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By Ludmila & Paul Kulikovsky

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His Imperial Highness Emperor Alexander III the Peacemaker – 175 years birthday anniversary

Monument to Emperor Alexander III in Gatchina will restore historical justice

On March 10, in the courtyard of the Arsenal square of the Grand Gatchina Palace, a ceremony was held to open the foundation stone at the site of the future monument to Emperor Alexander III. The ceremony, which was attended by representatives of museums, public organizations and residents, was dedicated to the 175th anniversary of the Emperor.



Chairman of the Russian Historical Society Branch in St. Petersburg, General Director of the State Hermitage Mikhail Piotrovsky noted the correctness of the decision to create a monument based on a sketch by Paolo Trubetskoy.

It was Paolo Trubetskoy who authored the famous equestrian statue of Alexander III, which is now installed in the front yard of the Marble Palace of the State Russian Museum. This work, co-authored by architect Fedor Shekhtel, more than a hundred years ago won the competition announced to complete the construction of the Great Siberian Route. However, few know that the sculptor submitted a completely different project to the first stage of the competition: this model is now stored in the funds of the Russian Museum. And this model laid the foundation for the future monument, which will be installed in the courtyard of the Arsenal square.



Sergei Naryshkin, Chairman of the Russian Historical Society officially announced the intention to establish a monument to Emperor Alexander III in the Grand Gatchina Palace. In May 2018, Sergei Naryshkin announced that RIO supports the initiative of the Gatchina Museum-Reserve leadership to erect a monument to Emperor Alexander III in the courtyard of the restored Arsenal square.

The foundation stone was opened by the director of the Gatchina Palace Museum Vasily Pankratov. The director of the Tsarskoye Selo Olga Taratynova also took part in the ceremony.

"More than once I heard from the Tsarevich that he prefers the Gatchina Palace from all the suburban Petersburg palaces. He often came there to hunt and then already lived in those mezzanines, which have always continued to serve him as their residence."

This passage from the memoirs of Count Sheremetev - an associate of Emperor Alexander III - is probably familiar to those who are interested in the history of Gatchina. And probably these people are perplexed why in the city, which the penultimate Russian Emperor loved so much, a monument to this illustrious man has not yet been erected. However, as the director of the Hermitage Mikhail Piotrovsky said, the Gatchina Museum "forms historical justice."

Vladimir Medinsky, the Chairman of the Russian Military Historical Society, and Assistant to the President of the Russian Federation: "Alexander III is one of the most underrated sovereigns in the history of our country. The nickname "Peacemaker" was not only and not so much because during his reign the Russian army and navy did not take part in any major wars, but because he tried to create a system of collective security in Europe, tried to resolve conflicts between the great powers through negotiations, to always find a compromise," he said. If you look at the exposition in his private chambers, you will be surprised at this man's amazing modesty: small rooms, modest furniture ... An example of his life, an example of how he raised his children, how he treated his family, his country, his to the people ... probably, this example can inspire many young guys to how to build their lives. Thanks to the leadership of the Gatchina Palace for preserving the memory of the Emperor. Thanks to Sergey Evgenievich Naryshkin, a great lover of Russian history.



Mikhail Piotrovsky: - I recall how we discussed at the meeting of the Presidium of the Russian Historical Society which monument to create here. I think that a very correct decision was made - the monument will be created according to the sketches of Paolo Trubetskoy, which is important for the name of Trubetskoy himself, because his famous large monument to the Emperor played a role in creating the unjust image of Alexander III, and the second monument, which we will soon see, shows the Emperor in a completely different way. We have a fine example of how a museum forms historical justice. There is no historical truth, but historical justice.

Director of the Gatchina Palace Museum Vasily Pankratov removed the cloth from the foundation stone to the sounds of the Anthem of the Russian Federation, performed by a specially invited brass band. Someone from the audience noticed that the anthem of the Russian Empire would be more appropriate at the moment. However, the message of the



organizers is clear: the opening of a monument to the Russian Emperor is a matter of state level. So, the foundation stone of the future monument can now be seen by all residents and guests of Gatchina in the courtyard of the Arsenal square. It remains only to wait for the monument itself, which, according to Vladimir Medinsky, should appear here in a few months.



The sculptor Vladimir Brodsky is working on the monument to Alexander III. He creates a monument based on the sketches of Paolo Trubetskoy, who in 1899 portrayed the Emperor sitting on a throne. - The monument is cast in Smolensk. "In June, we have a discovery," said the sculptor. "I like the project as it will not be quite ordinary. The expression of the Emperor would rather be spontaneous, very emotional and expressive."

After the ceremony, guests were invited inside the Arsenal, where Pankratov and Piotrovsky opened the rooms of the youngest son of Alexander III and new sections of the exposition "Personal Rooms of the Family of Emperor Alexander III" - two interactive halls, "Education" and "Leisure", dedicated to the Emperor's children.

"We are making changes to the exposition that has existed for many years, it is dedicated to the life of the family of Alexander III in this Palace, and today we are opening two new sections. The first is dedicated to the youngest son of Alexander III, Michael Alexandrovich, the very one to whom Nicholas II, when abdicated, transferred the throne, but who did not become the next Emperor. The second section is dedicated to the children of Alexander III who lived in this Palace, among them the future Nicholas II," said Vasily Pankratov.

The Grand Duke came to the Gatchina Palace with his parents in 1881, being a three-year-old child. He loved it wholeheartedly and always considered it his home. Michael Alexandrovich occupied the premises adjacent to the Marble staircase. The study, bedroom, bathroom, walk-in, front, closet and restroom were very small and very modestly finished.

After 1917, the personal apartments of the family of Emperor Alexander III were museumified, the furnishings and decoration details were largely preserved. During the occupation of Gatchina in 1941-1944, a significant part of the items was lost, and those that were saved after the war ended up in other museums. Currently, only a few memorial items have returned to the Gatchina Palace.

The interior of the office was recreated on the basis of historical documents and photographs, it used genuine things that belonged to the Grand Duke: books, furniture, paintings, weapons and much more. Also, for a more complete reconstruction of the cabinet, its atmosphere is complemented by carefully selected objects of the era, similar to memorial ones.

At the exposition you can see the portrait of the fourteen-year-old Mikhail drawing in his office (artist

K.V. Lemokh, 1892), "View in Peterhof" by I. V. Boldyrev (1908), which was presented to the Grand Duke.

Of particular interest are things miraculously preserved in exile by the wife of Michael Alexandrovich - Natasha Brasova and donated to the Gatchina Palace Museum in 2003 by her granddaughter Pauline Gray: a traveling bag of the Grand Duke, a wooden carved bear, binoculars and other household items.



Michael Alexandrovich was fond of photography; he had several cameras and a laboratory for printing photographs. The cabinet exhibits a photographic enlarger and a camera of XIX - beg. XX century. Numerous photographs repeat those that were here under the Grand Duke.

The harmonium produced in Western Europe is demonstrated in the interior (earlier there was a harmonium of polished walnut from the end of the 19th century at the factory of Yu. G. Zimmerman, presented to Michael Alexandrovich for Christmas in 1898 by his mother, the Dowager Empress Maria Feodorovna). Before the war, in his rooms, according to the inventory, there was a violin, two flutes and other small wind instruments.

The exhibition features the phonograph of Thomas Edison. In 1889, it was in Gatchina that the attorney of a brilliant inventor demonstrated to the imperial couple one of the sound recorders.

The Grand Duke in the palace kept his own collection of cold steel and firearms, many of her items were in private rooms. Now some exhibits from this collection are presented in shop windows, there is also horse ammunition owned by Mikhail Alexandrovich. A rarity is the wardrobe of the Grand Duke -

the cloak of the First World War, which was previously in the collection of the Gatchina Palace and is now kindly transferred from the Tsarskoye Selo State Museum.

As in the whole palace, the rooms contained a huge number of hunting trophies and visual aids on zoology (fragments of skeletons, stuffed fish, birds and animals), so stuffed turtles and pheasant are shown in the office.

The “Education” hall was created on the basis of the class schedule of Tsarevich Nicholas Alexandrovich and Grand Duke George Alexandrovich. There are no museum exhibits in the interactive space, but “the same” parquet has been preserved. As the museum staff noted, without shoe covers the children will “quickly wipe it out”.

“The exposition will allow modern children to better understand what the Imperial children were doing, how they studied and spent time in this Palace,” Pankratov summed up.

Despite the lack of multimedia equipment and other signs of today, these rooms could interest any modern child. It is symbolic that the first visitors to the exhibition were students of the school named after Emperor Alexander III. The visitors at this exhibition are allowed to touch absolutely everything; they can learn to dance a waltz on a special “simulator” – Having opened a music box, you can hear a fragment of the waltz “Gatchina sounds” and even dance it; special markings on the floor will tell you the correct movements.

You can also learn to confidently stay in the saddle without leaving the nursery, do exercises from a textbook on riding a wooden horse with a saddle. More difficult tasks on fortification, strategy and tactics have been prepared for teenagers.

In the hall devoted to leisure, board games of the late 19th century, porcelain dolls, hammers and balls for croquet, brushes and paints, a map of Gatchina Park are presented.



Video – 1) https://tvkultura.ru/article/show/article_id/357998/

2) <https://topspb.tv/news/2020/03/10/imperator-mirotvorec-v-gatchine-ustanovili-zakladnoj-kamen-v-osnovanie-budushego-pamyatnika-aleksandru-iii/>

In the Russian Museum

A month ago, the Russian Museum in St. Petersburg opened the exhibition “Alexander III. Emperor and collector.” Among the exhibits of the anniversary exhibition, there are about three hundred paintings and drawings. They are complemented by sculptures, furniture and interior items, jewellery and much more.

An audio-visual performance was prepared at the Russian Museum for the anniversary date. It is based on portraits of Alexander III and his family.

As part of the celebration, was also presented A multimedia widescreen film “Monument to Alexander III. The Bronze Wanderer” was presented as part of the celebration.

The public will also see the movie “Alexander III. The Fate of the Monument and Museum” with digital art processing of documentary chronicles, cinematic materials and modern photography.

Video - <https://topspb.tv/news/2020/03/11/russkij-muzej-otmetil-den-rozhdeniya-aleksandra-iii-v-cifrovom-formate/>

In Livadia Palace Museum

The 175th anniversary of the birth of Emperor Alexander III was marked by the staff of the Livadia Palace Museum, who laid flowers at the monument to the Peacemaker.

In addition, several following events were planned: March 14 at 12.00 - presentation of the exhibition "Remembering the Crimea"; and a meeting of the Historical Club "Alexander III - Tsar the Peacemaker"; and on March 15 - a historical ball dedicated to the 175th anniversary of Emperor Alexander III.



Monument to Nicholas I installed on the territory of a Russian base in Armenia

March 2 - RIA News Yerevan- As part of the project "Alley of Russian Glory", a bust to Emperor Nicholas I Pavlovich was erected on the Memorial Day of the builder of the Russian Empire in the military town The Great Fortress, a Russian military base in Armenia.

The place of installation of the bust was chosen by the compound command. It is next to the church of the martyr St. Alexandra - built by Emperor Nicholas and named after the heavenly patroness of his wife - Empress Alexandra Feodorovna.



According to the author of the project Mikhail Serdyukov, the initiative was conceived for the sole purpose of reviving the patriotic spirit of the Russian people.

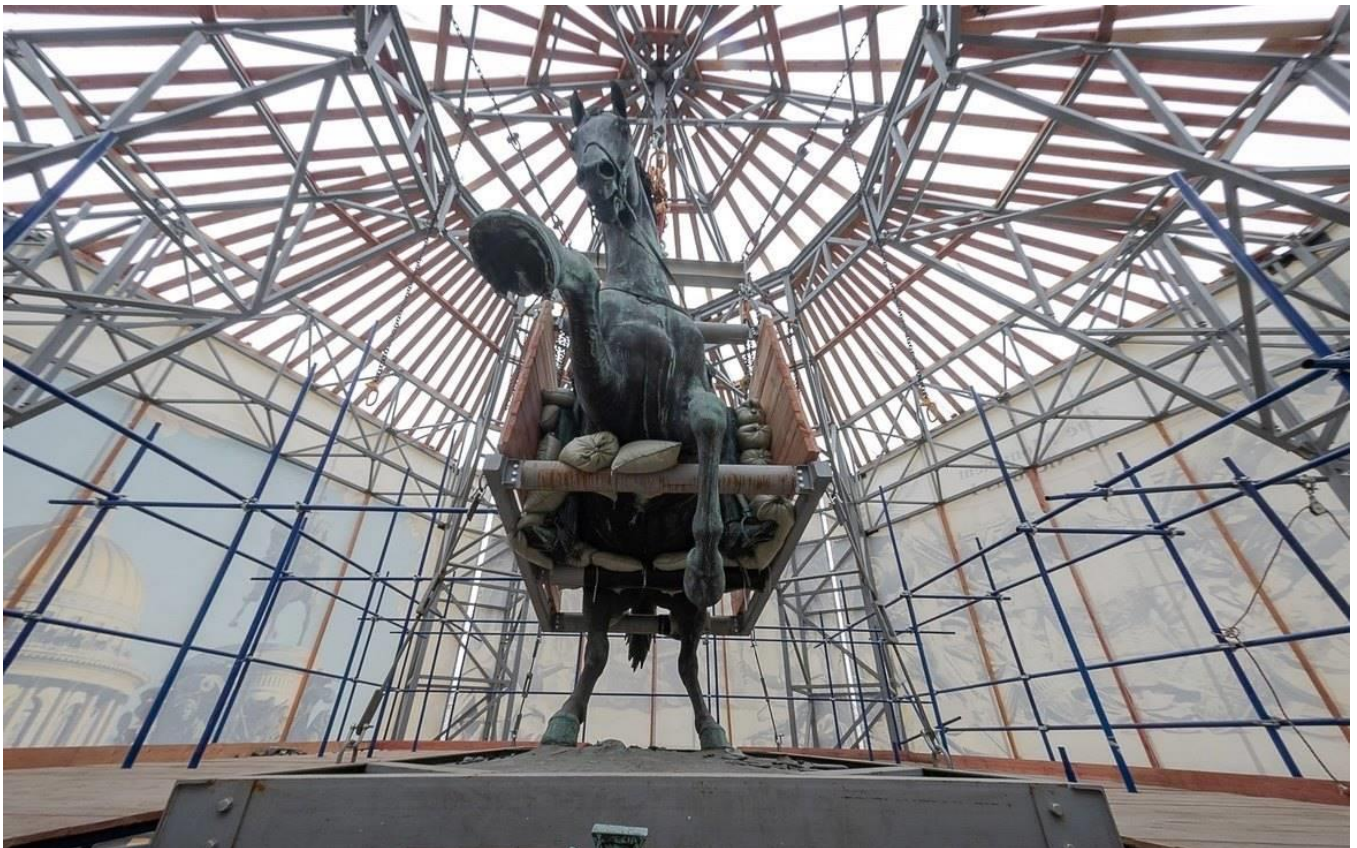
“Patriotic education is a source and means of spiritual, economic and political revival of the country, its state security and integrity. Opening monuments and busts in different parts of Russia and abroad, we pay tribute to our great ancestors and compatriots,” said the Mikhail Serdyukov. In the military unit, the command pays great attention to the preservation, restoration and reconstruction of historical and military heritage sites.

The architectural complex "Great Fortress" is a monument in honour of the glorious victories of the Russian troops over the Persian (in 1804) and Turkish (in 1807, 1828, 1853 and 1878) troops. On significant dates and days of military glory, flowers and wreaths are laid to memorable places in a festive atmosphere.

In November 1804, a Russian detachment led by General Sergei Tuchkov, the first head of the garrison of Russian troops in the city of Gyumri, defeated the Persian troops of Abbas Mirza. This victory is the beginning of the history of the military garrison. In 1834, Emperor Nicholas I approved a long-term plan for equipping the garrison of Russian troops in Armenia and the construction of the Great Fortress, which to this day is the main point of permanent deployment of Russian troops.

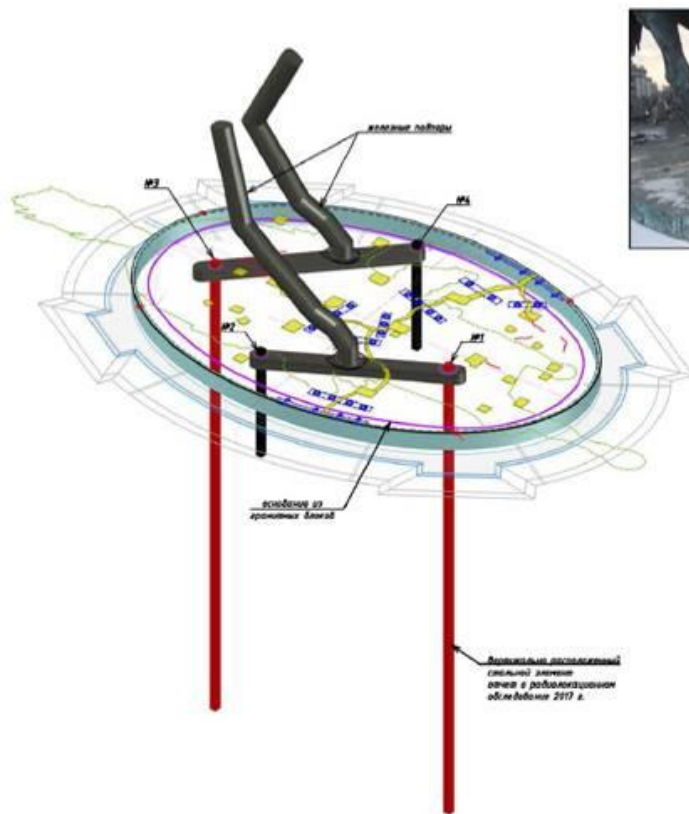
The monument to Emperor Nicholas I in St. Petersburg will be restored over two years

For the restoration of the monument located on St. Isaac's Square, the Committee on State Control, Use and Protection of Monuments of History and Culture will allocate 116.4 million roubles in 2020. For the period of restoration work, the statue will remain in its place, only bronze elements, including bas-reliefs, are dismantled.



An almost two-year-long examination of the state of the monument to Nicholas I has ended. There were fears that its construction was weakened and something needed to be done. But it turned out that the stallion Amalatbek (served as a model for the monument) stands well on two pillars instead of the usual three or four (from 1859 to 2020 – 161 years!!!).

According to experts, the pedestal of the monument is in disrepair. There are numerous cracks and some reach 30 centimetres. Because of this, the pedestal constantly absorbs moisture and will soon collapse. Also, on the equestrian statue, experts noticed the plaque of white Carrara marble has already lost its luster for many years. The bronze on the left leg of the horse is squeezed from the frame due to corrosion of ferrous metal. In this regard, experts came to the conclusion that the monument requires urgent restoration.



The monument was renovated several times, although on a cosmetic basis, that is, on the spot, but in recent years the pedestal has been more worried. And then they found holes in the thin bronze pedestal to which the horse's legs are attached. Water falling inside the brickwork of the pedestal began to threaten its integrity.

But surveys showed that the duo Auguste-Montferrand - Peter Klodt worked very efficiently (Montferrand was engaged in the pedestal, Klodt - the equestrian statue). This is especially true of the anchor system for fixing the statue, which was previously mounted inside the pedestal, as well as a powerful foundation on the pile field.

Restorers have to do quite a bit. Strengthen the horse's legs once more. Dry the masonry pedestal. Close up the holes in the pedestal. Close the gaps between the marble slabs that are lined with the pedestal. To restore and fill the losses in the bronze decorations of the pedestal, including the emblematic figures. Go through the granite pavement around the monument. Repair electrical networks supplying flashlights. Just two years is enough.

The bronze equestrian monument of Nicholas I on St Isaac's Square (in front of Saint Isaac's Cathedral) was unveiled on July 7th (OS. June 25th) 1859.

The six-meter statue was a technical wonder of its time. It was the first equestrian statue in Europe with only two support points (the rear hooves of the horse).



The Neo-Baroque monument to the Russian ruler Nicholas I was designed by the French-born architect Auguste de Montferrand in 1856. At the personal request of his successor Alexander II, Nicholas was represented as a prancing knight, "in the military outfit in which the late Emperor was most majestic".

Around the base there are allegorical statues modelled on Nicholas I's daughters and personifying virtues - Justice, Force, Wisdom and Belief. They look like Empress Alexandra Feodorovna and daughters: Grand Duchesses Alexandra, Maria and Olga.



The high reliefs are devoted to key episodes of the thirty-year reign of Nicholas I:

- December 14, 1825 - The young Emperor goes on the area for suppression of Decembrist revolt.
- February 14, 1831 - Nicholas I arrives on Senate Square and stops a cholera riot.
- January, 20th, 1833 - Delivery of the Codification of Law by Count Mikhail Speransky to the Emperor.
- November, 13th, 1851 - Survey by the Emperor of Verebinsky bridge on Nicholaievskaya railway between Petersburg and Moscow at the opening of this railway.

The pedestal stands on a short platform made of red Finnish granite with three steps. The lower part of the pedestal is of dark gray granite and red porphyry. The middle part, hewn from a block of red Finnish granite, is decorated with bronze bas-reliefs. The upper part of the pedestal is made of red porphyry. The pedestal of the horse statue is made of white Italian marble.

The monument's technical proficiency was cited as a reason why this statue - the only one from a cluster of outdoor sculptures representing 19th century Russian royalty - survived the Soviet period virtually intact.

Video - <https://www.ntv.ru/video/1831868/?from=newspage>



The exhibition “In memory of Grand Duke Sergei Alexandrovich. Items from the collection presented to the Hermitage”

On March 20, 2020, the exhibition “In memory of Grand Duke Sergei Alexandrovich. Items from the collection presented to the Hermitage” opened in the foyer of the Hermitage Theatre. It presents objects of decorative art transferred to the Hermitage in 1910 by the Grand Duchess Elizabeth Feodorovna, widow of Sergei Alexandrovich.

“Today we open the first, but not the last quarantine exhibition, which now will be constantly broadcast online. The exhibition is small, but very important for our historical memory - it is dedicated to Grand Duke Sergei Alexandrovich. This is such a complex figure, and to better understand such people, you need to study the details of their lives. He was the head of the Imperial Palestinian Orthodox Society - this is one of the most important humanitarian organizations preserved in Soviet times and revived in new Russia. Today, the Hermitage, together with the Imperial Palestinian Orthodox Society, opens this exhibition. It has a little soul of a person, a collector, an artist, and it should be small, because a human being in itself is not very big. This is a very human exhibition, which we will constantly broadcast these days,” Said Mikhail Piotrovsky, Director General of the State Hermitage Museum.

The director's opening remarks was broadcast on the museum's social networks, and then the curator of the exhibition, Olga Kostyuk, head of the Department of Western European Applied Art, conducted an online tour of the exhibition.

Twenty items are presented at the exposition, most of which are snuff-boxes. They differ in considerable variety: these are curly (for example, in the form of a pug), and rectangular, combining several techniques of working with gold and silver.

Of particular note is the snuffbox by Karl Helfried Barbe, completely covered with enamel diamond-shaped ornament, and boxes decorated with portraits.

The exhibition will also include medallions made in a different manner and technique. For example, a portrait of Catherine II, made at the English company Wedgwood from jasper mass, and a cameo portrait of Alexander I, carved from sardonyx, probably by a French master.





The patronage and collecting was traditional for the Romanovs and did not pass Sergei Alexandrovich. In the early 1880s, the Grand Duke often visited Italy and spent a particularly long time in Florence, where he acquired significant works of art. Among them, for example, is a marble relief depicting the Madonna and Child (Italy, the 15th century). The great merit of Sergei Alexandrovich was the acquisition for the Hermitage in 1883 of the unique fresco by Fra Angelico "Madonna on the Throne with Saints Dominic and Thomas Aquinas." At present, it is one of the most significant works in the Hermitage collection of Italian painting of the 15th century. Both works are now on permanent display at the museum.

A special section of the personal collection of Sergei Alexandrovich was represented by art miniatures and objects of decorative and applied art. Some of them were related to his family, historical figures or events that interested the Grand Duke. Others attracted his attention with their rarity or high level of performance. This part of the grand collection is shown as a single complex at an exhibition for the first time.

Video - <https://topspb.tv/programs/stories/492201/>



Opening of the permanent exhibition of ancient Russian icons of the XIV – beginning of the XVIII century in Hermitage

On March 6, 2020, the Hermitage hosted the opening of a permanent exhibition of ancient Russian icon painting of the XIV - beginning of the XVIII century. It includes more than eighty icons, among them both genuine masterpieces and monuments that complement our knowledge of ancient Russian icon painting.



The beginning of the collection of Old Russian art of the State Hermitage was associated with the opening in 1941 of the Department of the History of Russian Culture. It was based on materials from the Historical Department of the Museum of Ethnography of the Peoples of the USSR and the Museum Exchange Fund, as well as receipts from the collections of Mikhail and Vladimir Uspensky. Hundreds of exhibits arrived in the 1950-1970s as a result of expeditions to the Leningrad, Novgorod, Arkhangelsk, Murmansk and Yaroslavl regions. This affected the specifics of the Hermitage collection, in which the monuments of the northern and north western regions of Russia prevail. Many of the icons displayed at the exhibition come from wooden churches and chapels, closed as early as the 1920-1930s and not preserved to this day.

A number of exhibits are distinguished by the rarity of iconographic solutions. For example, the earliest known in Russia sets of religious books created by Novgorod masters in the second quarter of the 15th century. Some exhibits demonstrate the originality of icon painters' style



of ancient Pskov and Moscow. In particular, the image “Epiphany”, executed in an expressive manner characteristic of Pskov art from the middle to the third quarter of the 14th century, as well as the icon “The Nativity of John the Baptist”.

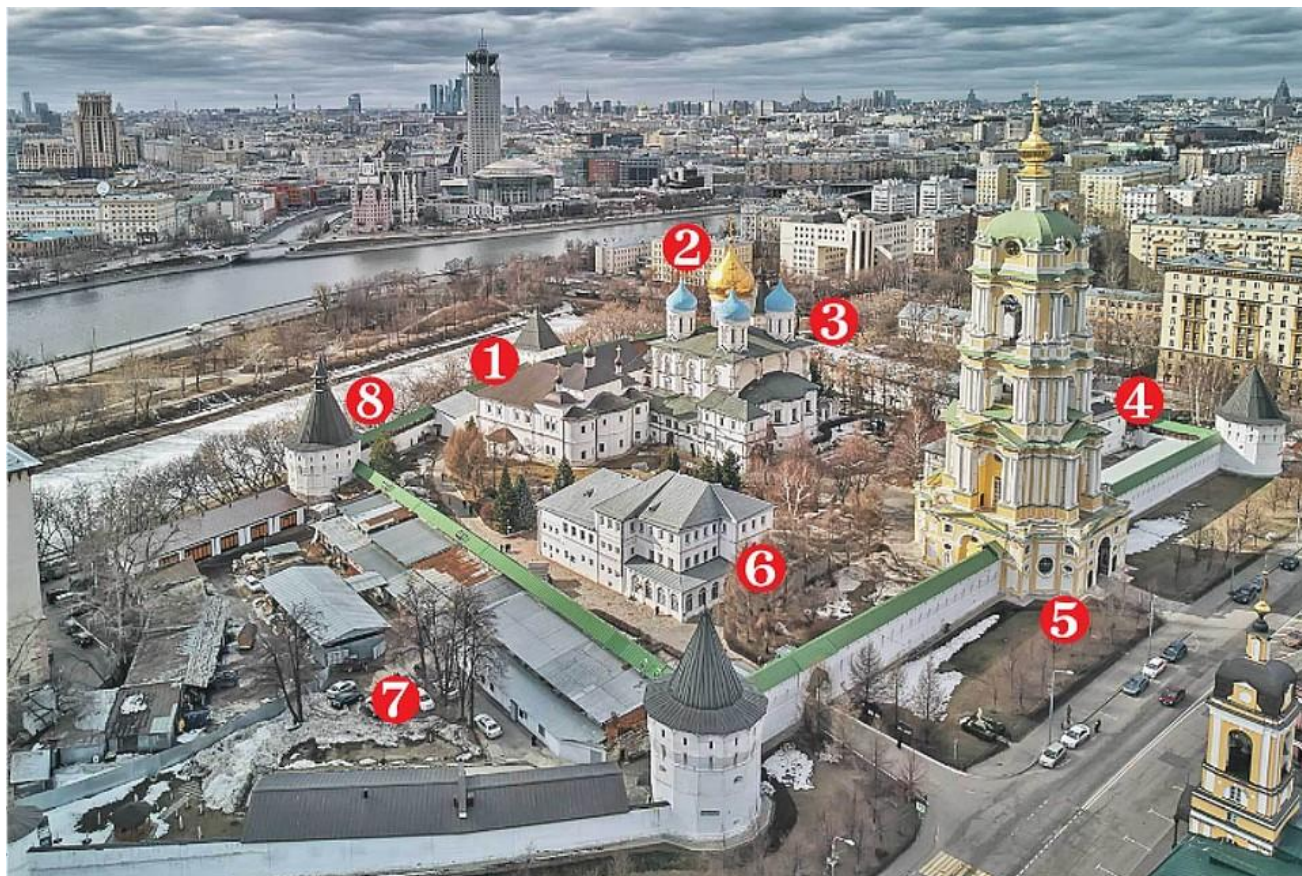
Among the exhibits are not only icons, but also elements of the architecture of the Orthodox church. For example, the gilded Royal Gates of the early 1680s from the Hermitage collection come from the Moscow Simonov Monastery. The gates decorated with volumetric carving are a striking example of the so-called Flemish carving.



The Novospassky Monastery will restore the gate to the tomb of the Romanovs

On Krestyanskaya Square in the centre of Moscow, large-scale repairs of the Novospassky Monastery are being completed. The complex is recognized as an architectural monument.

"This is one of the most revered shrines in Moscow," said Patriarch Kirill. - And, of course, a place of very great historical significance. The monastery is associated with the Romanov dynasty. Michael Feodorovich is the first Russian Tsar from this dynasty, in fact, he built this cathedral. And in the same place there is the tomb of the Romanovs.



The restoration of the monastery is carried out both on church money and on donations from parishioners, sponsors contributions, as well as the city authorities. Most of the buildings in the monastery have already been put in order, and some structures will be renovated in the coming years (see photo above for references).

1. Church of the Intercession of the Holy Virgin

Built in the XVI - XVII centuries. In the refectory chamber of the church, cracks in the facades were closed, the historical doorway in the bakery chamber was returned, the internal wall painting and the white stone staircase from the refectory to the basement, and the cellars were renovated.

2. Transfiguration Cathedral

Built in the 17th century. This is the second largest Orthodox church of the capital after the Assumption Cathedral in the Kremlin. Until the end of 2021, frescoes with saints on the arches of the eastern facade will be restored. Inside the cathedral, the preserved paintings "The Great Movement", "The Sign of the Mother of God", the compositions "Cathedral of the Archangel Michael", "The Present Tsarina" and others will be put in order. In addition, the historical window of the 17th century and the floor of Podolsk marble will be returned. The domes, walls, brickwork and the entrance to the tomb of the Romanovs will be renovated. According to archives, in the basement of the cathedral, there were more than 70 tribal burials of the Romanovs and their families.

3. The Church of the Sign

Built in 1793 - 1795, 1802. Here the facades and the white stone base were restored, the forged lattices and the white stone porch were recreated.

4. St. Nicholas Church at the hospital wards

XVIII century. The roof, cross, brick facades, plat bands, frescoes above the main entrance were restored. Restorers also cleaned and painted the metal parts of the window bars, replaced the windows on the eastern facade, drainpipes, and restored the white stone porch.

5. The bell tower

Built in 1785. The belfry is 80.4 meters high - the second tallest in the capital after the Ivan the Great Bell Tower in the Kremlin. During the restoration in 2017, a bell weighing a thousand pounds, or about 16.5 tons, appeared on the updated bell tower.

6. Rector's corps

Built in the 17th century. During the restoration, the facades and foundation were updated.

7. Household yard

Some buildings of the XVIII century. For the wall and small tower of the courtyard, the foundation and soil were restored and strengthened. In addition, the ruined Sunday school building has been recreated here.

8. Corner southwest tower

XVII century. The lost roof is restored.



The Tsarevich Alexei and Grand Duchess Maria burial-case continues

Nothing really new

There have not been published any new results of the Investigation Committee or any information of how the case is progressing.

Investigator Solovyov revealed the reasons for his removal from the "Tsar case"

"For church hierarchy, recognizing the remains is recognizing that for all these years they led religious processions to goat bones"

Vladimir Solovyov, senior investigator-forensic investigator of the Investigative Committee, who from 1991 to 2015 headed the investigation of the death of the Imperial Family, resigned. Over the years, the "Tsar case" has become the main case of his life. On the other hand, Soloviev also became an integral part of this story. The point in it, however, is no longer put by him. Vladimir Nikolaevich gave the MK correspondent the first interview after his removal from the case and the last in the status of as an employee of the Investigative Committee of Russia.

- Vladimir Nikolaevich, let's start with your resignation. What are the reasons?

- The reason is not "criminal" at all - age. The Investigative Committee generally has a term of service of up to 65 years. After that, every year you need to renew it. But 70 years is considered the age limit, after 70 - everything, you can't stay in the service if you are in uniform. I came to investigative work in 1976, after graduating from Moscow State University, so it's time to retire. In short, this time the situation is absolutely conflict-free.

- What is the state of “Tsar case” today? What do you know about this?

“For more than four years now, I have nothing to do with it.” Formally, I resigned from the investigation team in May 2016, but in fact I was dismissed already in early November 2015. I do not have reliable information about what is happening now. In addition, the case materials are classified. And they are still secret. I have taken a non-disclosure subscription.

- I’ll clarify: the case was classified immediately after you were removed?

- Yes.

- And how common is this practice - classified?

- The decision is made by the investigator. It is clear that many things need to be kept secret. We once worked, say, in Togliatti for one gang. Well, of course, this case must be kept secret! A small leak of information - and a dozen people can die. But as far as the “Tsar case” is concerned, I have always been against classification. I believed that, on the contrary, it should be as open as possible. This is not an ordinary criminal case. Rather, it is a historical investigation with forensic elements. I can hardly imagine what can be classified there. There was not a single secret document in my case.

- Well, what about the period when you conducted the investigation, can you talk?

“I think so.” I have no right to divulge what I learned from a certain moment. But in any case, I know very little about the further progress of the investigation. Prior to this, until mid-November 2015, the case, I repeat, was without a bar. I gave an interview, did not hide anything. Therefore, I do not think that I will disclose something secret.

- What, then, was the picture at the time of your removal?

- The case was resumed on September 23, 2015. On the same day, we exhumed the remains of Nicholas II and Alexandra Feodorovna. As witnesses, I invited the Metropolitan of St. Petersburg and Ladoga Barsanuphius and Archpriest Vsevolod Chaplin (at that time - Chairman of the Synodal Department of the Moscow Patriarchate for the Relations of the Church and Society).

I told them: “I will not touch a single bone. Here are the packages for you, here are the specialists who will take fragments for research with you. You yourself will seal, sign these envelopes, and then I will sign. So that there would be no questions, no suspicion that Solovyov might have replaced something there.”

- For what purpose was this examination carried out?

- It was a request of the patriarchy to check the version that the heads of the Emperor and Empress could be separated from the bodies after the execution, and “alien” skulls were put into the burial. The church has always been very excited about this topic. I have repeatedly had conversations with Patriarch Alexei II, and all the time they were asked questions: were there any separation of heads, were the murders ritual?

The myth of the cut off heads went from General Diterichs (the head of the Kolchak commission to investigate the murder of the Imperial Family). According to Diterichs, the heads of the Romanovs were alcoholised in barrels and brought to Moscow to Lenin and Sverdlov.



Vladimir N. Soloviev

Then there were imaginary witnesses. For example, the monk Ilidor (Sergey Trufanov), a famous friend, and then the enemy of Rasputin, to whom Dzerzhinsky allegedly showed a can with the Tsar's alcoholic head when meeting in person in the Kremlin. Bullshit, of course. In short, the task was to conduct a genetic examination of the skulls to make sure that they were not replaced.

- At the first stage of the investigation, in the 1990s, such a study was not conducted?

- Not. I was often accused of not conducting a genetic examination on skulls then. In fact, I really fought against it as soon as I could.

- Why?

- I will try to explain. Genetics can now work with microscopic volumes of matter, even with individual molecules. And in the early 1990s, after a full genetic examination, there would be little left of skulls. At the same time, we had the categorical conclusion of anthropologists: the heads were not separated from the bodies. All the cervical vertebrae of the Emperor and Empress are preserved. Postcranial skeletons, that is, the part that is below the head, corresponds to the skulls.

- Was the result ready when you were removed?

- Yes, a genetic examination confirmed that both the skulls and skeletons belong to the same people - the Emperor and the Empress. There was no substitution. There were no surprises with the rest of the studies.

- "Did the church also ask you about them?"

- No, this is already my initiative. A genetic examination of the traces of blood on the shirt of Nicholas II was carried out, which was on him during the attack on him in Japan in 1891, and blood on the uniform and boot of Alexander II, in which he was during the assassination attempt. All these things are stored in the Hermitage. In addition, samples of biomaterials were taken from relatives of Demidova, Botkin and Kharitonov (a room girl, a doctor and a cook of the Romanovs killed with them). Relatives of Troupe (valet.) we could not find.

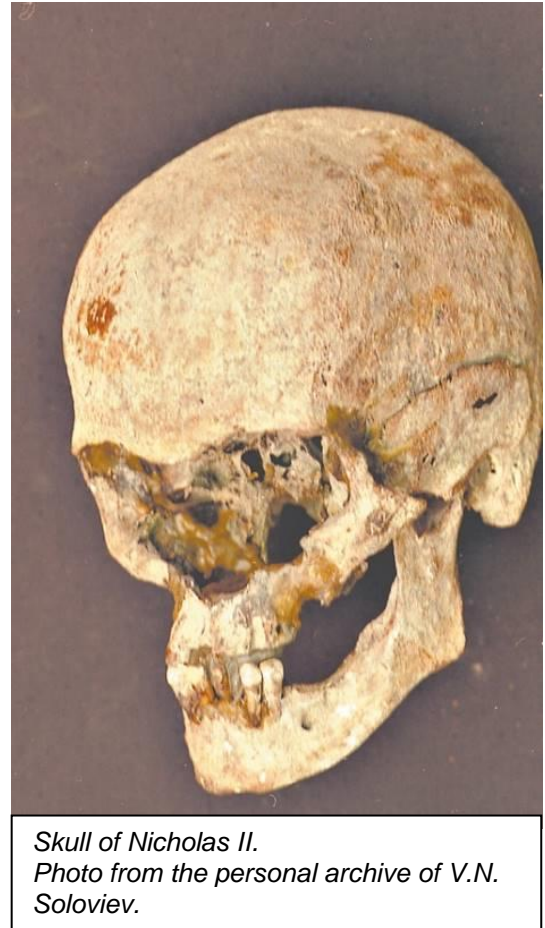
The experts worked day and night, and by mid-October all the results were ready. All of them categorically confirmed that the remains found in the Porosenkov ravine near Yekaterinburg belong to the Romanovs and their servants. Accuracy - 26 nines after the decimal point. The probability of accidental coincidence is excluded: so many people have not lived on Earth since the time of Adam and Eve. But the patriarch still had doubts.

"By the way, did he insist on the resumption of the investigation?"

- Here is how it was. In July 2015, a government working group was created (on issues related to the investigation and reburial of the remains of Tsarevich Alexei and Grand Duchess Maria), which was headed by Prikhodko (at that time - deputy chairman of the government).

All departments and organizations that were involved in the identification of the remains and historical research - the Federal Centre for Forensic Medicine, Rosarchive, the Institute of General Genetics of the Russian Academy of Sciences, the Investigative Committee - presented their conclusions. And all the references clearly and definitely stated that the Imperial Family is the Imperial Family. Therefore, the working group, convinced of the seriousness of the arguments, proposed a burial on October 18, 2015.

But when Vsevolod Chaplin, who represented the patriarchy in the group, was asked whether the representatives of the church would give the names of members of the Imperial Family at the burial



*Skull of Nicholas II.
Photo from the personal archive of V.N.
Soloviev.*

ceremony, he replied that the names would not be uttered, since the church had no confidence in the research of scientists. All the results were allegedly obtained secretly by the church.

This, I must say, was an outright lie. Nobody hid anything from the church. Moreover, since 1995, the investigation actually worked only for the church: it answered its questions and complaints. I will say more: the experts who participated in the investigation from 1995 to 1998 were appointed at the proposal of Patriarch Alexy II.

I realized that Vsevolod Chaplin voiced the position of Patriarch Kirill and that we would face the same scandal as in 1998. Then, at the funeral (July 17, 1998, the remains of 9 of 11 prisoners of the Ipatiev House - Nicholas II, Alexandra Fedorovna, three of their daughters and four servants) were buried, the priest uttered a formula that is used when unidentified corpses are buried: "Their names are you yourself, Lord."

We met with Chaplin face to face. "Father Vsevolod," I say, "we must somehow get out of this situation. I suggest such an option. We will resume the criminal case. If you want the church to be involved in the investigation, then there is no problem. We will give you a complete carte blanche: do what you want, attract any kind of specialists. Talk, I ask you, with His Holiness."

Chaplin spoke with the patriarch, and after that the patriarch asked the president to conduct additional research and give church representatives the opportunity to actively participate in this. Alexander Ivanovich Bastrykin quickly figured out the situation, the criminal case was soon resumed. I was ordered to lead the investigation.

- That is, it turns out that it was you who initiated the "resuscitation" of the case?

- Yes. It turns out that I "broke" the burial. I, a fool, had to wait for the funeral, probably get a departmental medal for good service and forget about the "Tsar case" as a nightmare. Buried and buried. But I saw an imminent conflict and believed that only the participation of the church in the investigation could prevent it. Conversations with Chaplin encouraged me then. I was sure that we would finish the job before the new year 2016, after which I would calmly retire. But I was wrong.

Instead of a calm, honourable resignation - a headache for life. A flurry of criticism from the press, public organizations, and pundits close to church circles. They spoiled me from head to toe. What they accused me of! The fact that I grossly broke the law, falsified the Tsar's bones, bribed experts all over the world, forced the Russian people to pray to the devil through "fake bones" ...

Therefore, it did not go away for five years. Since all my work on the "Tsar case" was called into question, I decided to wait for the final results of the investigation.

"Do you regret intervening?"

- No. Still, it was necessary to go this way. So that the church does not say later that we did not listen to its position.

- What did lead to the removal of you from the case?

- Relations with the patriarchy escalated. As an example, I did not agree with the church regarding the remains of Alexander III. The church commission (to study the "remains found near Yekaterinburg",



Belgian delegation of youth on the place of murder of "Nicholas II". Sverdlovsk 20/XI/1927

formed by order of the patriarch in September 2015.) appealed to the Investigative Committee with a request for the exhumation of the ashes of the "Tsar Peacemaker". I was categorically against opening the grave.

- For what reason?

- When we exhumed in 1994 the remains of Grand Duke George Alexandrovich, the brother of Nicholas II, we were convinced of two things. First: the graves in the Peter and Paul Cathedral were not opened and not defiled, according to many, by the Bolsheviks. And the second: burials, a significant part of them, were exposed to water. Including the sea, which, apparently, was caught up in the Neva during the floods.

The remains of George Alexandrovich, in addition to a wooden coffin, were enclosed in a zinc coffin and a copper ark. And when the crypt was flooded, then, apparently, in salty sea water metal objects formed a kind of battery. Moreover, the current was generated so thorough that only a few small pieces remained from the zinc coffin. The wooden coffin, however, is perfectly preserved. But the remains themselves were also badly damaged.

I had great doubts about the safety of the remains of Alexander III. More appropriate, if the church so wanted to double-check everything, I thought to open the grave of George Alexandrovich once again. We already knew the degree of preservation of these remains. In addition, before the second burial, the grave was put in order, drained. That is, from a technical point of view, exhumation would not be so difficult.

And most importantly: George Alexandrovich carried the genes of both the father and mother of Nicholas II, that is, from the point of view of genetics, his remains are much more important and informative than the ashes of his father, Alexander III.

But I understand now why the patriarch and Tikhon Shevkunov (Metropolitan Pskov and Porkhovsky, secretary of the church commission on the "Yekaterinburg remains.") insisted on opening the burial of Alexander III.

In the 1920s, in Polish newspapers, and Poland then, I recall, was at war and fought with Soviet Russia, publications appeared about how the Bolsheviks mocked the graves of Emperors. How the tomb of Alexander III, Peter I were opened ... Well, and then there were some apocrypha and speculation on the same topic.

As I understand it, the representatives of the church really wanted to prove that the grave of Alexander III was indeed looted. Then it would be possible to say that Solovyov or someone else took the bones from the graves in the Peter and Paul Cathedral, and then passed them off as "Yekaterinburg remains."

- As far as I remember, opening the tomb did not show anything confirming this version.

- That's right. The exhumation, it was already after my removal, unequivocally established that there were no penetrations into this tomb.

- But this was not the only conflict?

- Not the only one. I had a very tough clash with Tikhon Shevkunov at an operational meeting with Bastrykin. Everyone involved in this matter was invited to it, including Bishop Tikhon. And shortly before that, he held a press conference in which academician Veniamin Alekseev, the former director of the Ural Institute of History and Archeology of the Russian Academy of Sciences, took part.

This was the first press conference of Tikhon Shevkunov in the rank of secretary of the church commission, which was to set the tone for the work on the study of the remains. In theory, a specialist whom the church trusts the most should have been invited to it. And this specialist, academician Alekseev, is telling us that the Imperial Family, or part of it, may have been saved! There is supposedly a lot of materials confirming this version.

At the operational meeting I, as they say, "attacked" Vladyka Tikhon. "Listen," I say, "in 2000 the church canonized the Romanovs as martyrs, that is, recognized that they all died. They are saints precisely on the fact of death. And you expose a historian who has doubts in the decision of the church. Are you against the decision of the Council of Bishops?" Tikhon began to make excuses: they say, I misunderstood him. I did not lag behind.

Bastrykin intervened. He realized that conflict could lead to unpredictable consequences. At the same meeting, I was ordered to transfer the case to Krasnov (at that time - the head of the Investigative Department of the Investigative Committee, since January 22, 2020 - the Prosecutor General of the Russian Federation.)

From this moment I could no longer get acquainted with the materials of the investigation. Krasnov advised the members of the investigative team not to communicate with me.

- They say that the Patriarch himself insisted on your removal. He allegedly requested this from the chairman of the Investigative Committee.

"I can't rule that out." Of course, I prayed the eyes of the patriarch. He really wanted another investigator to get down to business. As Vsevolod Chaplin later told me, shortly after the resumption of the case, the patriarch demanded that he "solve the problem with Solovyov." And when Father Vsevolod replied that he could not do this, he said that then another person would do it. And Chaplin in the church commission was replaced by Tikhon Shevkunov.

As for the transfer of the case itself, I have no grievances and complaints. This is a common story: today the matter is in the production of one investigator - tomorrow the other. But they could use me even as a consultant! At that time, I was the only person on the committee who thoroughly knew the "Tsar" topic. Somehow, apparently, Krasnov did not like me. Although, to be honest, I did not feel much sympathy for the current Attorney General.

- Be that as it may, the issue of identification is resolved. On July 16, 2018, the Investigative Committee officially declared: "The findings of the complex commission of molecular genetic examinations confirmed the belonging of the discovered remains to the former Emperor Nicholas II, members of his family and people from their environment."

"I never had the slightest doubt that it would be so." The truth has triumphed, and I am completely satisfied.

- Nevertheless, the case is not closed, the investigation continues. What else, interestingly, do your colleagues want to find out?

- Apparently, the emphasis on the insistence of the church is now on historical expertise. This topic is voluminous, so that "spreading thought on the tree" can be infinitely long. But, as far as I know from the press, no new material documents have been found during this time. One of third importance - and that's it.

- Two years ago at the conference organized by the church, the current head of the investigation on the "Tsar case" Marina Molodtsova expressed her intention to check all possible versions, including the version of the ritual murder of the Romanovs. Maybe it's been tested for so long?

- This version was checked back in the 1990s. I researched in the archives and investigative units of Russia all the data on ritual killings and prepared a large special report on this subject, which I read to the government commission. No objections - including from the side, so to speak, of the church members of the commission, Metropolitan Juvenal and church archaeologist Belyaev - were not voiced then.

The question, I believe, has long been closed: the murder was entirely for political reasons and was not accompanied by any satanic rites. By the way, the church, in 2000, deciding to canonize the Imperial Family, recognized the murder as political. For several years, the special commission of the patriarchy studied the issue of the "ritualism" of regicide and did not find any arguments in favour of its recognition.

But the most important thing: the resolution on the rehabilitation of the Romanovs, adopted by the Presidium of the Supreme Court on October 1, 2008, states that members of the Imperial Family "were shot on behalf of the state" and "subjected to political repression." And this is a judicial act of higher legal force. Above it, as they say, you will not jump.

Only the Presidium of the Supreme Court itself can change the decision of the Presidium of the Supreme Court. Not a single court, not a single prosecutor's office, not a single investigator can do anything contrary to this ruling. Even if you do not agree with him. Incidentally, I myself do not agree with this decision - regarding the motives of rehabilitation. But the law is the law.

- Yes, I know your position: having rehabilitated the Imperial Family, at the same time, the regicide was also rehabilitated. And indeed, a strange criminal case turned out: there are those killed, there are those who killed, but there are no perpetrators ...

- That's right. Prior to this, the organizers and participants in the execution appeared in the case as murderers, as persons who committed a criminal offense. But since the Supreme Court found that they were only following the decision of a "public authority vested with judicial functions," I had to change the wording.

However, there was one plus point from this decision. I got good protection from impostors, from all these heirs - the "miraculously saved Romanovs." I told them: "Unfortunately, we can't do anything for you. According to the decision of the Presidium of the Supreme Court, the entire Imperial Family was shot. All. Go to the Supreme Court. "

So, back to your question: I was very surprised when it was announced that the investigation was going to check the versions of "miraculous salvation" and of ritual murder. Investigative bodies do not have the right to audit the decisions of the Presidium of the Supreme Court!

In fact, the only question that the investigation could fully deal with is the identification of the remains.

- It turns out that historical examination does not make sense at all?

- Whatever the results of the historical examination, the investigation must repeat what the Presidium of the Supreme Court said. Even if it came to other conclusions. The only thing the Investigative Committee can do in this case is to turn to the Presidium of the Supreme Court with a request to review its decision of October 1, 2008.

- Despite all the vicissitudes of the past five years, you remain a member of the government working group. As I understand it, no one has removed you from this position.

- Yes, no one told me that I was removed from the group. I think that after this publication they will immediately withdraw me, but for now I formally remain a member of it.

- When was the last working group meeting?

- It gathered only once - September 11, 2015.

"How did it come about?" What prompted the prime minister to create it?

- What prompted ... Somewhere, probably, in March 2015, I turned to Lyudmila Borisovna Narusova (member of the Federation Council, widow of the mayor of St. Petersburg Anatoly Sobchak.). We have a very long, good relationship. Her husband, Anatoly Sobchak, was the main engine of the first government commission created in 1993. Great help was provided to us when all these studies were carried out. I said: "Lyudmila Borisovna, Anatoly Alexandrovich was very kind to this topic. Is it possible to somehow end it humanly, to finally calm the poor bones of the Imperial children? " Narusova fully supported me. She turned to Putin and Medvedev. The President and the Prime Minister also knew this problem well and made appropriate decisions.

- And who proposed October 18 as the date of the funeral? I heard that the idea belongs to the president.

"Yes, I think that is his idea."

- But why exactly on October 18?

- This is the namesake day of Tsarevich Alexei.

- Until the creation of the working group, did the church show any interest in the remains of Alexei and Maria?



- No, there was absolutely no interest. I will tell a story. In March 2011, after the case was closed and the question arose of what to do with the remains of Alexei and Maria - they were then stored in my safe - I sent a letter to the patriarch.

I wrote that the government does not solve the issue of burial, relatives also do not apply. According to the law, the remains in such cases are transferred to the corresponding utilities. That is, formally, we had to deal with them as unclaimed corpses. Their graves with zinc tablets are located in special sections of municipal cemeteries.

In a letter to the patriarch, I asked if the church would take upon itself the burdens of burial. The answer was very short: "The Russian Orthodox Church does not claim the right to bury the "Yekaterinburg remains" mentioned in your letter.

"Is that all?"

- And that's it. That is, look: the church is asked how it relates to the fact that the saints canonized by it, the heir to the throne and his sister can be buried like homeless people. And the primate replies: "Well, bury." There were many other appeals to the church leadership on this subject, but I received no answer other than this letter from the patriarch. And after that, Kirill has the conscience to declare that the church has repeatedly appealed to the investigation, but no one answered! Cynicism, of course, is complete.

For a person with a secondary school education, a conscientious person, after many studies, is not so difficult to make sure that the remains discovered near Yekaterinburg in 1991 and 2007 belong to the Imperial Family. But the church hierarchs have a special responsibility.

Since the discovery of the "Yekaterinburg remains" and to this day in Russia about 60 million people have died. Many Orthodox Christians died without praying to the relics of the Royal Martyrs. I think patriarch Kirill should publicly apologize to the believers for experiencing their patience.

- The last, as far as I could trace, the public statement of the head of the working group Sergey Prikhodko dates from July 2016. Then he said the following: "We are waiting for the end of church examinations. Timing depends on the church." Do you know anything about these studies?

"I know that the church has done some genetic research." Most likely, they have been finished. And the results, of course, are exactly the same as those of the investigation.

- As for church plans for the remains, the latest information on this topic is the statement of the spokesman for the patriarch made in July 2018: "We are waiting for the final conclusions, which will then be presented to the next bishop's council." The next cathedral is due to take place this year. That is, in theory, the issue will soon be resolved. But, frankly, it is difficult to believe in it.

Do you have any forebodings about this?

- Church hierarchs can, of course, bring this issue to the Council of Bishops. But that doesn't mean anything. At the council, I am sure it will be said that there is still not enough data for a final decision. What you need is to research something else. What is not found out, what Ivan Ivanovich thought about Ivan Petrovich and how Peter Semenovitch scratched his head ...

At one time, church representatives demanded from me a detailed, almost second-to-second report on what happened during and after the execution. As if there were five operators with video cameras! I worked in the investigating authorities for many years and I can say with confidence that only in the rarest cases do we have as much information as we have on the "Tsar case".

- Do you understand the purpose pursued by the church leadership?

- As the late Vsevolod Chaplin told me at one time, the patriarch, speaking with him, said that he would not want this issue to be resolved in his lifetime. It is clear that the patriarch does not want to take responsibility for the processions to Ganina Yama (an abandoned mine, where the firing squad brought the Romanovs' bodies right after the execution and made the first, unsuccessful attempt to hide them; in 2000, a monastery was founded on this site). Committed including under his leadership.

- What is so terrible in these religious processions?

- The church still officially adheres to the version of investigator Sokolov (Nikolai Sokolov, the investigator who researched the execution of the imperial family on behalf of Admiral Kolchak.): the

bodies of the Romanovs were completely destroyed on Ganina Yama. Sokolov found in 1919 several dozen bone fragments - chopped and burnt. And he suggested that this is what remained of the Imperial Family.

These fragments, taken out by Sokolov from Russia, were lost during the Second World War. But in 1998, when archaeological excavations were carried out on Ganina Pit, another 73 bone fragments were found there. In the same place and, judging by the description, exactly the same as Sokolov discovered. Experts found that at first these bones were welded, and then burned in a low-temperature flame, which could be a fire. But the most important thing: these are not human bones, but domestic animals – cow, goat, chicken.

Where they came from is understandable. According to the memoirs of Yurovsky (the head of the firing squad.), his people were hungry, and he ordered them to bring food from the city. Apparently, the Chekists and Red Guards cooked a soup of themselves, and then they threw the bones into the fire. To recognize the remains of the Imperial Family for church hierarchs means to acknowledge that all these years they led religious processions not to relics, but to goat bones. They want to delay this shame as long as possible.

- In this case, the authorities are greatly mistaken, making the decision on the burial of Alexei and Maria dependent on the position of the church.

- Yes, the prospects for church burial are not yet visible. The Patriarchate has not decided on its attitude to the remains, although it had all the possibilities for this. But all reasonable deadlines have passed, it is impossible to drag with it endlessly. My opinion: the question of the burial of family members of the Head of a Great Empire cannot be left to the mercy of even the most respected religious denomination.

It is necessary to assemble a working group and once again consider the issue of identifying the remains - taking into account the results of new genetic examinations. And decide question of a civil burial. Whether the church will take part in this ceremony and in what form is no longer a problem of the government, but of the church.

- With what mood do you leave the Investigative Committee, Vladimir Nikolaevich? With a sense of accomplishment or unfinished business?

- Feelings are contradictory. I am glad that the conclusions made by me back in 1998 were confirmed. And it doesn't matter who puts the last point in the matter. Maybe it's even better that it's not me. This will once again prove the objectivity of the investigation.

But, of course, there is a feeling of incompleteness. And I experience it not only as an investigator, but also as a citizen of Russia. The civil war is not over until all its victims are buried. And these are not just victims. Do not forget that Alexei and Maria are children of the Tsar.



Faberge Memorial Fund continues to fulfil its tasks

By Galina Semenova for Rough & Polished, 30 March.

Valentin Skurlov, Honorary Academician of the Russian Academy of Arts, Ph.D., You were a confidant, friend and co-author of the recently deceased descendent of Carl Faberge - Tatyana Fedorovna, who lived in Switzerland. Tell us about the last years of its activity. In 2017, Tatyana Fedorovna Faberge became a co-author of the book "Vasily Zuev - a court miniaturist, an artist of the Faberge firm". Currently, a new book is ending with almost the same title "Vasily Zuev and his successors. On the occasion of the 150th anniversary of the birth of the miniature painter and artist of the Faberge firm". "It will be released in late April. Unlike the 2017 version, where there were 215 pages, this publication is more than doubled, it will have 520 pages. Including 165 biographies of cavaliers of the Faberge Memorial Fund awards that we created in 1996.

What is now with its private archive - is it fully explored?

The private Faberge archive has not been fully explored. Last year, in March, Tatyana Feodorovna handed me part of the materials for writing a book devoted to the emigrant period of the brothers Eugene and Alexander Faberge, 1920-1960 in Paris. Such a book will certainly be written. But this is a very difficult matter. We wrote a book dedicated to the son of Carl Gustavovich Faberge - Agafon Karlovich (1876-1951) for seven years. She came out in 2012 under the name "Agafon Faberge in Red Petrograd." The book had four authors, including Tatyana Feodorovna. For example, such a direction as working with diamonds and precious stones in general has not been studied at all. Meanwhile, Tatyana Faberge told me that her grandfather Agafon Faberge and his brother Alexander were outstanding gemmologists - for example, they determined by the colour from which kimberlite pipe in South Africa the diamond was mined. Agafon himself was the owner of a unique blue diamond, which he offered for purchase to Empress Alexandra Feodorovna in 1914, on the 10th anniversary of Tsarevich Alexei. But the Empress refused, the diamond seemed dear to her. Then it was bought with pleasure by Varvara Bazanova-Kelkh, the daughter of an Irkutsk millionaire who collected jewels. She had a stone of 30 carats from Faberge. She was known precisely as the "diamond" merchant, and not as the owner of seven Easter eggs from Faberge, performed at the imperial level. Franz Birbaum, Faberge's chief master, acknowledges in his Notes (1919) that Russian diamonds were inferior in artistic value to French, but the setting of diamonds was beyond praise, which was also recognized by foreign competitors. Russian jewellers were the first to fasten diamonds into platinum, and this is filigree work.

You once said that a diamond group occupied at least a third of Faberge's products.

Yes, at least 33 percent. And now it is represented in antiques by less than 2-3 percent. Such is the fate of all, especially "diamond" companies, Faberge contemporaries, court jewellers and suppliers of the court - such as Bolin, Gan, Kohli, Zeftigen ... We can admire their jewellery with precious stones only on the canvases of great artists. Agafon Faberge himself was responsible for two departments in the company: the precious stones department and the foreign trade department. The partner of the company was the Englishman Allan Bow, a native of South Africa, which contributed to obtaining the best rough diamonds. The best cutters were in Belgium, by the way, most of them were from Tsarist Poland. One of them, a former Tolkovsky from Warsaw, wrote a textbook on diamond cutting in 1919.



Can you give some example of Faberge's work with diamonds?

Well, for example, the "Winter" jewellery egg is one of 50 imperial Easter eggs made by Carl Faberge. It was created in 1913 by order of Emperor Nicholas II as a gift to his mother, Empress Maria Feodorovna, and at that time cost 24,600 gold roubles.

The egg is set on a rock crystal base in the form of melting ice, with platinum streams and 1,508 rose-cut diamonds. The egg itself, also from rock crystal, with a moonstone cabochon on top, is divided into two transparent halves, each rim of which is made of platinum, decorated with 360 diamonds. Each half is decorated with the finest engraving, modelling ice crystals. The surprise is a platinum trellised basket with two handles, decorated with 1,378 diamonds of the "rose" cut. The basket contains an elegant bouquet of snowdrops - made of white quartz with jade leaves. Based on the basket, Faberge 1913 is engraved. By the way, this egg was bought in 2002 at Christie's New York auction by the emir of Qatar.

What will now happen to the Memorial Fund, which was headed by Tatyana Feodorovna - will there be changes associated with her departure?

The work of the Fund continues. Tatyana Feodorovna - the founder of the Fund in April 1996, until the last day she was its Honorary Chairman. Currently, the Fund has more than 720 people from 22 countries. I can't say the exact numbers, because alas, people are passing away - just like Tatyana Feodorovna left us on February 12 three weeks before her 90th birthday. Now a full member of the Russian Academy of Arts, Honoured Artist of the Russian Federation, founder of the Volga-Vyatka Mint, engraving artist Sergey Ivanovich Kvashnin, whose name is now widely known not only in Russia but also in the world, has been elected chairman of the fund. Next year we will celebrate the 25th anniversary of the creation of the Faberge Memorial Fund. I remain the academic secretary of the Fund.

What happened in the fund in recent years, what did you do?

The Fund continued to implement its main tasks, of which are four:

1. Memorialization, care of graves and monuments. In 2014, a monument was erected at the cemetery in Dresden on the grave of Carl Faberge's mother, in January 2015 a bronze monument was unveiled to Gustav Faberge in his homeland in Pärnu (Estonia). We care for the graves of brother of Carl Faberge Agafon Gustavovich and the grave of jeweller Mikhail Perkhin in the cemeteries of St. Petersburg.

The following year marks the 25th anniversary of the installation of the monument to Carl Faberge in 1996 on an unnamed square near Russian Gems. Two years later, in 1998, it was named the "Place de Carl Faberge". This has not happened in the world.

2. Identification of the best jewellers who continue the traditions of Carl Faberge and awarding them with orders and honorary badges of the Fund. Although, it would seem, by the year 2016 all those who deserve it were awarded and noted in two monographs dedicated to the chief master of the company, Franz Birbaum, and published that same year, but at the same time a new order of Vasily Zuev was established to encourage miniaturists. If in 2017 there were 18 people awarded this special order, now there are already 80 of them. These are mainly artists of Rostov the Great, the centre of Russian enamel, as well as artists of St. Petersburg and Moscow.

3. The release of the books I have already mentioned, dedicated to Vasily Zuev. I also note that in December 2017 my autobiographical book, "*In Search of the Faberge Archive*," was published. In 2018, the book *Imperial Easter Egg "Empire" of 1902* was published in Russian and English. Members of the Fund participate in numerous conferences dedicated to the study of Russian history. I'll name the conferences in the St. Petersburg Faberge Museum (by the way, this is now the largest and best Faberge museum in the world), as well as the conference on Historical Psychology, which is held twice a year by Professor S. N. Poltorak. In recent years, we have been directing our efforts to researching the historical context, that is, studying the "Faberge era", studying the biographies of artists of the "Faberge Circle", the history of jewellery companies - partners and competitors of Faberge. This allows us to more deeply and more accurately determine the role of the leader - Carl Faberge. This year, September 24, a significant memorial date is 100 years from the date of his death. This event will be dedicated to the memorial Conference at the Faberge Museum in St. Petersburg. In April, an exhibition

dedicated to the Faberge opens in the Armory. Since November last year, the Faberge and Court Jewellers exhibition has been successfully held at the State Historical Museum. Last year and this year, fundraising among Russian jewellers continued to create a monument to the great jeweller Mikhail Yevlampievich Perkhin on the embankment of Lake Onega in Petrozavodsk.

4. The task of replenishing the inventory numbers database is also being successfully solved, because new numbers regularly appear at world antique auctions. The materials of the database are used by antique houses for historical information in catalogues.

What's new in the study of Faberge's work - historical facts, directions?

In the book "*Vasily Zuev and his successors*" there will be a whole section, which is called "New information on the history of the company Faberge." A whole group of talented historians joins a number of Fabergeologists: associate professors of the Stieglitz Academy A.V. Karpov and N.N. Mutia, independent researcher from Moscow Dmitry Krivoshey, writer from St. Petersburg Irina Klimovitskaya, historian of the Imperial Porcelain Factory Alexander Kucherov, historian from Ulyanovsk Alexander Kozhevnikov. For five years now, we, a group of members of the Fund, have been developing the Museum of Vasily Ivanovich Zuev (1870-1941), created five years ago at the Centre for Further Education of Children in the district centre of Cherdakly, which is 25 km from Ulyanovsk. Vasily Zuev was the son of a Simbirsk tradesman, here he lived the last 24 years of his life. Museum exhibits are miniatures performed by contemporary artists, as well as genuine sketches of the work of Eugene Faberge of the 1930s, donated by Tatyana Faberge, and portraits dedicated to the theme of Faberge. There are already more than 160 exhibits, the museum receives an enthusiastic appreciation of visitors - first of all, it is intended for children and contributes to their patriotic education. The Governor of the Ulyanovsk Region S. I. Morozov decided to build the whole building of the Vasily Zuev Museum. This is the world's first museum of an artist from Faberge.

Does the direction of the fund continue, such as the identification of the best jewellers who continue the traditions?

Awards continue, mainly in connection with various anniversaries. In the past three years, we have been awarded full members of the Russian Academy of Arts, including the President of the Russian Academy of Arts, People's Artist of the USSR Zurab Konstantinovich Tsereteli.

What do you think about the current state of jewellery craft in Russia and its prospects?

This question about the current state of jewellery is not simple, given the difficult economic situation not only in Russia but also in the world. However, jewellery exhibitions and fairs continue to work. Many jewellers have gone, as it is now fashionable to say, "to self-isolation" - they are doing something at home. The most successful of them have an already developed circle of customers. Fortunately, no one has cancelled holidays and anniversaries.

What is lacking in the current masters? Can you mark any achievements, changes?

Unfortunately, unlike pre-revolutionary practice, in our country there is no state order for highly artistic things. Although, which is very noticeable, the percentage of jewellers working on church subjects has recently increased. The stone-cutters have almost disappeared from the field of view; I do not see them at exhibitions. But this does not mean that they left the profession. Just because of the low demand within the country, they began to work on the foreign market — they can now be seen in Hong Kong, the United Arab Emirates, and Germany. There is an outstanding stone-cutting artist in Yekaterinburg. This is Alexei Antonov, very famous in the world. He opened a new museum in his city, where he displays stone-cutting masterpieces, continuing the traditions of Faberge and Denisov-Uralsky.

Given the complexity of working with gold and precious stones and in connection with the crisis, now many jewellery firms are successfully working with silver - and there are achievements. What modern jewellers lack is state support. But there are achievements, there are many of them, and they are noticeable. You just need to be patient and survive the difficult times.

KGIOP urged urgent emergency response at Faberge cottage

March 24, KGIOP Press Service - The head of the St. Petersburg Committee for State Control, Use and Protection of Monuments (KGIOP) Sergey Makarov appealed to the management of the Agency for the Management and Use of Monuments of History and Culture (AUIPIK) in the Northwestern Federal District with a request to urgently conduct emergency operations at Faberge's cottage. The monument building is located in Aspen Grove, on Pesochnoye Shosse.

As early as December, KGIOP ordered to carry out emergency work to preserve the monument, but the project documentation has not yet been submitted to the committee. Last year, the city volunteers cleared and partially improved the territory of the monument, but a high-quality restoration did not begin. Work on updating the Faberge cottage should be completed by mid-2022.



Activities in Tsarskoye Selo



From March 20, 2020, the palaces and parks in Tsarskoye Selo are closed. Instead, the museum have started to make online excursions”

The museum suspended the reception of visitors due to the threat of the spread of coronavirus infection, but strengthened communication with virtual visitors. They have already made several tours.

About the [exhibition “Family silver of a noble family. Treasure from the Naryshkin’s mansion,”](#) told

Margarita Lopatenkova, curator of the collection of objects containing precious metals and precious stones; about the [collection of imperial weapons in the Arsenal pavilion](#) - keeper of the Arms fund Gleb Arlyuk; about the [halls of the Golden Enfilade of the Catherine Palace](#) - guide Olga Shcherbanovskaya.



On March 25, an online broadcast of the tour of the [Church of the Resurrection of Christ of the Catherine’s Palace](#) was conducted. The history and restoration of this interior was told by the chief architect of the museum Maria Ryadova.

On April 1, the [online broadcast of the](#) tour of the exposition [“The Court Crew”](#). Natalya Kharitonova spoke about the ceremonial carriages of the Russian imperial court and the crews of the 18th-19th centuries.

And Museum films, videos, lectures can be viewed on [the YouTube channel](#) .





Video of the monument to Tsar-Martyr Nicholas II, made by Sculptor I. Makarova. It is to be installed in the city of Kulebaki, Nizhny Novgorod Region. Opening is planned on 17 July 2020.

Video - <https://youtu.be/F1xbV43tuKE>



A monument to Peter the Great will be erected in the central square of Kingisepp. The Russian Emperor liberated this city from the Swedes during the Northern War, and he visited it many times.

The sculpture is massive, the image is complex. It is important to work out the details precisely - not only the pose, but also the look - should convey the rugged nature of the ruler.

"The monument will go to a granite pillar. The idea is that he seemed to climb onto one of the towers and contemplate the space from this high point," said architect Anton Medvedev.

Kingisepp - former Yam - was the first city that the army of Peter took in the Northern War. Then the Tsar Reformer laid the bastion fortress there - the new history of the city of Yamburg began on May 15, 1703, a day earlier than Petersburg.

"The name Yamburg was given precisely by Peter. And nowhere, on any Swedish map of the XVII century there is an inscription "Yamburg". There is "Yamma", there is "Yamshlot" on one map, which means "Yama fortress", but there is no Yamburg. This is the Peter's name given to our city," explained the historian, head of the historical society "Yamburg-Kingisepp" Vadim Aristov.

But after the revolution, in 1922, Yamburg was renamed to Kingisepp. The sculpture will be created and installed with the money of the honorary resident of Kingisepp Boris Golddemberg. This project is almost 10 years old.

"I am 72 years old. I think to whom we will leave this country. This is probably commonplace, but without it, one cannot live without roots. We must live constantly with the feeling that there is a rear behind you for which you are responsible, the roots on which you stand," Boris Golddeberg emphasized.

The monument is almost ready. The sculptor portrayed Peter without unnecessary pathos - in a simple military uniform. True, the costume was slightly changed.

"These cribs were even bigger. Over there - narrowness, and in this direction downward - expansion. So, this cave-in of this kind should actually be of such a width," shows sculptor Mikhail Polsky.

The sculpture in clay is important, but only the first part of the upcoming big work. Ahead is moulding, casting and, of course, installation - all should be in time by June.

Video - https://tvkultura.ru/article/show/article_id/358627/



Kostroma completes restoration of Kremlin cathedrals. The Kostroma Kremlin - the historical center and architectural dominant of the city - was built in the 15th century on the banks of the Volga River. In 1934, the church complex was blown up, and the remains of the brick were transferred for the construction of a linen factory.

Bells for the construction of the Epiphany Cathedral of the Kostroma Kremlin were cast in Tutaev. When it was decided to blow up the Kremlin ensemble in 1934, the pretext for this was precisely the ringing of bells, which supposedly bothered the residents.

It is planned to install chimes on the new bell tower, which will perform the melody "Glory" from Glinka's opera "Life for the Tsar". This is the last level of the 64-meter bell tower, where you need to climb on a

special staircase. The observation deck can be reached by elevator. This is the only innovation. For the rest, the recreated church complex of the Kostroma Kremlin will correspond to the historical one. And even on the opposite side of the Volga, the most recognizable view of Kostroma is exactly the same as 100 years ago. Except for the sculpture of Lenin, installed in 1928 on the Romanov pedestal, on which a monument to the dynasty was planned before the revolution.

"In the 80s and early 90s, two societies for the revival of the Kostroma Kremlin were created. Materials, archival documents, historical photographs were collected. And in the end, a miracle happened," said local historian Olga Kukolevskaya.

Based on the surviving drawings and measurements taken before the barbaric destruction of the Kostroma Kremlin in 1934, a project for its restoration was developed. Two cathedrals, several preserved pre-revolutionary buildings, front holy gates. It is planned to create a museum of the history of the Kremlin. Funds for the reconstruction donated by Viktor Tyryshkin. In the past, a military, and now an entrepreneur who has built more than one cathedral.

"There are other values, it seems to me, besides this paper. There is my country, my faith, my people. And this is not a territory, but my land and your land. It's our duty to decorate and protect this land," the entrepreneur believes.

According to Metropolitan Ferapont, the recreated Kremlin will become the spiritual, pilgrim and educational center of Kostroma.

"These two churches, plus the entire complex of the Kostroma Kremlin, are important both as an architectural ensemble for Kostroma and as a shrine. As we hope, after its restoration, the Fedorov Icon of the Mother of God will again be transferred to the Assumption Cathedral, as it has been here for several centuries," said the Metropolitan.

Now the main shrine of Kostroma is kept in the Epiphany-Anastasia convent. It was in honour of this icon in the Orthodoxy the patronymic of Feodorovna were given the spouses of Russian Emperors. The new Assumption Cathedral, will be built in the same place. Archaeological work has already been carried out here, the finds have been transferred to the Kostroma museum-reserve.

"The icons are different, church articles, fragments of the lamp ...", lists Sergey Tsvetkov, the curator of the archeology funds of the Kostroma Museum-Reserve.

Sergey Kabatov, Head of the Laboratory of Archeological and Ethnological Research, KSU: "The material that we found on the territory of the Assumption Cathedral itself is minimal. Before the cathedral was blown up, several carts carried its property to Yaroslavl."

At the end of this year, it is planned to lay the foundation of the new Assumption Cathedral. Its altar, as it was before the revolution, will be facing not to the east, as usual, but to the north - to the side, where in the 13th century the image of the Fedorov Icon of the Mother of God was acquired.

Video - https://tvkultura.ru/article/show/article_id/357868/



New monuments to Royal Martyrs may appear at the Vyatka Philharmonic and in the Alexander Garden.

After leaving the post of mayor Ilya Shulgin, began talk about the transfer of the monument to the family of Nicholas II. Recall, from the very beginning, the initiative group proposed to establish a sculptural composition on the Green embankment, not far from the Feodrovskaya church. The latter was built to mark the 300th anniversary of the Romanov dynasty.

As priest Andrei Lebedev notes, in this place a monument to the Royal Martyrs would rise above



Vyatka and be appropriate. In addition, Kirov (Vyatka) stands on the Trans-Siberian Railway, which was built with the participation of Nicholas II, and a worthy place for a monument on the embankment would be justified from a historical point of view.

In this case, the former head of the city administration after conducting surveys of residents decided on another place for the monument. Shulgin "prescribed" Nicholas II and his family in the courtyard of St. Seraphim Cathedral at the intersection of Uritsky and Orlovskaya streets.

Andrei Lebedev said that the initiative does not end with the transfer of the monument. It is proposed to establish two more monuments to Imperial persons. The first is at the Vyatka Philharmonic Society, on the site of which the Alexander Nevsky Cathedral of authorship by Alexander Vitberg rose. The church, reminiscent of the construction, facades and size of the Moscow Christ the Savior, was blown up in 1937. In memory of the cathedral, it is proposed to erect a monument to Prince Alexander Nevsky. Another sculpture may appear in the Alexander Garden. It is proposed to immortalize Emperor Alexander I, who visited Vyatka. In honour of this event, the garden was laid, which in the Soviet era was called a Park and named after Stepan Khalturin.

According to the priest, there are patrons who are ready to pay for the monuments.



Movie tour of Hermitage. 5 hours 19 minutes 28 seconds in one take

Video - <https://www.youtube.com/watch?v=49YeFsx1rlw>



A painting by the daughter of Emperor Alexander III was presented in Kaliningrad. In the regional scientific library, for one evening there were exhibited works of art that are more than a hundred years old. Sculpture of Emperor Alexander III and a picture made by his daughter, Grand Duchess Olga Alexandrovna.

The staff of the regional library with the Centre of Russian Art decided to join forces in honour of the 175th anniversary of the birth of Alexander III. The guests were presented with a sculptural portrait of the Emperor. This is the work of the Italian artist Paolo Trubetskoy.



Rustam Aliyev, Patron: - The work was taken out before the revolution by migrants and their heirs sold it, and I managed to acquire, buy and return it to Russia.

The painting of Grand Duchess Olga "Still Life with Flowers" also became a public item for one evening. Olga Alexandrovna is one of the brightest Russian artists of the twentieth century, her canvases are in museums around the world and private collections.

Elena Koshemchuk, Director of the Kaliningrad Regional Library: - The collection of Rustam Rashidovich Aliyev is an endless source of Russian art, masterpieces of Russian art. We combined painting, sculpture and music today in order to represent the era, present events, and show how important the participation of the Romanov dynasty was in the formation of Russian culture. Historians and art historians say that Emperor Alexander III himself was an avid collector. It was he who owned the idea of creating a Russian museum in St. Petersburg.

Darya Veklich, Correspondent: - Events dedicated to the celebration of the 175th anniversary of the birth of Emperor Alexander III will continue in the scientific library. True, they are being transformed into a lecture format. Anyone can visit them, the first will be held on March 11th.

Video - <https://youtu.be/qJo8qf0yHm0>



The documentary "The Last Grand Duchess" was shown on the TV channel Kultura. During the last year of her life Grand Duchess Olga Alexandrovna far from Russia, in Canada, dictated memories. Previously, she received many favourable offers from publishers. But even in dire need of money, Olga Alexandrovna did not please the curious public. And only at the end of years did she meet a man whom she could entrust the whole truth about herself, her family and her homeland. It was a confession of the last Grand Duchess of the Romanov dynasty. The porphyry daughter of Emperor Alexander III and the younger sister of Emperor Nicholas II knew all the details of the true life of the Imperial Family. Olga Alexandrovna painted beautifully, and her bright paintings are the best illustrations for her memoirs. Throughout World War I, she worked as a simple nurse in a front-end infirmary and was awarded the St. George Medal. The Grand Duchess went a long, difficult path to personal happiness with a simple officer, far from the August families.

Script writer : Leonid Malyarov. Director : Tatyana Malysheva. Presenter : Nikolai Burov.

Video - <https://youtu.be/IGSp8-OD52o>



Scientists from Russia and the United States plan to resume the search for the remains of the Grand Duke Michael Alexandrovich and his secretary Nicholas Zhonson killed in 1918 by Bolsheviks near the Russian city of Perm, the group leader Peter Sarandinaki said. "Our team from Necro Search International and the S.E.A.R.C.H. Foundation is planning to go back to Perm this summer to continue the search for the remains of the Grand Duke Michael and his secretary Nicholas Zhonson," Sarandinaki said. Michael Alexandrovich, the youngest brother of Emperor Nicholas II, was de jure the last Russian Tsar. On 2 March 1917, Nicholas II abdicated in favour of his son Alexei and then - on behalf of him - in favour of Michael. The next day, Michael transferred power to Russia's Constituent Assembly and then went on to reside in Gatchina near Saint Petersburg until the Bolsheviks deported him to Perm. Nicholas Zhonson decided to join Michael in Perm. On 13 June 1918 both Romanov and Zhonson were captured by the group of "chekists" - Soviet secret service agents - who killed them in an unidentified location.

Sarandinaki, a US citizen of Russian ancestry, noted that this time researchers will continue working on "two very good clues" they found during their previous expeditions.

Based on killers' reports, they were able to locate a kilometer-long and a few hundred meters wide area where the bodies can be buried with the utmost probability.

"We still have a lot of territory to cover," he said. "We have to search systematically."

Sarandinaki said his team now has support from big Russian corporations, but avoided to specify their names. He also said the Russian Orthodox Church supports the work and helps where they are able. Using special equipment, scientists, including archaeologists from the Russian cities of Gatchina and Azov, look for changes in soil composition.

"When we find anomalies, we mark them and then we continue to work with them. We have to be very careful," Sarandinaki said.

US experts bring their search tools, some of them are unique for Russia.

"We share our methods with Russian colleagues. We have very fruitful exchange of views, which may be helpful in the future," Sarandinaki added.



He acknowledged that local residents are very interested in searches and try to help out as possible. "People see that something good is happening and they want to be a part of the history," he said.



The sculptures that decorated the Deer Bridge in the Pavlovsk Museum before the revolution will be restored. Their copies were sent to Russia from Uzbekistan.

This season, for the first time since the mid-20s, they will return to their historical place. They did not even dream of returning these sculptures. In the museum inventory it was listed: lost. And it seemed that they would never be returned.

"The fact is that the sculptures were made of an alloy (mixture of metals). This is such a short-lived material," said Rifat Gafifullin, deputy director for research at the Pavlovsk State Museum-Reserve.

This is probably the last photo of one of the four sculptures. The deer has no front hooves and horns.



"In 1925, after the revolution, there were acts of vandalism and they were damaged. They were removed and transferred to the pantries of the Pavlovsk Palace Museum. But they are already absent from the pre-war inventory," added Rifat Gafifullin.

The trail of deer is lost in the 30s, to reappear in almost a century later. And here appears Grand Duke Nicholas Konstantinovich, nephew of Emperor Alexander II. He spent so much money that already as 24 years old he had serious problems with creditors. To pay off his debts, the Grand Duke did not find anything better than to steal three diamonds from the salary of an icon, which belonged to his parents. For this, Alexander III sent him to Tashkent.

Nikolai Konstantinovich was in disgrace in the Tashkent because of his reckless behaviour. Since he loved art, he gathered a large collection in St. Petersburg, which he asked to be sent. Among the objects were sculptures of deer. The fact is that bronze deer sculptures were so popular at that time that every wealthy person considered it his duty to have at least one in his collection. Therefore, the Romanovs in the mid-19th century ordered several pairs of reindeer figures from the Heinz company according to Rauch's designs. Later it was decided to send the sculptures from Strelina to Grand Duke Palace in Tashkent.

"They stood near the Konstantinovsky Palace. But they were absolutely identical to our in Pavlovsky. Therefore, a decision was made. In fact, the exact same sculptures exist in Germany, in France, but with Uzbekistan, we understood that it would be easier for us," explained Svetlana Fedorova, deputy director for preserving the Pavlovsky Park cultural heritage site.

If it weren't for Nicholas Konstantinovich's exile, deer's sculptures would never have returned to Pavlovsk Park. In Tashkent, for a long time after the revolution, the Grand Duke was remembered as the builder of the first theatre, the creator of the irrigation system, cotton manufactories and philanthropists.

A restored pair of young deer is kept in the vaults of the museum. The plan - to work on the figures of two adult animals. All sculptures are planned to be installed on Deer Bridge this summer.

Video - https://tvkultura.ru/article/show/article_id/357705/



"Sovereigns" leave Primorye. The ceremonial portrait of Nicholas II leaves the place of honour. He spent 3 months in Primorsky Art Gallery. Together with other great Sovereigns who arrived from various museums of the large country, before a long journey, a mandatory inspection is made. The canvas is carefully examined for losses and injuries that the owners are aware of. Museum restorers are always present at such procedures. For the first time, the mandatory regulations were

violated - the coronavirus did not allow specialists to take their treasures. But as museum workers say, they managed to do the main thing.

The exhibition "Sovereigns and Sovereign-Crowned Patrons of Art" was opened on the eve of the New Year. And every day, until the last days, it was the center of special attention of citizens and guests of Vladivostok. Dozens of lectures, hundreds of excursions, more than ten thousand spectators. This exhibition made it possible here, on the far shores of a large country, to feel involvement in the history of Russia, to learn new interesting facts.

Images of Crowned persons are packed in special boxes. The last to be prepared are models of architectural monuments. Here is a wooden model of the famous Alexander Column of Auguste Montferrand. An architectural masterpiece in the Empire style, the tallest pillar in the world made of monolithic granite, can be seen in great detail. Having talked about great artists and architects about those who inspired and financed them, the exhibition leaves Vladivostok.

Video - https://otvprim.tv/culture/primorskij-kraj_01.04.2020_86796_gosudari-pokidajut-primorje.html



Beyond Fabergé

This book gives a rare look at the exquisite world of Russian treasures that lies beyond Fabergé. Imperial Russia evokes images of a vanished court's unparalleled splendour: magnificent tiaras, gem-encrusted necklaces, snuff boxes and other diamond-studded baubles of the Tsars and Tsarinas. During that time, jewellery symbolized power and wealth, and no one knew this better than the Romanovs. The era marked the high point of the Russian jewellers' art. Beginning with Catherine I's reign in 1725, in the century when women ruled Russia, until the Russian Revolution of 1917, the Imperial capital's goldsmiths perfected their craft, and soon the quality of Russia's jewellery equalled, if not surpassed, the best that Europe's capitals could offer.

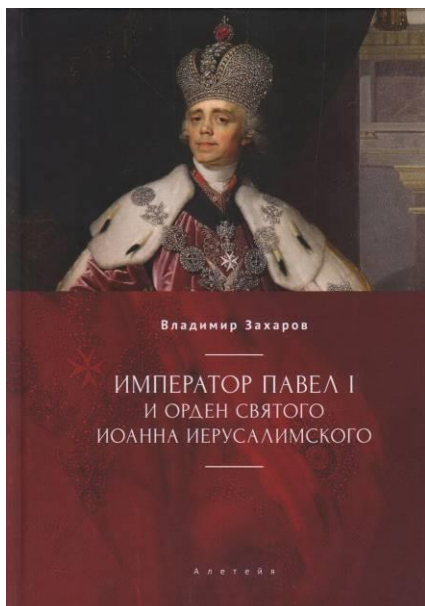
Who created these jewels that helped make the Russian Court the richest in Europe? Hint: it wasn't Carl Fabergé. This is the first systematic survey in any language of all the leading jewellers

and silver masters of Imperial Russia. The authors skilfully unfold for us the lives, histories, creations, and makers' marks of the artisans whose jewels and silver masterworks bedazzled the Tsars. The previously unheralded names include Pauzié, Bolin, Hahn, Koechli, Seftigen, Marshak, Morozov, Nicholls & Plincke, Grachev, Sazikov, and many others.

The market for these exquisite masterworks is also explored, from its beginnings to today's auction world and collector demand. More than 600 stunning photos reacquaint the world with the master artisans and their creations. The first systematic survey in any language of all the leading jewellers in Imperial Russia. With 600+ photos, reveals nearly two centuries of splendid treasures for enthusiasts, professionals, and collectors. Understand how the Romanovs wielded the power of magnificent jewellery like no other family in history.

The authors: Marie Betteley is a jewellery dealer, gemmologist, lecturer, and leading authority on Russian jewels and decorative arts. David Schimmelpenninck van der Oye is professor of Russian history at Brock University, Ontario, and a fellow of the Russian Society of Canada.

www.russianhistory.ca Hardback edition, size 21.59 x 27.94 cm 384 pages, fully illustrated.



Emperor Paul I and the Order of St. John of Jerusalem

The book is a collection of articles by the leading Russian historian of the Order of Malta, V.A. Zakharov, devoted to a little-studied topic - the relationship of the Russian Emperor Paul I with the Sovereign Order of St. John of Jerusalem, better known under the name of the Order of Malta, whose Great Master he became in 1798. Since then, there has been controversy about the mastery of Pavel Petrovich, and with the light hand of unscrupulous Western authors, the notion that the Russian Emperor "captured" the Order of Malta was established. In fact, Paul I saved the Order from annihilation.

The merits of Paul I were appreciated by the greatest French historian of the Order of Malta of the XX century, Count Michel de Pierredon, who wrote: "We must pay tribute from the bottom of our hearts to the role that the Emperor played at that time, when he controlled most of the Order without opening credit for his memory, which has a precise definition. And although his election did not take

place according to all the rules, statutes and laws of the Order, it was unconditionally recognized. From the standpoint of the Order itself, it must be said in truth that, after the fall of Malta, the Order found refuge in St. Petersburg with the surviving members of the Order and, no doubt, thanks to this, the Order escaped complete destruction. And for this the Order owes him thanks."

For the first time, unknown documents from domestic and foreign archives are published in the book, little-known Western sources are used.

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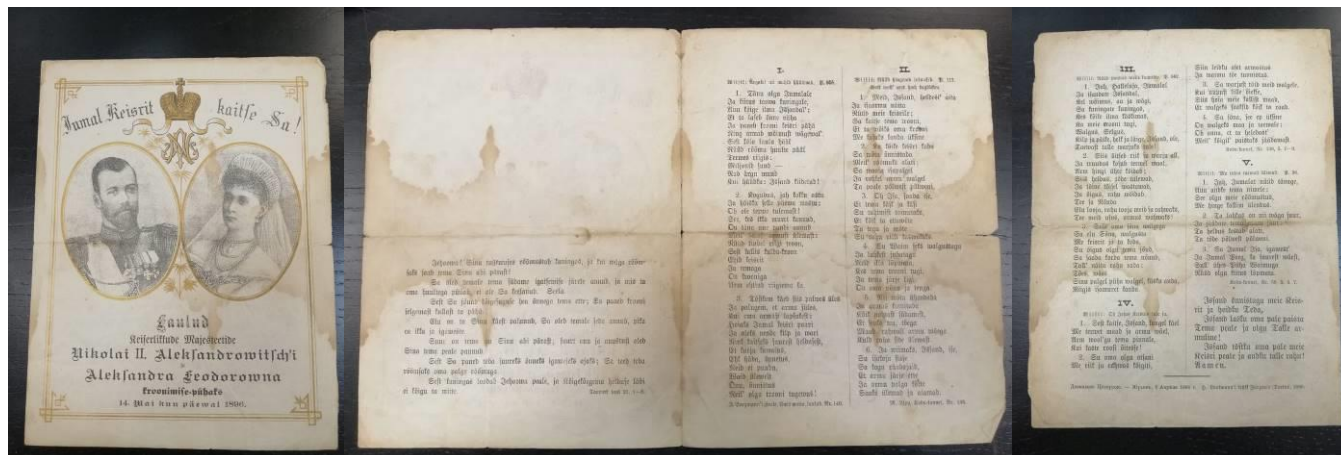
Under the Hammer...

Romanov related items in Auctions



Pugatchev auction, Moscow, Russia, April 16

Announcement of the wedding of Emperor Nicholas II and Alexandra Feodorovna.
Starting bid 1.000 Roubles



Empire, Moscow, Russia, April 18

Photo of General Admiral Grand Duke Konstantin Nikolaevich, the Fleet and Naval Department chief, the Life-guard Chief of the Grodno hussars Regiment

Albert's workshop, St. Petersburg, 1860s. Size 63x100 mm.

The Grand Duke is depicted in the hussar uniform. A rare option when the Admiral General is depicted not in a naval, but in a cavalry uniform. Grand Duke Konstantin Nikolaevich (1865-1881) - the second son of Emperor Nicholas I. From childhood, the Emperor sent him for naval service. In 1849 he participated in the Hungarian campaign, for which he received the Order of St. George of the 4th degree. During the Crimean War, Konstantin Nikolaevich took part in defending Kronstadt from the attack of the Anglo-French fleet. In 1857 he was elected Chairman of the Committee for the Liberation of Peasants. In 1863 appointed Viceroy of Poland.

Estimate 4.000 Roubles



Badge in the form of a epaulette of a student of the St. Petersburg Technological Institute of Emperor Nicholas I. Unknown workshop, St. Petersburg, 1908-1917. Silver, enamel. Weight 3.65 g. Size 14x25 mm. Hallmarks on the back: assay "84" with a female head in a kokoshnik, to the right and a master named "RV".
Estimate 20.000 Roubles

Table medal "In memory of the 300th anniversary of the Romanov dynasty. 1613-1913"

The signature of the medalist "M.S." (M.A. Skudnov). Copper, 207.08 gr. Diameter 75 mm. In a box. Estimate 15.000 Roubles



Token "The Warehouse of the Red Cross of Her Majesty Empress Alexandra Fedorovna for soldiers of the Great War of 1914-1915-1916."

Workshop of E. Kortman?, Russia, 1916 Bronze, gilding, enamel. Weight 7.04 g. Size 38x24 mm.

