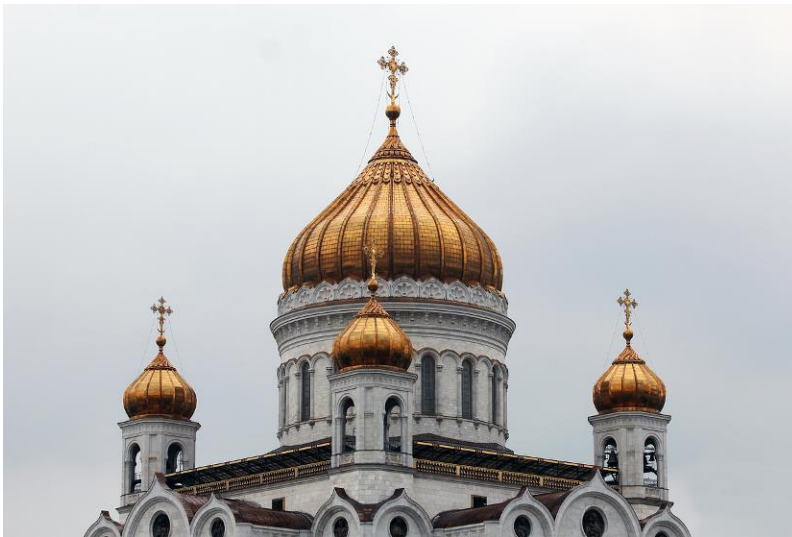
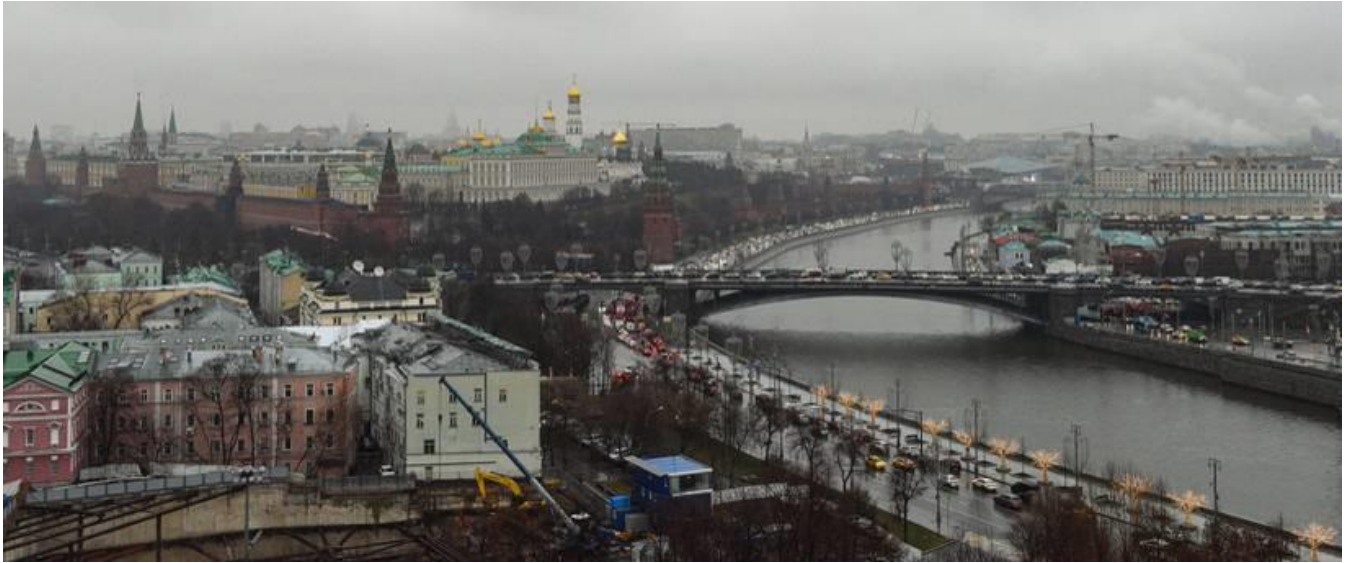
Not everyone knows about the viewing platforms of the Cathedral of Christ the Saviour, from which a wonderful panorama of Moscow opens, and on all four sides. There was no observation room in the former church - here, at a height of 40 meters, there were footbridges along which ringleaders moved.

Now Moscovites and guests of the capital can take a fresh look at the old city - it is perfectly visible





from the north side, in all details you can see the Pushkin Museum of Fine Arts, count all the Stalinist skyscrapers, and admire the Moscow River. It also offers the best view of the Moscow Kremlin and the very place where Moscow began during the time of Prince Yuri Dolgoruky - this is the left bank of the Moscow River, where the Big Stone Bridge begins.



From the observation deck you can also admire the dome of the Cathedral of Christ the Saviour, crosses on belfries and bells. The weight of the largest bell is 30 tons.

By the way, earlier the Great Assumption bell of the Moscow Kremlin on the bell tower of Ivan the Great served as the main bell of Moscow. However, now that museums and services are located infrequently on the territory of the Kremlin, the role of the “main” has passed to the bell of the Cathedral of Christ the Saviour. You can hear it on major church holidays and during the visits of the Patriarch.





## Permanent Fabergé Chamber opens in the Amalienborg Museum in Denmark

On 7 February 2020, the velvet curtain will be drawn aside to reveal the new, permanent treasury at The Amalienborg Museum. On display will be Russian jewellery from the period of 1860-1917, with a focus on the close ties between the Danish and Russian monarchies. A selection of the Danish Crown Jewels will also be exhibited.

Her Majesty The Queen and Her Royal Highness Princess Benedikte will be present at the opening of the Fabergé Chamber, and the day after, on 8 February, the exhibition will be open to the public.

In the profound darkness of the treasury, the fine and delicate glimmer of objects decorated with precious stones will catch your eye. The undisputed main attraction is Peter Carl Fabergé. Among the great jewellers of his time, the Russian Fabergé enjoyed special status — not least because of the famous Easter eggs his company produced for the Russian Imperial House. Fabergé's jewellery and goldsmith work are impressively wide-ranging. As well as the virtuoso technique, his works are characterised by an exceptional wealth of imagination, which enchanted the House of Romanov — and still enchants us to this day.



Fabergé is inextricably linked to the last days of the Tsars, a tumultuous time full of contrasts, which ended in revolution and the demise of the House of Romanov. The period from 1860 up until the Revolution in 1917 was a fertile time for jewellery and craftwork in Russia, with the House of Romanov being the major collector. Many of the objects were shipped to Denmark, since Christian IX and Queen Louise's second oldest daughter, Princess Dagmar, had become Tsarina of Russia through her marriage to Alexander III.

Even though Dagmar quickly became integrated as a Russian and a member of the House of Romanov, she maintained close ties to her Danish family throughout her life. Relations were lived out through the Imperial family's many visits to Denmark, especially the summer sojourns at Fredensborg Palace, a generous stream of presents from Russia, frequent letters, and innumerable family photographs, which can still be seen on display in the museum. In the following generation, the Danish and Russian monarchies were again allied through the marriage of Christian X and Queen Alexandrine, who was the daughter of Grand Duchess Anastasia Mikhailovna. A few of the objects came to Denmark via this route.

The most spectacular objects in the Fabergé Chamber are a pair of sumptuous wine coolers and a gigantic champagne cooler (kovsh) of gilt silver. This was a present given to Christian IX and Queen Louise by their six children on the occasion of the Royal Couple's golden wedding anniversary in 1892. The champagne cooler is among the largest objects made in Fabergé's workshop, and the handle features the elephant of The Order of the Elephant. The Fabergé Chamber is thus a symbolic culmination of the Royal Couple's long reign, and is at the same time the final room you will visit after a journey through 150 years of royal history.





Museum Director Thomas Thulstrup took the initiative for the new exhibition, and remarks of it: "The collection of Russian jewellery work, which will now be on permanent display at The Amalienborg Museum, is spectacular in every sense. Not only due to the unique and priceless items of jewellery and utilitarian objects, produced in almost mythical workshops such as Fabergé and Bolin, but also to the size and history of the collection. That the collection is still in the ownership of the Danish Royal Family, rather than scattered to the four winds, makes it so much more unique."

Visitors to The Amalienborg Museum will now be able to view at first hand almost 100 objects produced by Fabergé and other Russian jewellers of the period. And just as the Russian gift givers were in their time, and hoped the receivers would be too, visitors will be impressed by the in every sense magnificent technique in even the smallest utilitarian objects. Objects which reflect the Imperial court's economic power and status. In addition to the Russian jewellery work, one of the highlights in the treasury is the small egg containing surprises made of gold and precious stones, which was the direct inspiration for the first of Fabergé's famous Easter eggs.



The majority of the many works of jewellery belong to The Royal Danish Collection. But it is also a great honour that the new permanent treasury at The Amalienborg Museum has received generous support from the Royal Family. Her Majesty The Queen, Her Majesty Queen Anne-Marie, Her Royal Highness Princess Benedikte, as well as His Excellency Count Ingolf and Countess Sussie of Rosenborg, have all lent examples of Fabergé's art to the new treasury from their private collections. It has thus become possible for the museum's visitors to experience the very finest jewellery work, which displays a technique and opulence that reflects the enormous wealth of the Russian Imperial court.





## The Tsarevich Alexei and Grand Duchess Maria burial-case continues



### Nothing new, but discussions keeps the topic "in the air"

January 1st 2020, in the studio of Echo Moscow, Lyudmila Narusova, a member of the Government Commission for the reburial of the remains of the Tsar's family, and Vladimir Solovyov, investigator in a criminal case on the remains of the Imperial Family, answered questions of Alexey Solomin, about the "forgotten remains of the Tsar's children".

Narusova is also Senator of the Federation Council for the Republic of Tuva, and is the widow of Anatoly Sobchak (1937-2000) - Former mayor of St. Petersburg, prominent Russian politician, mentor of both Vladimir Putin and Dmitry Medvedev.

Video of the interview (In Russian) - <https://youtu.be/zGFb9lw3qeI>

Here are a few selected quotes from the most interesting answers:

Solomin - *"Lyudmila Borisovna, you were the initiator of the creation of the new Government Commission after the remains of the youngest children were found in 2007, and in 2009 the case was closed. Only in 2015, a new Government Commission is created. Is it true that you turned to the head of state - Putin and Medvedev - for the Government Commission to work."*

Narusova - *"Yes, I did. In 2015, I turned to them because it was necessary to complete the work that Anatoly Sobchak started with them. My main suggestion was that before us then, in 2015 there were 2 dates - the centenary of the October coup in 2017 and the centenary of the execution of the Imperial Family in 2018. I said, let's draw a line under our bloody history and having all the evidence, we will make the final burial of the children of Nicholas II and at the same time - Lenin. It is necessary to draw a line and strive to the future, freed from these bonds. I spoke with both Medvedev and Putin. I understand Vladimir Vladimirovich, he represents all the Russians and he must take into account that while there are communists in the electorate, the burial of Lenin is a political issue.*

*Medvedev created such a commission. Then the influence of the church, which, according to the Constitution, is separated from the state, increased on the state structures - the Investigative Committee, the Supreme Court, the Government of the Russian Federation, and for some reason*





unknown to me, this influence turned out to be such that we are not moving anywhere. There was an incomprehensible pause, inexplicable by anything but some kind of mysticism or obscurantism, which continues to this day."

Narusova - "The Church was wary of the Tsar's remains from the very beginning regardless of the results of the study, it is important to emphasize this. Of course, in 1998 there was a certain opposition between the Russian Orthodox Church and the Church Abroad, since the Church Abroad in 1981 canonized them. Our Church, which for a long time was under the communist regime, naturally could not recognize them as martyrs, because the communist regime did this to them. This confrontation has nothing to do with religious dogmas. In Orthodoxy, the greatest sin for a person is not to be buried in the earth. This is a punishment. I do not understand the position of the church. They must be the first to demand a burial."

Soloviev - "The Tsar was not just the Tsar, he was the head of the Russian Orthodox Church, he appointed metropolitans, moved them, signed the decisions of the Holy Synod. And suddenly the church is not participating in the burial!"

In 1998, the Church wanted to bury them as unknown people. I then told them: "Are we burying the unknown Russian Tsar of the first quarter of the twentieth century?"

And he was the Emperor of not only Orthodox people, but ALL RUSSIA, and therefore the succession in deciding how and who should bury him should be taken by the Government of the Russian Federation.

Narusova - "On July 17, 2017, the Investigative Committee made an official statement on the completion of the identification, said the identification work on the remains of Alexei and Maria, was completed. From that moment, the Government Commission met once, where this statement was announced by the IC and the question was raised that they should be buried with their family in the Peter and Paul Cathedral. Since then silence. I tried to knock on the corresponding doors, trying to understand that if everything is decided and everything is proven, why does nothing happen. I contacted the IC and received an unintelligible answer from Krasnov, the deputy chairman of the IC, where it was recorded that everything was confirmed, but the decision on the burial would be after the final procedural decision was made. Everything is finished, but there is no final decision. This is the main issue that all rests on."

Narusova - "The point is that if the dead, confirmed by all examinations, are the people we are talking about, then they need to be buried. And then some figures of silence, talks about who made decisions, about ritual murder as said Bishop Tikhon. The talks about ritual murder is medieval obscurantism.

This is our story, our last Emperor, and we must finally bury the two youngest children of the Emperor in a Christian way. And the church should be interested in this in the first place."



## **The worship cross in memory of the Tsarevich Nicholas Alexandrovich is recognized as an object of cultural heritage in the Jewish Autonomous Region**

January 26, RIA Birobidzhan - Erected in the village of Ekaterina-Nikolsky in October District of the Jewish Autonomous Region, the worship cross in memory of the visit of the Heir Tsesarevich Nicholas Alexandrovich to this Cossack village in 1891 was recognized as an object of cultural heritage. The corresponding order was issued by the regional Government.



A joint proposal to establish the Worship Cross in the old Cossack village was made in the spring of 2011 by the governor, deputies of the Legislative Assembly and the Orthodox diocese of the region. They decided to connect the event with a significant date in Russian history - the 120th anniversary of the visit of the Tsarevich, and later the Russian Emperor Nicholas II, to the territory of the future Jewish Autonomous Region.

In 1891, he, completing a two-year journey to the East, returned from Japan to St. Petersburg along the Amur. In the Cossack village of Ekaterina-Nikolsky, the Tsarevich went ashore to meet the inhabitants.

The memory of such a significant event is still transmitted from generation to generation by the villagers.

The Cossacks met an important guest from the bottom of their hearts, women paved the way for the Grand Duke with their bright colourful scarves from the ship's ramp to the church itself, and there was not a single identical scarf.

The Tsarevich climbed the steps of the stone staircase to the church, where a prayer service was performed, and then he communicated with the residents.





The church in which the future Emperor prayed was destroyed during the years of godlessness and persecution of the Church.

At the site of the church, a five-meter granite bow cross now rises. On October 19, 2011 the 120th anniversary of the visit of the Heir to the Russian throne, Tsarevich Nicholas Alexandrovich it was solemnly consecrated.





## Empire and the Caucasus



### ИМПЕРИЯ И КAVKAZ

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During the nineteenth century, after many long wars with Turkey, Persia, and the Caucasian highlanders, considerable territories of the Caucasus and Transcaucasia became part of the Russian Empire. The exhibition tells about the events of these wars, soldiers and commanders of the warring parties and demonstrates weapons, regalia of the Caucasian highlanders, Cossacks and Russian soldiers of the Separate Caucasian Corps.



The exhibition will feature paintings and drawings, sculptures, rare photographs showing the soldier's life during the Caucasian War. It will present personal items of Field Marshal Prince A.I. Baryatinsky, who conquered the Eastern Caucasus and opposed Imam Shamil.

The Caucasian war stimulated active cultural exchange between Russia and the Caucasus, and also a mixture of military traditions. A large section of the exhibition is devoted to the weapons traditions of the Caucasus that have developed in the region during time of continuous wars. In addition, special attention is paid to weapons centres (including those outside the Caucasus), famous masters and masterpieces of Caucasian weapons art, and Russian and Caucasian weapons masterpieces created in a cultural exchange. Many unique items of cold steel and firearms from private collections have no

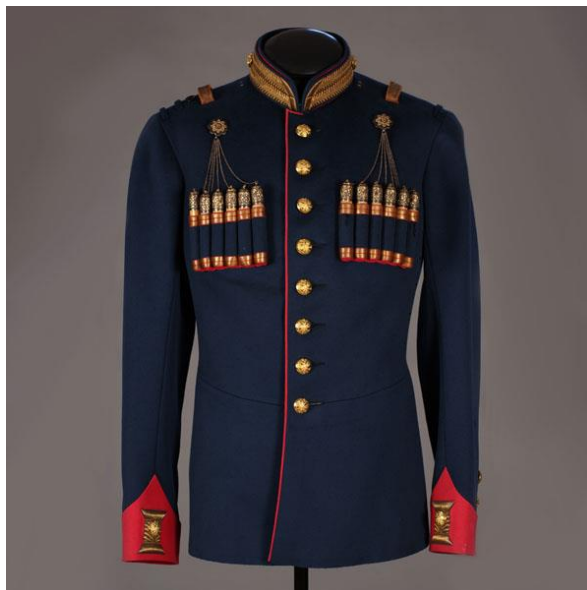




analogues in museum collections and will be demonstrated to the general public for the first time. These are the famous daggers of the masters of Basal and Chilla, the blades of the Tiflis master Geurk Eliarov, pistols, the works of the jeweller Joseph Papov and much more.

A separate section is dedicated to His Own Imperial Majesty the Convoy - a unique military formation that guarded the Emperor and the Imperial Family. Initially, representatives of many peoples of the North Caucasus and Transcaucasia served in the Convoy: Kuban and Terek Cossacks, Crimean Tatars, Georgians, Ossetians, and many others.

By the beginning of the 20th century, life in the Caucasus became more peaceful than a hundred years before and weapons gradually turned from a military attribute into an element of a national costume. However, with the outbreak of World War I, the daggers and checkers of the Caucasian highlanders were again required to defend their homeland. In August 1914, among the volunteers - residents of the North Caucasus and Transcaucasia who were not subject to conscription, the Caucasian native equestrian division was formed. Its participants received high military awards.



The exhibition is open to visitors from February 5, 2020 to April 5, 2020

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

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### **A new portrait of Emperor Nicholas II adorned the capital of Serbia**

January 2, 2020. Orthochristian - The Serbian people's love and devotion for the Russian Royal Martyrs is on display again, with a new portrait of Emperor Nicholas II, painted by a famous Belgrade artist, adorning a parish house in the Serbian capital.

With the blessing of the rector Archpriest Vladimir Levichanin, the image adorns the parish house of the Church of St. George the Great Martyr on Vojvođanska Street in New Belgrade - one of the busiest parts of the city.

There is a strong tradition of historical murals and street art in Belgrade, but this is the first time that a painting in such a high artistic style has appeared on a building belonging to the Serbian Church.





The painting of the Royal Martyr was made by the famous Belgrade artist Milan Milosavljević, who wanted to present it to the church, depict the Emperor, who is especially revered in Serbia. The Serbian publisher Nicola Drobnjakovic was also one of the initiators of the painting.

Belgrade also boasts a street named in honour of Tsar Nicholas, and in the very heart of the city, there is a majestic monument to the last Russian Emperor and Heavenly Protector of the Serbian people. Another portrait of the Tsar also adorns a street in the Serbian city of Novi Sad. There is also a monument to Tsar Nicholas II in the village of Ritešić, near the city of Doboj in northern Bosnia and Herzegovina, in Republika Srpska. The 100th anniversary of the martyrdom of the last Russian Imperial Family was celebrated with a large procession in Belgrade last year.

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## The wardrobe of Empress Maria Feodorovna

Empress Maria Feodorovna, the wife of Emperor Paul I and mother of the autocrats Alexander I and Nicholas I, was considered the main "fashionista" by contemporaries.

December 27, Pavlovsk Museum opened the exhibition "You so beatified the world!", dedicated to the wardrobe of Empress Maria Feodorovna.

For the first time, almost all of her preserved outfits are collected at an exhibition, which are now in the collections of various museums - the Pavlovsk Museum, the Gatchina Museum, the State Hermitage Museum and the Moscow Kremlin Museums.

The coronation costume of Maria Feodorovna is now being restored, and at the exhibition you can see it on a poster. Historical dresses require special conditions of display, a certain light and temperature-humidity conditions. Fearing for the safety of tissues, they are rarely shown to the public. This exhibition is a great event for the museum community, and for connoisseurs of costume and fashion lovers.

"Dresses at that time were extremely expensive: these are real works of art created from luxurious fabrics," says Vera Dementieva, director of the Pavlovsk State Museum-Reserve.

- We are grateful to our colleagues from other museums who presented their precious exhibits. This is a sign of high trust and creative cooperation."

From the numerous outfits of the mistress of Pavlovsk, only fifteen remained. But this is a lot, because by tradition dresses from expensive fabrics were given to churches and monasteries: they were altered into vestments of priests and used to decorate churches. Knowing the value of her clothes, Maria Feodorovna also wanted to give them a second life: in her Spiritual Testament, she described in detail which dresses should be given to whom - daughters, maids of honour, wards of female charitable institutions, churches.

The Empress's dresses put together give an idea of almost all types of costumes of that time - ceremonial, home, voyage, business, ballroom, order, as well as the change of fashionable styles and trends during the 1780-1820s. Clothing tailored to Parisian fashion recalls the happy Grand Tour to Europe. In Paris, Queen Marie Antoinette introduced Maria Feodorovna to her modist Rose Bertin, and she sewed dozens of things for her. From Paris they arrived in several chests. But just at that time, the reigning Catherine II introduced into the palace etiquette "Russian" dresses with folding sleeves like the boyar dresses of pre-Petrine times, and Maria Feodorovna could flaunt French dresses only with her family.

Presented at the exhibition "Russian dress" by Maria Feodorovna from woolen crepe and silk with silver thread, foil, artificial pearls, lace, embroidery and appliqués decor - made in Russia. But often such



stylizations for a national costume were ordered in Paris. In the workshop of Roses Bertin, the doll "Big Pandora" (from the GMZ "Gatchina") was also created in the costume of the Head of the Order of the Holy Great Martyr Catherine. The order dress itself for Maria Feodorovna (from the Pavlovsk State Concern) was made in Russia according to this model. Note that now "Pandora" is a great museum rarity. In the XVIII century, they played the role of glossy magazines and fashion shows. The dolls, dressed in a new dress, were created in Paris and distributed throughout Europe. They cost a lot, only the wealthiest ladies could order Pandora as a reference model. artificial pearls, lace, embroidery and appliqués - made in Russia.



Above, left - Ball gown, 1827 after the death of Maria Feodorovna on this dress, they found a pinned note stating that this is her favourite dress. The outfit is sewn from yellow silk satin with a moiré pattern. High waistline. Sleeves are short and magnificent, "small lamp", are covered with yellow tulle and satin ribbons. The skirt greatly expands down and ends with a train. The shape of the skirt below is supported by three rollers. The hem is trimmed with frill from lace of blonde and tulle.

Above, right - Court dress, 1800-1801. The Empress was in it on the night of the assassination of Paul I. Sewn from a satin of aqua colour. Sand-coloured velvet trim with embossed pattern. Short bodice, tight-fitting chest and shoulders, high waistline - the skirt begins under the chest. the cut is asymmetrical: the bodice floors and the skirt section are shifted in opposite directions. the dress is trimmed with black velvet braid.



Another rare item from the wardrobe of the XVIII century - tansy: this longline construction of a whalebone was worn to maintain the splendour of skirts, the width of which could reach four meters along the hem. In accordance with the fashion of the Rococo era, Maria Feodorovna had a chance to wear skirts on her clothes: in contrast to the bodice tightly tightened with a corset, they created the effect of an aspen waist. Rococo was replaced by classicism with an empire silhouette - a short-fitting bodice, a high waistline, a skirt extended to the bottom. A striking example of such a cut is a dress made of green satin and beige velvet, in which Maria Feodorovna was on the eve of the death of Paul I.

At the beginning of the 19th century, dresses made of thin fabrics that resemble antique tunics came into fashion. The silhouette of the 1820s is more distinct: a high empire line was combined with a bell-shaped skirt extended to the bottom.

As a rule, each dress of Maria Feodorovna had its own set of accessories - a headdress, a boa, gloves, a fan. Not all of them survived. The exhibition, in particular, features a hat with an ostrich feather and a painted ivory fan, which relied on a ceremonial dress made of white moire with gold embroidery.

Memorial things coexist with picturesque canvases and miniatures depicting Maria Feodorovna in dresses tailored similar to those presented at the exhibition. The exhibition helps to imagine what the mistress of Pavlovsk was like. This beautiful event completes commemoration of the 260th anniversary of Empress Maria Feodorovna in Pavlovsk museum.





Video - [https://tvkultura.ru/article/show/article\\_id/355352/](https://tvkultura.ru/article/show/article_id/355352/)





## The Reichel rouble is one of the rarest coins of the Russian empire

At the end of 1889, a non-commissioned officer of the gendarmerie police department of railways, at the station St. Petersburg of the Nikolaev road, prepared a report stating:  
December 14 at 11:25, the cashier of ticket office No. 2 Ivanov handed me a fake rouble coin, minted in 1845, and pointed to the peasant of the Nizhny Novgorod province Shakir Senfel Milyukov, who gave him the indicated rouble, among other money for a ticket to Nizhny Novgorod. When questioned, Miliukov said that he received this rouble, among other money, for old clothes sold by him on December 13 in the Alexander Market.

This allegedly fake rouble was sent to the mint for examination by investigator and prosecutor, where after a detailed investigation it was concluded that the rouble was genuine - "it turned out to be a trial real rouble of the coinage of 1845, which did not receive the highest approval."

This rouble among the numismatists received the name "Reichel" - by the name of the medallist Jacob Reichel, who served in the mint, and is an extremely rare coin.



Grand Duke George Mikhailovich in his writings on the "Reichel" roubles wrote the following: "Copies of this rouble, except mine, are known only in the Hermitage, at Count Tolstoy, and another in the collection of Mr. Minus."

All of these coins were in their rightful places ... Thus, the fifth, previously unknown, copy of the Reichel rouble was discovered.

Perhaps Reichel is one of the unluckiest medallists in the history of coinage in Russia. After the death of Emperor Alexander I in 1825, Yakov Yakovlevich Reichel held the position of senior medallist of the Mint. He was on friendly terms with the Minister of Finance, Count Kankrin. The minister ordered Rachel to make a commemorative rouble in 1825 with the image of the new Emperor - Konstantin. Indeed, by right of inheritance, after the death of Alexander, his brother Konstantin was to become the new Emperor. However, he abdicated in favour of his younger brother, Nicholas. The story of the coinage of the rouble with the image of Konstantin naturally began to be hushed up. And in the end, all the materials and the coins themselves were sealed in a special envelope and hidden. The envelope was opened only in 1879.

In 1827, the government decided to start minting a coin with a new image of an eagle. Reichel was instructed to prepare the front and back stamps. In style, this coin was very similar to the "Konstantinovsky" rouble. However, Emperor Nicholas I did not like the coin: it seemed to the Emperor that his head was depicted as being severed. Therefore, not a single original was minted. Currently, only new remodels of the rouble of 1827 are found.

Let us return to the rouble of 1845. The collector H.H. Gil, respected in numismatic circles, at the end of the 19th century estimated such a rouble at 200-300 roubles (Imperial!). Today, the approximate cost of the "Reichel" rouble is from 3 to 5 million roubles.

In return, Shakir Miliukov was given a new rouble, and in addition, another 200 with which he was quite satisfied, and the "Reichel" rouble he found was presented to the Emperor. After the 1917 Revolution, traces of this specimen are lost ...

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## Herbert Stewart's photos of the Romanovs available online

Herbert Galloway Stewart was employed by Grand Duchess Xenia Alexandrovna (1875-1960) and Grand Duke Alexander Mikhailovich (-1933) as a tutor for her son, Prince Andrei Alexandrovich, and turned out to be an eager amateur photographer of the family and the extended Imperial Family from 1908 to 1917.

Xenia and Alexander had seven children - one daughter was followed by six sons:

- Princess Irina Alexandrovna (15 July 1895 – 26 February 1970)
- Prince Andrei Alexandrovich (24 January 1897 – 8 May 1981)
- Prince Feodor Alexandrovich (23 December 1898 – 30 November 1968)
- Prince Nikita Alexandrovich (16 January 1900 – 12 September 1974)
- Prince Dmitri Alexandrovich (15 August 1901 – 7 July 1980)
- Prince Rostislav Alexandrovich (24 November 1902 – 31 July 1978)
- Prince Vasili Alexandrovich (6 July 1907 – 23 June 1989)

The National Science and Media Museum in Bradford, UK, have his collection of 22 annotated albums of snapshots. The albums have been made digital and available online on.

Go to: <https://www.sciencemuseum.org.uk/> - Objects and stories - Search our collection.

From the collection we have chosen a few of the many very interesting photos to show here.



*Grand Duchess Xenia Alexandrovna and Grand Duke Alexander Michailovich standing, with the young Princes and Princess, some of whom are sat on the ground.  
From album number 4, page 23.*



*Gatchina. Bridge on the way to the Boathouse*



*N. M. A. R. V. D. T.*

Above - Entitled 'Gatchina, Bridge on the way to the Boathouse'. From left to right, Prince Nikita Alexandrovich, Grand Duchess Marie Nikolaevna, Grand Duchess Anastasia Nikolaevna, Prince Rostislav Alexandrovich, Prince Vasili Alexandrovich, Prince Dimitri Alexandrovich and Tsarevich Alexei Nikolaievich sitting on a stone bench. Taken between May and August 1912. Album number 8, page 9.

Below - Entitled 'Peterhof'. Prince Rostislav Alexandrovich, Tsarevich Alexei Nikolaievich, Prince Vasili Alexandrovich and Prince Dimitri Alexandrovich standing by a tent at Peterhof. Taken between May to August 1912. Album number 8, page 6.





*Above - With Emperor Nicholas II, taken during a hunting trip - Prince Dimitri Alexandrovich, Prince Nikita Alexandrovich and Prince Feodor Alexandrovich. Album number 4, page 17.*

*Below - One of the well-known photos. At Tsarskoe Selo, standing in the snow - Colonel Sablin, Emperor Nicholas II, Grand Duchess Tatiana Nikolaevna, Grand Duchess Olga Nikolaevna, Grand Duchess Marie Nikolaevna, Grand Duchess Anastasia Nikolaevna and Tsarevich Alexei Nikolaevich. In front is Prince Vasili Alexandrovich. Behind are Prince Nikita Alexandrovich, Rostislav Alexandrovich and Prince Dimitri Alexandrovich. Album no. 15, page 4.*







Above- Entitled "Knebworth, Herts, seat of Lord Lytton" showing Madame Brassova and Grand Duke Michael Alexandrovich in the grounds of Knebworth. Taken between May and November 1910. Album 6, page 24.

Below - Entitled "Gatchina, the Inner Park". The Duchess of Leuchtenberg and Grand Duchess Olga Alexandrovna sitting on a bench with Prince Nikita Alexandrovich kneeling next to them. Taken in 1912. Album 7, page 24.





*Above - Grand Duchess Xenia Alexandrovna, with a small child standing in her lap and her sons around her. In Russia in 1909. Album 3, page 9.*

*Below - Prince Rostislav Alexandrovich, Prince Feodor Alexandrovich, Prince Nikita Alexandrovich, Prince Andrei Alexandrovich and Prince Dimitri Alexandrovich. April 1913. Album 9, page 12.*





## Activities in Tsarskoye Selo



*Alexander Palace will become a memorial museum of the Romanov family: from Catherine the Great to Nicholas II*

In 2020, the Tsarskoye Selo State Museum-Reserve will open the Alexander Palace - the favorite and last residence of Emperor Nicholas II, where he lived after abdication until leaving for exile in Tobolsk in the summer of 1917, the director of the museum Olga Taratynova, told TASS in an interview published on January 8th. The palace will be opened to the public for the first time since 1990s, when it was partially shown, and as a holistic exposition telling about the Romanovs, its interiors will appear for the first time.

"In 2020, we are planning several restoration breakthroughs," said Taratynova. "First of all, it will be the Alexander Palace - we will "open it a bit" for the high season, presenting eight interiors of Nicholas II and Alexandra Feodorovna, and by the end of the year we will open the whole palace, the result of six years of work by restorers. We hope that visitors will appreciate it."

The director recalled that when the palace was opened in 1990s, only 30 percent of interiors were preserved, and part of the exhibition was replaced by photo banners, now it is one hundred percent. The first eight interiors will be opened in spring - these will be the premises of the left (eastern) building: the suite, the bedroom, the lilac office and the Empress's rosewood living room, the Emperor's reception and office, his Moorish lavatory and valet.

In the future, the Alexander Palace will become a memorial museum of the Romanov family from Catherine II the Great to Nicholas II; it will talk about the private, domestic life of Russian Emperors. It is planned to complete the restoration of this palace no earlier than in 2022, its total estimated cost, according to a resolution of the Russian government published in August 2019, is almost 3 billion roubles.

### *Chesme and Faberge*

Olga Taratynova said that the plans for 2020 include the opening of an exhibition of works by the Faberge jewelry company and the celebration of the anniversary of the Chesme naval battle of 1770, in which the Russian squadron defeated the superior forces of the Turkish fleet. In memory of this, July 7 is the day of military glory in Russia. In Tsarskoye Selo, the Chesme Column was installed by the order of Catherine II. Today it is one of the most famous monuments of the park ensemble.

"We plan to open a Faberge exhibition, which our partners will bring from abroad, while this is a secret," Taratynova said, without revealing the details of the project. The anniversary of the Battle of Chesme, according to her, will be marked by a grand holiday.



*Frames for paintings to be placed in the Alexander Palace were restored*

The Tsarskoye Selo Museum-Reserve decided to recreate frames for paintings that will be placed in the interiors of the Alexander Palace after its restoration. The restorers used documentary evidence: photographs and descriptions. The first to be completed were the frames for two paintings Annunciation by Susanna Renata Granich and The Madonna and Child by Paul Tuman. Both canvases will be placed in the Rosewood living room: among the first eight living rooms of Nicholas II and Alexandra Feodorovna, it will open to visitors in the summer of 2020.

- Now there is painstaking work on the selection and acquisition of porcelain, household items, and paintings - instead of those that were lost during the war. The question arose before us: how to present the paintings in the interiors? Some frames can be found in antique stores, but some were made in the 19th century especially for paintings commissioned by the artists themselves. And maybe the painters themselves created the frames. It's hard to say now, since the "clothes" of the paintings from the Tsarskoye Selo palaces haven't reached us," says Elena Borushko, the curator of the "Rama" foundation of "Tsarskoye Selo".

When reconstructing the decoration of the Catherine Palace, some paintings received frames of the 19th century, transferred from the Hermitage in 1959. But large-format painting of the XVIII century could not count on historical frames. Then it was decided to recreate the picture frames based on historical photographs of the 1930s, according to descriptions in the inventory books of the pre-war period and from literature, where there were pictures of paintings in frames, in particular, in the book of

Alexander Benois and the guide "Tsarskoye Selo" by Sergey Vilchkovsky. Thanks to this decision, paintings were framed in the Front White Dining Room, the Portrait Hall, the Small White Dining Room and the Buffet.



In 2019, the museum returned to its old experience. The frames for two paintings of the Rosewood living room were made by the specialists of the Rokail workshop Pavel Yankolovich (Annunciation) and Svetlana Feodorova (Madonna and Child). Photographs of the 1930s from the museum's collection and descriptions from the 1939 Inventory Book helped to recreate the picture frames: the sizes, material, and decor technique were indicated there. The recreated frames are made of two species of wood - beech and pine, ornament - using the technique of mastic moulding.

The rosewood living room of the Alexander Palace was decorated by Roman Meltzer in 1896–1897. The architect chose rosewood as the main finishing material - expensive wood, which was delivered from abroad. High wall panels with a shelf, framing of a fireplace installed in a corner and furniture were made of rosewood. In the first years of his life in the palace, Nicholas II and Alexandra Feodorovna often spent time in this particular interior. Then the living room became the place of breakfast and dinner of the Imperial family. Now, in the Rosewood living room, the historical upholstery has been recreated on the walls, drapes, panels and a rosewood fireplace, decorated with a fabric insert and facet mirrors.

In addition to two frames recreated for the Rosewood living room, in 2019 the museum's collection was replenished with seven new ones: six were purchased from the owners along with paintings, one was presented with a photograph.



#### *Tsarskoye Selo of the beginning of the 20th century in postcards*

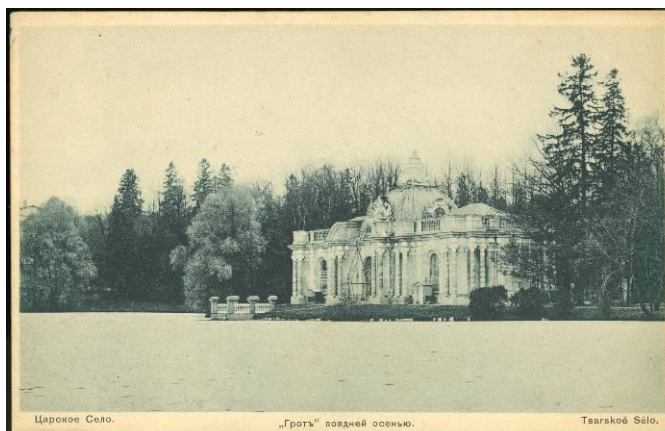
The Tsarskoye Selo Museum-Reserve prepared and published the scientific catalog Postcards of the St. Eugenia Community. It published more than a hundred postcards of the early XX century, dedicated to Tsarskoye Selo. Among the authors are members of the Art World Art Association Mstislav Dobuzhinsky, Anna Ostroumova-Lebedeva. The author and compiler of the catalog is the curator of the Photo collection, Victoria Plaude.

The museum collection contains 112 postcards that depict palaces, interiors, monuments, parks and buildings of the Tsarskoye Selo Imperial residence and the city of Tsarskoye Selo. A smaller part of them arrived in different years, the museum acquired the bulk in 2015 with the assistance of St. Petersburg collector Oleg Plyushkov.



In iconography dedicated to Tsarskoye Selo, postcards of the Community of St. Eugenia occupy a special place. In total, the Community Publishing House issued 118 such cards.

- "It was possible to achieve the artistic unity of the publications, first of all, thanks to the participation of the artists of the World of Art association as ideological inspirers and as executors of orders. The unofficial leader of the project was Alexandre Benois. In addition to it, the editorial staff of the publishing house included Vladimir Kurbatov, Nikolai Roerich, Stepan Yareich," says Victoria Plaude.



In August 1902, the Board of Trustees of the Community received the right to take photographs and print images on open letters of the Imperial palaces and reproductions from paintings and art objects located in the Imperial Hermitage, the Russian Museum, the Museum of the Imperial Academy of Arts, the Faceted and Armory Chambers of the Moscow Kremlin, as well as an exception, - palace interiors.

Postcards with views of Tsarskoye Selo were published as part of a large cycle of postcards with views of St. Petersburg suburbs, where several series were dedicated to each. Researchers suggest that the taking of photos in Tsarskoye Selo was entrusted to photographers Fedor Nikolaevsky and Karl Kubesh. The first - a full-time photographer of the Imperial Hermitage - shot palace interiors and parks, the second - subsequently a freelance photographer of the Russian Museum - only parks. In 1904-1906, the publishing house issued three series of postcards dedicated to Tsarskoye Selo, 12 pieces each.

At the same time, postcards were published with views of Tsarskoye Selo according to drawings by artists of the World of Art - Mstislav Dobuzhinsky and Anna Ostroumova-Lebedeva.

In 1903, Dobuzhinsky executed two drawings published in postcards in 1904: "The Gates of the Cameron Gallery" and "The Vaults of the Hanging Garden". The third Tsarskoye Selo postcard of Dobuzhinsky - "Chinese Theater" - appeared in 1906. Anna Ostroumova-Lebedeva made 10 pictures by order of the Community of St. Eugenia. But only nine of them appeared on postcards, including "Tsarskoye Selo. White Night".

After the financial crisis of 1905-1907, the publishing house of the St. Eugenia Community ceased to produce Tsarskoye Selo views created by the artists of the World of Art, as they were not in demand. In 1905–1910, the first three collection series with views of Tsarskoye Selo were continued in separate editions. The publishing house urgently - literally in two weeks - took about 350 photographs of the environs of St. Petersburg," which replenished that sort of postcards, which was very popular."

After the opening of the anniversary exhibition in Tsarskoye Selo in 1911 dedicated to the 200th anniversary of the city, the Community of St. Eugenia issued ten postcards dedicated to this event. It is in this series that people first appear on Tsarskoye Selo postcards.

The last postcard with a view of Tsarskoye Selo was released in 1915 during the First World War. It was a composition by Olga Della-Vos-Kardovskaya "In Tsarskoye Selo Park".

The community of St. Eugenia - a charity created by the Committee for the Care of the Sisters of Charity of the Red Cross - operated from 1893 to 1918. It was named in honour of Saint Eugenia, the heavenly patroness of Princess Eugenia of Oldenburg (1845-1925), the trustee of the Community. Varvara Schneider, a graduate of an art school was head of the charitable publishing house. Money from the sale went to the Red Cross.



*Two insignia of the beginning of the XX century will replenish the exposition of the museum "Russia in the Great War" in the Military Chamber*

The Tsarskoye Selo Museum acquired at a Moscow auction "Coins and Medals" the Order of St. Vladimir, 3rd degree, with swords and 4th degree, with swords and bow.

The Imperial order of the Holy Equal-to-the-Apostles Prince Vladimir was established in 1782 by Catherine II in honor of the twentieth anniversary of her reign. The award, divided into four degrees, complained for exceptional military or civil merits and had the motto "Benefit, Honor and Glory". Since 1855, the order for military merit was decorated with crossed swords. Acquired orders were made during the years of the First World War in Petrograd by the well-known jewelry company EDUARD.

- During the Great War all the warring states lacked precious metals, this affected the material from which the order was made. If the Order of the 4th degree, made from gold in 1915-1916, has the stamp of the Petrograd District Assay Office in a round shield - a female head in the kokoshnik turned to the right, it indicates a decrease in the sample, then the badge of the Order of the 3rd degree is made in 1916-1917 from cheap bronze with gilding," says Sergey Mankov, researcher at the Tsarskoye Selo Museum.

The Imperial Order of St. Vladimir of the 3rd degree with swords will decorate the stands of the Chechen equestrian regiment of the Caucasian native division, located in the window of the section "National Units", and the 4th order badge with swords and bow is the uniform of the captain of the automobile company from the section "Automobiles" parts in the Military Chamber.







### *The carpet from the reception room of Emperor Alexander II was restored*

The 19th century carpet from the historical collection has returned to Tsarskoye Selo Museum after restoration. Once it was located in the Reception Room of Emperor Alexander II in the Zubovsky wing of the Catherine's Palace.

- In 1941 the carpet was evacuated to Sarapul, then it was in the Central repository of museum funds in Pavlovsk, and in 1958 returned to Tsarskoye Selo. This is a valuable exhibit for the museum. The manufacturer's company is known," says Ekaterina Potselueva, the custodian of the Women's Costume foundation of the GMZ Tsarskoye Selo.

The floor carpet (510 cm x 288 cm) was produced in the second half of the 19th century at the Wilhelm Leisler factory in Hanau (Germany, Leisler & C). Mr. Leisler was personally acquainted with many famous people of his time, they were his clients.

Tsarskoye Selo bright carpet is made in oriental style from wool, with a colourful stylized floral ornament in green, blue, pink and yellow colours on a dark crimson background, around there is a wide border in the same colours with a dark raspberry side. According to experts, this carpet is unusual in that in style it is far from the products of the French manufactories Savonnerie and Aubusson that dominated in Europe at that time and slightly resembles an "axminster" - one of the oldest machine methods when a textile floor covering is made from yarn dyed in bulk.

The restoration of the carpet (it was dirty, worn, burned out, with partial losses) lasted almost a year and a half, from August 2018. The work was carried out by Svetlana Skripnik, artist-restorer of the company "Phenomen".

Since arriving from Pavlovsk in 1958, the carpet has never been restored. Visitors can remember it from the exposition of the Alexander Palace. Most likely, after the completion of the reconstruction of the interiors of the Zubovsky wing of the Catherine's Palace, it will take a place in the new exhibition.



### *New exhibition - "From Princess Fike to Catherine the Great. Travel to Russia"*

On January 23, the new exhibition, "From Princess Fike to Catherine the Great. Travel to Russia" was opened in the Duty Stable (Pushkin, Sadovaya St., 8. This event is timed to the 275th anniversary of the arrival of the German Princess Augusta Sofia Frederic of Anhalt-Zerbst, the future Empress Catherine II, to Russia.

The exposition is dedicated to the journey made by the 14-year-old Princess Fike and her mother Johannes Elizabeth of Anhalt-Zerbst. In the winter of 1744, they went to Russia invited by Empress Elizabeth Petrovna. The purpose of this trip was historical: the marriage with the heir to the Russian throne, Grand Duke Pyotr Fedorovich (cousin of the bride, future Emperor Peter III), it Wedding took place in August 1745.

Here are the things that accompanied travellers in the era of wheeled transport. The decoration used

quotes from the extensive correspondence of the Princess mother and memoirs of Catherine II, the work of artists of the XVIII century, with portraits of the protagonists of this story, depicting cities, events and road scenes.



### *"The Universal Table of the Russian Empress"*

Tsarskoye presents visitors an authentic table of Catherine II from the collection of the Karisalov family. An unusual transformer item combines the functions of a dressing table and a desk, and has devices for reading and drawing. A unique thing from the end of the 18th century can be seen in the First Anticamera of the Catherine's Palace at the exhibition of one item "The Universal Table of the Russian Empress".

- This exhibition is a story about a subject; the history of a thing is inextricably linked with the fate of the country and its owners. This is the third exhibition, based on items from the collection of the Karisalov family. In 2012, Tsarskoye was the first in the museum community to prepare the exposition "Treasures of a private collection", which introduced a collection of paintings, furniture, bronze, and items made of bone. Four years later, we organized an exhibition of portraits, "A Look from the Past." "The universal table of the Russian Empress" continues this tradition," says Iraida Bott, deputy director for research at the Tsarskoye Selo Museum.

The table is made in the workshop of David Roentgen (1748–1807) - the famous German furniture master. Among his customers are the French King Louis XVI and his wife Marie Antoinette. From 1784 to 1790, Catherine II was the main buyer of furniture workshop products. Hundreds of items were sent from the small German town to the banks of the Neva. Among the refined furniture with sophisticated mechanisms and elegant bronze ornaments, which Roentgen brought to St. Petersburg, there were items simple in appearance but no less inventive in mechanics. These include a table presented in the Catherine Palace. It really changes: the countertop moves back, underneath there is a lifting mirror and toilet containers; the middle part of the underframe between the front legs can be lowered. With simple movements, the central box and numerous drawers open, which on the swivel hinges recline to the sides.

Today, thanks to a complex technical solution, experts call these simple-shaped objects a small miracle, and a major expert in German furniture art Georg Himmelheber noted that Roentgen was much ahead of his time in creating such furniture.

The main feature of mechanical multi-functional furniture is the availability of devices that allow you to transform the item into tables for various purposes. The multifunctional tables demanded by customers were created in the workshop on the Rhine until the 1790s.

The table from the Karisalov family belongs to a well-known group of furniture, but the material of execution and, most importantly, the preserved paper label give reason to classify it as objects that arrived in St. Petersburg and were acquired by Catherine II in 1784. The label is not read completely, but the key Hermitage is clearly visible: "... 51st Hermitage Room No. XX".

An item from the Karisalovs collection was sold abroad from the Hermitage in the 1930s during the period of mass sales of masterpieces from museums in Leningrad. Mikhail Karisalov acquired it in the famous Paris Popov Gallery ("Galerie Popoff et Co").

According to experts, the importance of the table as a monument of furniture art is reinforced by the memorial component - the originally belonged to Catherine the Great, from the Imperial Hermitage.



The exhibition runs until April 27, 2020.

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A portrait of Empress Elizabeth Petrovna appeared on the facade of the Khrabrovo airport in Kaliningrad. The middle name of the airport is now not only on paper. The facade of the building is now adorned with a large portrait of Empress Elizabeth Petrovna.

The residents and guests of Kaliningrad in the main airport of the region are now met and escorted by Empress Elizaveta Petrovna. More precisely, it is her four-meter portrait on the facade of the building.

The middle name for the region's airport appeared thanks to the project "Great Names of Russia". Last year, we decided to supplement the airports with the names of the people who made the greatest contribution to the development of the Russian regions. Then more than 5 million Russians took part in the vote. Kaliningrad residents chose the name of Empress Elizabeth Petrovna.

It was under Empress Elizabeth Petrovna that the current territory of the Kaliningrad Region first became part of Russia.

The portrait is a graphic drawing. This is a kind of collective image, based on the famous drawings of Elizabeth Petrovna at different times.

Yuri Aristovich, resident of St. Petersburg: - "A good airport has a good name. It is quite worthy. She deserved it. They built a chic airport."

The portrait of the Empress and the new name of the airport are also planned to be placed in the arrivals sector.

At the end of the month, an exhibition dedicated to the 310th anniversary of Empress Elizabeth Petrovna will open at the Khrabrovo airport. The exposition will tell about the personality of Elizabeth Petrovna, domestic and foreign policy during her reign, and the development of culture and art.

Video - <https://vesti-kaliningrad.ru/na-fasade-aeroporta-xrabrovo-poyavilsya-portret-imperatricy-elizavety-petrovny/>



The team of the historical magazine "Dilettant" will create a comic strip "Save the Tsarevich" about the son of Nicholas II Alexei. This was reported to Telegram by the co-owner of the magazine, the editor-in-chief of the Ekho Moskvy radio station Alexei Venediktov, but he did not give details.



The Norwalk Public Library is presenting a four-part series, "Before the Revolution: Four Women and the Romanov Dynasty," about four women of the Romanov Dynasty, who lived to witness the Russian Revolution that brought about the Romanov Dynasty's end. Historian and Reference Librarian Ramona Garcia will present a fascinating view of Empress Marie, Queen Olga of Greece, Marie, Duchess of Saxe-Coburg-Gotha, and Marie, Grand Duchess Vladimir, two Romanov by birth, and two by marriage. If you love historical fiction, romance and intrigue, you



won't want to miss the real stories behind the fiction! Save the dates, and register now for these programs.

The first program in the series, "Empress Marie of Russia" took place January 31. The other programs will be devoted to Queen Olga of Greece, on Friday, February 28, Marie, Duchess of Saxe-Coburg-Gotha, on Friday, March 27 and Marie, Grand Duchess Vladimir, on Friday, April 24. All programs begin at 12 noon.

Known throughout Fairfield County for her dynamic history presentations, Ramona Garcia works as a part-time Reference Librarian. She has a PhD in history, and has taught European history at the college level. She has presented conference papers in the United States and Great Britain, and has been published in her field of English history.

To register and for additional information, contact Cynde Bloom Lahey, Director of Library Information Services, at (203) 899-2780 ext. 15133, or [clahey@norwalkpl.org](mailto:clahey@norwalkpl.org).



The next stage of the restoration of the Chinese Palace in Oranienbaum is completed. Work has been going on for over 10 years. They plan to complete them in 2023.

For many years, authentic 18th-century doors with original decor have been disguised as walnut panels that adorned the walls of the boudoir of the Chinese Palace. The doorway was laid with brick in the middle of the century during the reconstruction of the building. Now the palace is restored to its former beauty.

"This palace has a great future. It is waiting for a tremendous audience success, popularity. The fact that a good half has been restored today means a lot," said Elena Kalnitskaya, general director of the Peterhof Museum-Reserve.



The Chinese palace, built in the middle of the 18th century, almost did not suffer during the war, but the building itself was destroyed by nature. Because of too much dampness, the plaster exfoliated, the stucco molding deteriorated. Now in the halls they maintain a special microclimate - cool and moderately humid. Pictures hang on folding mechanisms.

"In order to serve these hinged consoles here, you could always move the canvas away and see what condition it is in, because otherwise fungus would start there," explained Sergey Pavlov, chief architect of the Peterhof Museum-Reserve.

The Chinese Palace is a creation of the Italian architect Antonio Rinaldi. It is a rare example of the Rococo style in architecture for Russia. Almost the rest of the legacy is lost.

Stacked parquet (it has remained unchanged to this day) is a work of art. To create the picture used more than 20 species of wood. Technology brought to Russia by Antonio Rinaldi.

Another innovation of those years is artificial marble. It was very popular in the Rococo era. Unlike natural stone, this material allowed you to create the most bizarre shapes and play with colours.

The pearl of the Chinese Palace is the Bug Cabinet, the finest handmade work. This hall was opened among the first. They had to correct the mistakes of previous restorers: then silk embroideries and beads were covered with paint. As soon as the extra layers were removed, the room shone again.

"A miracle happened. Because this silvery shine - this is how some restorers made the unique palace of Catherine II," said Elena Kalnitskaya.

The painstaking work to restore the interiors continues. Visitors will see already finished halls only in the summer: in winter, the Chinese Palace is closed for tourists - not to violate the temperature regime.

Video - [https://tvkultura.ru/article/show/article\\_id/354829/](https://tvkultura.ru/article/show/article_id/354829/)





The restoration of the only fifteen-domed church in Russia, one of the symbols of Yaroslavl, the Church of St. John the Baptist, began.

The Church of St. John the Baptist in Tolchkov is a monument of federal significance. In fact, we, like residents of almost all regions of Russia, see the image of this church, well, almost every day, for example, when paying in a store. After all, it is the one who is depicted on a 1000-rouble note. Unfortunately, in reality today the church does not look exactly like on the picture.

The tiles that adorned the walls are mostly broken. The bell tower and the Holy Gates are mothballed. Only ruins remain of historical fence. There have been no icons on the iconostasis since the 70s of the last century, but in the XVII century the church was built on donations "a bar of silver, 69 grains of pearls, places in the shopping arcade and even a yard with land" - this is only part of what was given to the people construction sites. In 1687, the work was completed. It took several more years to paint the interiors. By the number of depicted plots this church has no equal in the Orthodox world. Their exact number has not yet been determined - from about 2.5 to 3 thousand.

"On the western and southern walls there is the holy calendar. On one wall - 6 months and on the opposite - 6 months, and this is the limit of the miniature on the wall, and this is a real feat of artists," said Elena Fedorycheva, an employee of the Yaroslavl Museum-Reserve.

In its dimensions, the church surpasses all Yaroslavl monuments. They decided to start the restoration from scratch, archaeologists explored the land, discovered the cultural layer of the 17th century, and found fragments of foundations, thanks to which it was possible to establish where the lost fence was located along the coast of Kotrosli. In the long term - restoration of the church and other objects.

"A survey will be carried out on the painting, a project will be made on the restoration, conservation, restoration of the lost painting, a survey of the supporting structures, engineering systems will be carried out," said Alexander Filyaev, director of the Department of Cultural Heritage of the Yaroslavl Region.

And, perhaps, in a few years the ensemble will regain that completed look that we are all used to seeing on the very 1000-rouble note.

Video - [https://tvkultura.ru/article/show/article\\_id/354885/](https://tvkultura.ru/article/show/article_id/354885/)



A portrait of Admiral Alexander Kolchak, a ship, penguins and a polar bear appeared on the wall near house No. 13/13 on Krivoshein Street in Voronezh. Kolchak, painted at the Admiral residential complex, is shown as an Arctic explorer. The ordering of the large-scale graffiti came from the developer. Photos of street art were published on social networks. As the author of graffiti Andrei Popov said, Kolchak was chosen because he is one of the most famous admirals. Another option was being



considered with one of the founders of the Russian Navy, General Admiral Feodor Apraksin, but it was rejected.

- It took about a month and a half to work. The order is complicated for me, because the wall is large - about 5.5 m. Plus, I had to work on the brick surface, I spent a lot of time and effort," said Andrey Popov.

Also, near the parking lot of the residential complex there is graffiti with the modern warship Admiral Chabanenko and a scene from the animated film "Well, wait a minute!"

Alexander Kolchak is a Russian military and political figure, oceanographer, polar explorer, naval commander, who went down in history as the leader of the White movement during the Civil War in Russia.



Fender's Custom Shop stand is always a NAMM highlight, and its Prestige Collection is usually the jewel in the Big F's crowd-pleasing crown.

This year is no exception, with the astonishing collection, which comprises money-no-object creations autered by individual master builders, set to draw huge crowds in Anaheim.

So, without further ado, put your bank manager on speed dial and feast your eyes, as we run through the Prestige Collection, in Fender Custom Shop's own words.

- Coronation Stratocaster by Yuriy Shishkov, price: \$560,000. It is inspired by the Coronation Egg made in 1897 to commemorate the inauguration of Tsar Nicholas II and Tsarina Alexandra on an Imperial throne. Given its historical significance, Shishkov says this is the most famous and most valuable egg created and was even a part of a heist plot in the popular movie Oceans 12. The guitar design includes a gold leafed surface with an "on-wood" Guilloche and gilded silver artwork.

It also features custom fabricated diamond eagle medallions, along with hundreds of diamonds throughout the instrument. The neck has distinct "trellises" with diamond patterns found on the egg's "hidden surprise" coach.

The Coronation Stratocaster comes with an authentic LTD Edition vintage recreation of the Coronation Egg. After 16 months of work, this has become Shishkov's "most complicated and intriguing project" to-date, he says.



A bridge in the Kostroma region will be named in honour of the first Tsars from the Romanovs.

The bridge should look something like the illustration to the right.

It will appear in the Makaryevsky district.

According to the newspaper Makaryevsky Vestnik, the administration received a proposal to repair the bridge that leads to the old town square.

Local historians say that the first Russian Tsar from the Romanov dynasty often came to the local monastery on a pilgrimage and walked along the same bridge. Fortunately,





they are not going to make the bridge the same as at the beginning of the 17th century.

"Of course, we do not set ourselves the task of detailed correspondence to historical truth. And it is not known exactly where at that time there was a bridge over which the Tsar visited the monastery, but judging by the main entrance, it should have been somewhere in this place," said Vera Isachenko, director of the local history museum.

They decided to call the project "Romanov Bridge".



In the village Lokot, (Bryansk region) preparatory work began to restore the estate of Grand Duke Michael Alexandrovich. As the head of the administration of the Brasov region Sergey Lavokin told Bryansk News, the work should begin with the restoration of small and large fountains. There is an idea of installing a monument to Michael Romanov and opening a hotel for tourists. The famous Bryansk sculptor Alexander Romashevsky also dreams of creating a monument. The terrain must be preserved, since it

has changed little since the time when Michael Romanov and his wife Natalya Brasova lived in Lokot. Lokot manor should become the core of the future tourist route that will connect the Ploshchanskaya Desert Monastery, the stud farm, Michael Romanov's estate, Apraksin's historical buildings in Lokot. The work will continue for more than one year.

A multimedia museum devoted to Michael Romanov is to open in the house of the architect near the place where the estate stood. The building is going to be repaired, according to the press service of the government of the Bryansk region.



Documentary about Gatchina, the largest suburban residence of Russian monarchs. The film covers all the main stages of the life of the Gatchina Palace through the story of the presence in Gatchina of the crowned owners of the estate and characters less known in history. The mystical line of the film is connected with the portrait of Paul the First by Salvatore Tonchi. For centuries, the portrait remained one of the main mysteries of the residence.

Video - [https://tvkultura.ru/video/show/brand\\_id/61770/episode\\_id/1497442/](https://tvkultura.ru/video/show/brand_id/61770/episode_id/1497442/)



A fragment of a marble obelisk given by Empress Catherine the Great found. A fragment of a marble obelisk was found in the Fili park that once adorned the front yard of the Kuntsevo estate. In 1974, a fire broke out in the main manor house, and only the pedestal survived from the obelisk. Lost parts of the structure have recently been discovered by local residents.

The obelisk column donated by Catherine II to Lev Alexandrovich Naryshkin in honor of his visit to the Kuntsevo estate was considered lost. It was found on the slope of the ravine of the Fili park thanks to Elena Petrova, a senior research fellow at Moscow State University. In social networks, she saw a discussion about the whereabouts of the column. That evening, Elena went in search with her son. He with a flashlight in his hands and discovered a valuable historical object.

"This find is a completely unique object, because the column is of the 18th century, the column that Catherine II presented to Naryshkin. And, of course, to find such a unique, genuine object in our time is a real sensation," said Elena Petrova, a senior researcher at Moscow State University, activist of Archnadzor (voluntary association of citizens wishing to contribute to the preservation of historical monuments of Moscow).

Touching the history of these places is a significant event for the scientific community. The team includes beginner and experienced archaeologists. Under the layers of soft mud - blue marble columns. A few minutes later, next to the largest object, the group finds several more fragments. The temperature is 0 degrees in January. Such weather conditions help archaeologists. It is not known exactly what happened. One of the hypotheses is that after a fire in 1974, the column split and it was dropped along a steep slope. Right now, archaeologists are digging. The authenticity of these fragments will be established after examination.

According to archaeologists, the monogram of Catherine II, which crowned the obelisk, should be somewhere nearby. It has not yet been found. After the place is carefully examined, fragments of the column are restored and returned to the front yard of the estate.

Video - [https://tvkultura.ru/article/show/article\\_id/355295/](https://tvkultura.ru/article/show/article_id/355295/)



A bust of young Peter I will be installed at the Voronezh airport. The design of the Voronezh International Airport terminal named after Peter I will be changed. Elements related to the Emperor will be added to it, said Roman Frolenko, general director of the airport, at a press conference at the regional House of Journalists on January 21.

- "There was a lot of hype during the implementation of the federal project "Great Names of Russia". Our airport received the name of Peter I. Voronezh snatched it from St. Petersburg" - Roman Frolenko recalled. - "In honour of this event, we held an open day in August. Thousands of Voronezh residents visited it.

After that, the airport developed the concept of building design. The results will be presented on June 9, 2020 - the birthday of Peter I.

- Some elements in the design of the existing terminal will be changed. For example, the name of Peter will be on the facade, and a bust - in the building. We will work on this together with museums. In addition, we will post information banners. Residents of Voronezh and guests should understand why we got such a name. For many, it is strange that the name of Peter I went to the Voronezh airport. We were guided by the image of young Peter, when he was not yet a commander who had cut through a window to Europe, but had just begun to build a fleet in Voronezh.



A photo exhibition dedicated to Emperor Nicholas II and his family is taking place in Velikiye Luki.

The exposition of historical photographs is presented in the exhibition complex of the shopping centre "Orange" (the central gallery, at Vokzalnaya 11, Velikie Luki) and is available free of charge for all categories of citizens. The exhibition features photographs telling about the daily life of the Imperial Family, serving the neighbour, the Church and the Fatherland. The theme of mercy and military service in the family of the Russian Emperor also is presented.



The video "Tsar-Martyr Nicholas II", is from 1991 - 1 hour 23 min long. This film was created in France on the basis of previously unpublished archive newsreels and documents that for more than 70 years, in exile, were saved and cherished by the heroes of the Russian Imperial army and the white movement.

The film covers the events between 1896 and 1917, depicts the tragic fate of the Russian people, Nicholas II and his family. The authors of the film, the descendants of Russian white emigrants, seek to prove that the revolution not only brought nothing to the peoples of Russia, but destroyed all hope of achieving social progress, economic prosperity and freedom.



Director - Mikhail Grigorovich-Barsky; Scenario - Alexey Grigorovich-Barsky with the participation of Zinaida Koltovskaya and Kira Greits; Consultants - Catherine Barnet, Alain Sanders, Nikolai Tandler; Musical arrangement - choir E.I. Evets, orchestra "Our Glory".  
Video - <https://youtu.be/uKqnDjSV4vw>



On February 7, an ark with a particle of the relics of Grand Duchess Elizabeth Feodorovna will be delivered to St. Tikhon's Church in Kostroma.

The name of the Grand Duchess is included in the Cathedral of the New Martyrs of the Russian Church and the Cathedral of Kostroma Saints.

The ark with holy relics will remain in Kostroma until the feast day of St. Tikhon's Church on February 9. Prayers will be regularly held throughout the entire time before the shrine. The solemn meeting of the relics will be held February 7 at 08.00 on the street Trade Union 25.

Kostroma Metropolitanate invite everyone to bow to the shrine.



The archive of Alexander Kolchak was returned to Russia. At an auction in Paris at the expense of patrons most of the lots were bought. Documents will be stored in the State Archive, the House of Russian Abroad and in private collections.

The State Archive of the Russian Federation, the Alexander Solzhenitsyn House of Russian Abroad, and private collectors were able to return to the country more than half of the archives of the Supreme Ruler of Russia in 1918-1920, Admiral Alexander Kolchak. The transaction took place at an auction in Paris, where the Kolchak archive, consisting of 391 lots, was sold for more than 3 million euros. Patrons donated money.

A special cargo from Paris to Moscow arrived in the early morning. Two drawers of small size, but of immeasurable value. The unique archive of Admiral Kolchak returned to Russia more than a century later.

These photos, letters, documents were stored in a simple suitcase by three generations of the Admiral's heirs. After the death of the grandson of Kolchak, Alexander decided not to share the archive between the descendants, but to put up for auction as a whole. At an auction in Paris, 391 lots were sold for 3 million euros! The most expensive was the certificate of Nicholas II on awarding Kolchak with the Order of St. George: sold for 211 thousand euros, which is almost 30 times higher than the starting price.

"This is a unique, from a memorial point of view, evidence of the military merits of Alexander Kolchak during the First World War," said Nikita Kuznetsov, a leading researcher in the military-historical heritage department of the House of Russian Abroad named after Solzhenitsyn.

The most valuable part of the archive is Kolchak's correspondence with his wife Sophia and son Rostislav. Over hundreds of documents. In them, the Admiral, shared his feelings, fears, told military and political news.

The archive does not just shed light on the personality of Kolchak - it dispels historical myths.



"Here, these letters are of particular value because they are detailed. He mentioned that his wish to continue to participate in the First World War explained his transition to British service after the Bolshevik revolution," said Victor Moskvina, director of the House of Russian Abroad. Kolchak's passport, epaulettes, books, exile chronicle of three generations of Kolchakov ... Specialists have to study, attribute, all of these documents, to restore part of them. Already in February, the archive can be seen in the House of Russian Abroad at an exhibition dedicated to the centenary of the death of Admiral Kolchak.

Video - [https://tvkultura.ru/article/show/article\\_id/355670/](https://tvkultura.ru/article/show/article_id/355670/)



10 October 2020, the Hermitage Museum, in the Blue Bedroom, will exhibit "A chest with a story or a story with a chest." - which is about the Camping chest of Emperor Alexander III.

The exhibition will feature a unique exhibit - the transformer chest belonging to Emperor Alexander III, designed by the inventor O.G. Kostovich.

The chest could serve as a bed, bureau, dressing table, and also served as a place to store various items. The chest is equipped with an ingenious transformation system and a number of compact shelves and containers. Among the items placed in the chest are folding tables and chairs, a writing desk, a homeopathic medicine cabinet, bedding, sets of dishes, cutlery and a stove for cooking.

In total, more than 250 items that could come in handy on a long journey. After the upper compartment was freed from furniture, it turned into a travel bed. On the bed there is a quilted mattress stuffed with horsehair, a sheet and a pillow with a linen pillowcase with the monogram of the Emperor.



A monument to Emperor Peter the Great might be installed in Kingisepp (Yamburg). On Monday, January 27, an expanded meeting of the government and administration bodies of the Kingisepp Municipal District was held by the head of the district administration, Yuri Zapalatsky. The first item on the agenda of the meeting was the project of a monument to Peter the Great in Kingisepp.

It was not even about prospects, but about the real possibility of becoming one, thanks to the honorary citizen of Kingisepp, businessman and philanthropist Boris Vladimirovich Goldemberg.

He told about the construction of the monument to the first Emperor of the Russian state. The Kingisepps do not need to recall how fateful for the Yam-Yamburg-Kingisepp was the era of Peter the Great. Yam is the first fortress conquered by the army of Peter from the Swedes during the Northern War. It was Peter the Great who renamed Yam into Yamburg in 1703, and he has been to the city 19 times. Therefore, as B.V. Goldemberg noted, the idea to erect a monument to Peter the Great in Kingisepp should not be surprising - on the contrary, it is surprising that there still is not such a monument. The time has come to correct this mistake and restore historical justice.

The project of the monument is carried out by the architectural workshop of Anton Medvedev, the monument itself – by sculptor Mikhail Polsky.





The project is funded by B.V. Goldemberg. A three-meter statue of Peter the Great will be installed on a pedestal five meters high, and this composition will be in front of the district administration building, becoming the center of the existing architectural ensemble. The pedestal will be faced with gray granite or local limestone, which is not inferior to it in strength, and the sculpture will be made of an architectural composite material, no less durable than bronze.

The project will be ready in spring, and the opening of the monument can take place this summer, on the birthday of Yam-Yamburg-Kingisepp. The new sculptural composition will become another "point of attraction" for the Kingisepps and guests of our city and will serve to revive the Kingisepp traditions of veneration of Peter the Great.

As noted by Yu. I. Zapalatsky, Yamburg-Kingisepp preserves not only Peter's, but also Catherine's legacy, so for the future it's worth considering installing a monument to Catherine the Great. The best place for this is Nikolaev Square, next to the Catherine Cathedral.



The Department of Cultural Heritage of Moscow has made a promotional video for the Museum of the Romanov Boyar House.

Video - <https://youtu.be/9EL8kNvfcYA>



A souvenir "0 euro", with the image of the Romanov family. The Zero Euro is a souvenir banknote with authorized printing by the European Central Bank (ECB) and is on queue to be popular in collector markets. It's origins stem from France in 2015 after Richard Faille, creator of popular French currency souvenirs, decided to create euros that promote tourism.

In May 2019 was issued a Zero Euro with the "ROMANOV FAMILY - ПОМАНОВЫ" in circulation of 5.000 pcs.

Video -

<https://youtu.be/0RePDYMHdKE>



Under the Hammer...

## Romanov related items in Auctions



**EU-RU. January 28**

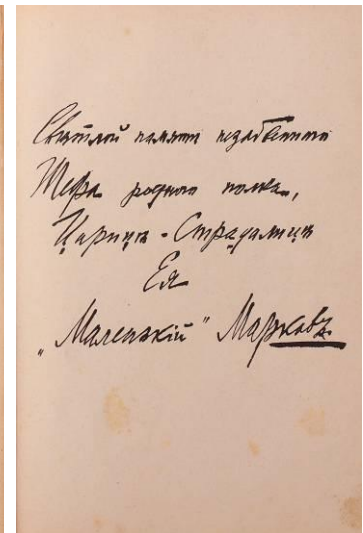
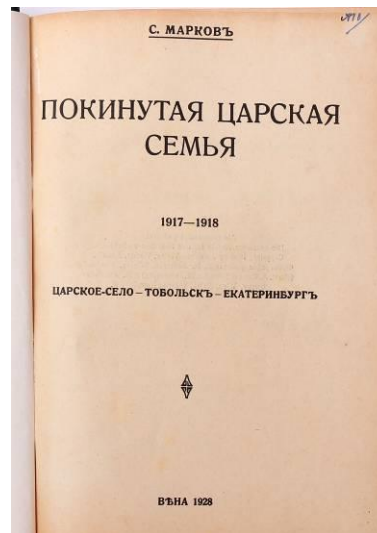
*"Abandoned Imperial Family. 1917-1918. Tsarskoye Selo - Tobolsk - Yekaterinburg" by Sergei V. Markov and signed by him.*

Vienna, 1928. 438 p, 21.5 x 14 cm. In three parts, bound in one half-leather binding.

One of the rarest books on the issue of the death of the Imperial Family, especially with such provenance.

The book was published in memory of the tenth anniversary of the murder of the Imperial Family.

Starting price 34.000 Roubles



Memoirs of Sergei Vladimirovich Markov (1898-1944) are devoted to the Imperial Family during its imprisonment. Due to family ties, the author early got the opportunity to get acquainted with its members, who called him "Little Markov" or "Seryozha". He begins the story of his life from a young age, when in Yalta he witnessed the first Russian revolution of 1905-1907. Soon S.V. Markov saw the Emperor and members of his family for the first time. From his relatives, senior officials who spoke with the Imperial Family, he constantly heard about them and about their life hidden from prying eyes. At a young age, Markov went to the front, where from the very first days of the war he was at the forefront.

S.V. Markov was ready to serve the Emperor and his family until the end, if necessary, to sacrifice his life for them.

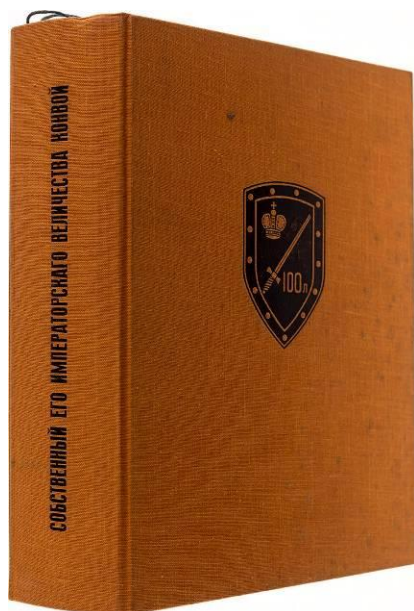
So, after the abdication of the Sovereign and his heir, he expressed a desire to voluntarily share the end with them. Subsequently, he went to Tobolsk after the crowned prisoners. The young cornet of the Crimean cavalry regiment, bearing the name of the Empress, Sergei Markov attempted to participate in the planned operations to release the Most August prisoners and put forward such plans himself. So, under the patronage of the chief of the Tobolsk garrison, he joined the Red Army as a cavalry instructor to form a cavalry unit, this was done for cover. Markov travelled to Pokrovskoye, the native village of Grigory Rasputin, where he met his son-in-law, B.N. Soloviev, who was considered one of the initiators of the future liberation of the Imperial Family. Later, already in Petrograd, he learned from newspapers about the murder of Nicholas II and his family. Subsequently, Markov moved to Kiev, from where he left with the retreating German troops.

Through the eyes of a Russian officer, many tragic moments in Russian history are described. Markov covers many key topics from the life of both the whole society and the Imperial court. He talks about the history of the appearance of Grigory Rasputin in the palace, the reaction of society to Russia's entry





into the World War, the events of 1917, the arrival of the "group of bastards" led by Lenin in a sealed carriage, the secret monarchist organizations created to free the Romanovs and return them to power. According to people who were in the immediate circle of Emperor Nicholas II, Markov tells in his book about the plans of the Sovereign. In particular, the Emperor said that the twenty-year reign tired him, his only desire was to bring Russia to victory in the world war. He intended to distribute land rewards to all its participants, to implement Stolypin's land reform, to create a commission to draft a broad constitution, and on the day of heir's majority, abdicate in his favour. The author also talks about the correspondence between the Empress and her brother, the Prince of Hesse, who offered her refuge in Germany, to which Alexandra Feodorovna refused.



*"His Imperial Majesty Own Convoy" by N.V. Galushkin.*

Circulation 500. San Francisco. Edition B.V. Charkovsky. 1961. 410 p., Yellow and orange canvas publishing binding., 26 x 18.5 x 6.5 cm. The binding is painted in regimental colours with an extruded black regimental sign. First edition. Printed on very thick paper. Luxurious anniversary edition to the 150th anniversary of the founding of the regiment. A sample of the printing art of Russian in foreign countries. Published in San Francisco, printed by P. Belei, a little-known Munich printing house. With a rare portrait of Emperor Nicholas II on the frontispiece, in paints, in the uniform of the regiment. 154 black-and-white photographs and facsimile documents relating to regimental history, from the mid-19th century to the beginning of the 20th century on separate sheets on coated paper. Start price 14.000 Roubles

His Majesty's own convoy was formed by Emperor Nicholas I on May 1, 1828 from the Caucasian Highlanders. The proposed work was compiled by Assistant Commander Colonel N. V. Galushkin with permission and approval of the Commander of the Division Colonel A. I. Rogozhin. The main points of content: Part One (Black Sea, highlanders, rulers, Kuban and Tersky ...). - Part Two (Concentration of the Convoy in Tsarskoye Selo. - Convoy mission to Moscow. - Convoy service at the Supreme Court. - Officers of the convoy. - Years before the First World War). - Part Three (The First World War. - The trip of hundreds of convoys to Headquarters and the South-Western Front. - Easter 1916. - Visit of the Emperor hundreds a Headquarters. - The fateful days of February and March 1917. - Russian hard times. - The beginning of the Russian tragedy. - The service of hundreds of Convoys in the days of February and March 1917 - Kiev. - In Petrograd. - The last days of the Convoy's stay in Tsarskoye Selo and Stavka. - Slander of the Convoy). Memoirs and direct testimonies of participants in the events described in the diary and personal notes of regiment officers. The most valuable materials of the era in Russian military history.



**Litfund, Moscow, Russia, January 30**

*Album of portraits of the Russian Imperial House.*

SPb .M.O. Wolf, 1889. 46 Portr., 18.5 × 13.5 cm. In the publishing knuckle folder. The title page is made according to the drawing of M. Mikhailov. The album contains portraits of the current Emperor Alexander III and other members of the Romanov family - Mikhailovich, Konstantinovich, Vladimirovich. Estimated price: 36,000 - 42,000 Roubles

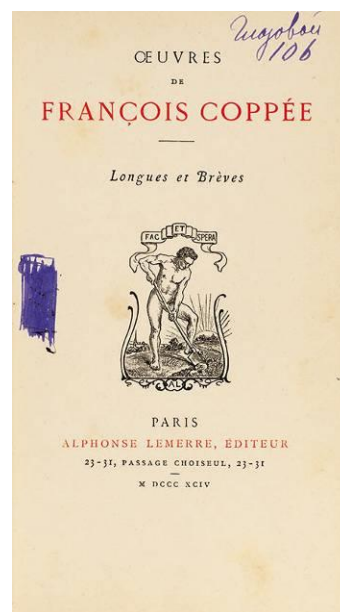
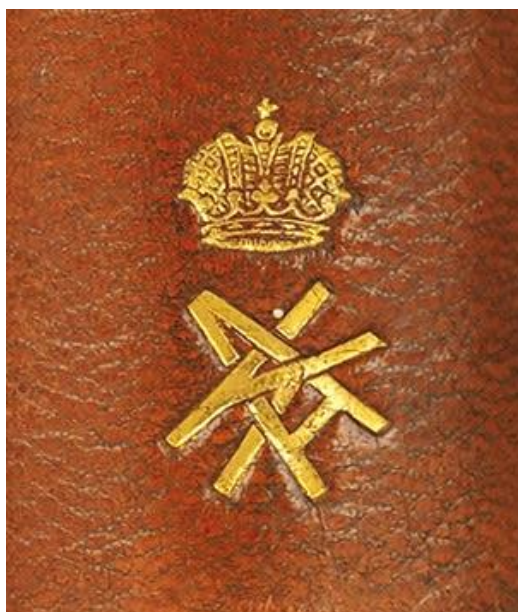
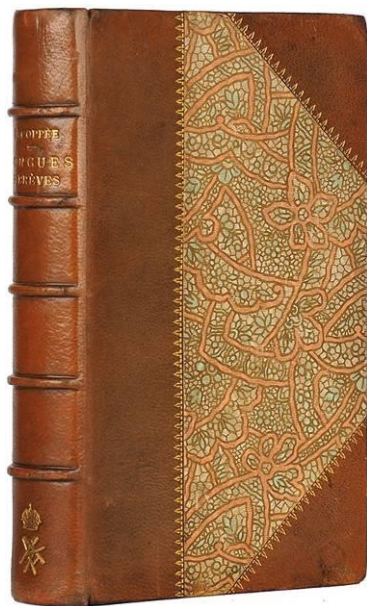


*From the library of Grand Duchess Xenia Alexandrovna*

F. Coppe. Works. [Coppée, F. Oeuvres. Longues et brèves. In Fr. lang.]. Paris: Alphonse Lemerre, 1894. 248 p. 15.5 × 9 cm. Half-leather binding with gold stamping. Golden head. The covers are pasted over with special paper with a moire effect (chromolithography with floral patterns), the flyleaves of green paper with a moire effect and floral patterns. Super exlibris of Grand Duchess Xenia Alexandrovna. A collection of short stories by the French writer Francois Koppe (1842-1908). Part of the print run was printed on another paper - Chinese, Dutch and Whatman paper.

Provenance: from the collection of Grand Duchess Xenia Alexandrovna (1875-1960), the eldest daughter of Emperor Alexander III and sister of Emperor Nicholas II.

Estimated price: 17,000 - 18,000 Roubles



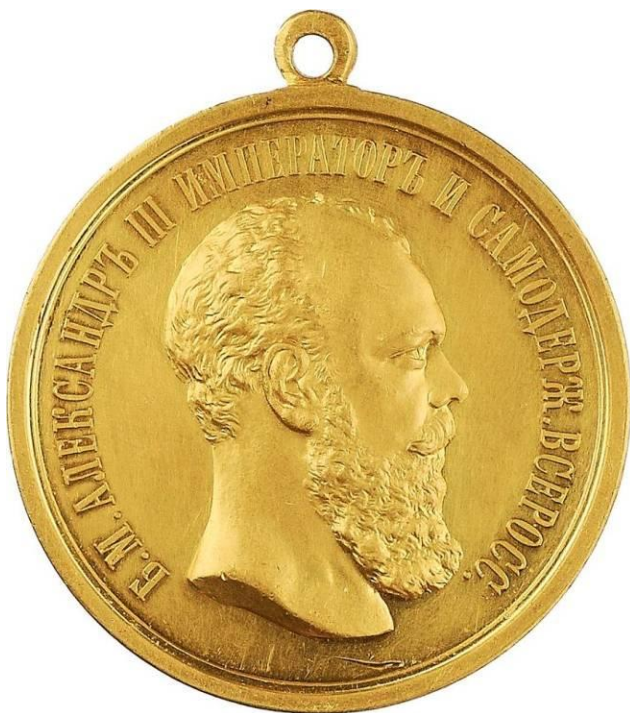


**Empire, Moscow, Russia, February 1**

*Award medal "For diligence". Portrait of Emperor Alexander III.*

Medallist L. Steinman. Gold, 75.05 gr. Diameter 50 mm.

Estimated price: 850,000 Roubles



*Award medal "For Useful". Portrait of Emperor Nicholas II.*

Medallist A. Vasyutinsky. Gold, 71.55 g. Diameter 51 mm. This type of this medal was established on April 28, 1895.

Estimated price: 2.900,000 Roubles

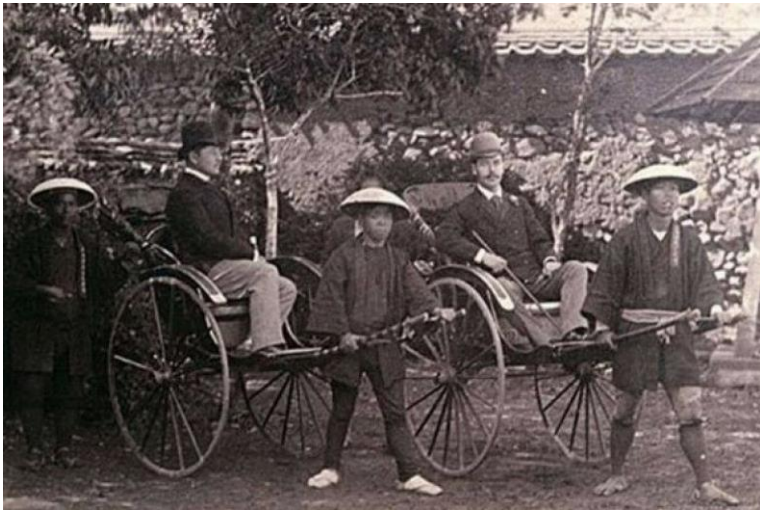




*"Token" In memory of saving the precious life of the Heir Tsesarevich, 1891."*

Unknown workshop, Russia, 1890s. Silver, enamel. Weight, 4.83 g. Size 35x24 mm.

Estimated price: 2.900,000 Roubles



An attempt on the life of Tsarevich Nicholas Alexandrovich, was carried out in the Japanese city Otsu on April 29 [May 11], 1891. The heir to the throne, who visited the country as part of an eastern trip, was attacked by the policeman Tsuda Sanzo, when, together with two Princes - the Greek Georg and Japanese Arisugawa - returned to Kyoto after visiting Lake Biwa. Tsuda rushed to the rickshaw with Nicholas, and with a saber managed to inflict two blows. Although the wounds received by Nicholas were not severe, the program of stay in Japan was disrupted; On May 1 [13], Nikolai returned

to the Memory of Azov cruiser, where he celebrated his 23rd birthday, and six days later sailed to Vladivostok.

Estimated price: 15,000 Roubles





*Golden Prize Cross for Priests issued from the Cabinet of His Imperial Majesty.*

Victor Lindman's Workshop?, St. Petersburg, 1899-1904. Gold, bronze, beryls, grenades, glass. Total weight, 110.78 gr. Size without crown 99 x 55 mm. Marks on the reverse side: assay "56", with a female head, to the left and initials of assay inspector Y. Lyapunov, a sign of the Cabinet of His Imperial Majesty - the Imperial crown and inscribed "VL."

Similar crosses on the St. George ribbon was given to priests for outstanding performances during military operations as part of the Russian army, or for other services on a gold chain, according to K.G. Kapkov, a well-known scholar of this topic during the Russo-Japanese War of 1904-1905.

86 priests were awarded crosses for distinction. The Imperial crown, adorned with precious stones and pendant, was later attached to this cross, possibly for wearing by the Hierarch of the Russian Orthodox Church.

Estimated price: 900,000 Roubles



*Badge of the 8th Ulan Ascension Regiment of Her Imperial Highness Grand Duchess Tatiana Nikolaevna (for lower ranks).*

Firm E. Kortman, St. Petersburg, 1912-1917. Bronze. Weight 17.73 gr. Size 54x40 mm. Brand firms on the spin "E. Kortman". Approved June 7, 1912.

Estimated price: 25,000 - 28,000 Roubles



*Grand Duchess Tatiana in her uniform of the 8th Ulan Ascension Regiment. Standing on the balcony of the Lower Dacha in Alexandria Park, Peterhof.*



**Nikitsky, Moscow, Russia, February 6**

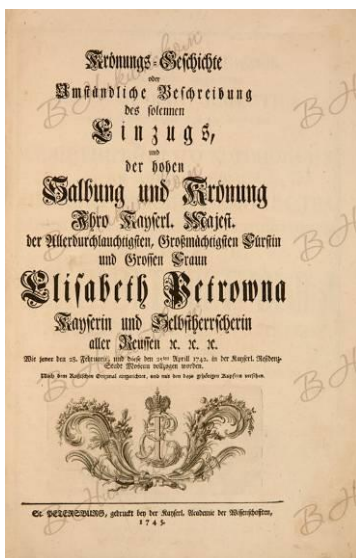
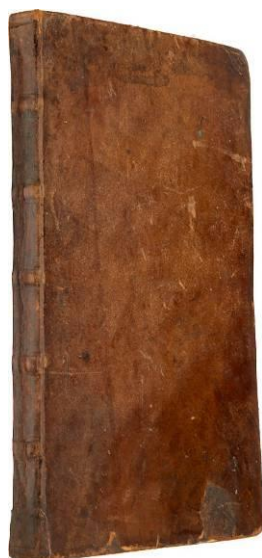
**Coronation album of Empress Elizabeth Petrovna**

A detailed description of the Solemn Rules for a successful entry into the reigning city of Moscow and the sacred coronation of Her Augustine Imperial Majesty the Highest Majesty the Sovereign Great Empress Elizabeth Petrovna the Autocrat of the All-Russian Church, on 24 April 1742.

Acad. Sciences, 1744. 76 p., 45 l. grav. 45 x 29.5 cm. Text in German, two title pages - in German and Russian, signatures for engravings in Russian. All-leather bound.

The publication contains many engravings by Grigory Kachalov and Ivan Sokolov, and is considered one of the most luxurious Russian editions of the 18th-19th centuries. V. Sopikov writes: "All engravings are executed by a chisel, except for the portrait of the Empress, made in black manner, by Shtenglin; all drawings are made by the draftsman Grimmel; in addition, three engraved vignettes are placed in the text."

Estimated price: 900,000 - 950,000 Roubles



**A visit to Pskov by Their Imperial Highnesses, Grand Dukes Sergei and Pavel Alexandrovich, Konstantin and Dimitri Konstantinovich, July 8-12, 1878**

Pskov. Provincial government, 1878. 36 p. 18 x 11.5 cm.

Start price 1.000 Roubles

