



The opening of the first convocation of the State Council and the State Duma on May 10, 1906

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The ceremony in the Winter Palace

On May 10 (Old style April 27), 1906, Imperial Family members in court dresses were gathering in the St. George Hall – the Throne Hall – of the Winter Palace. On this day, the opening ceremony of the first convocation of the State Council and the State Duma took place.

Formally, it was the end of autocracy in Imperial Russia, but despite the serious consequences, Emperor Nicholas II participated and carried it out as a grand event, in the highest place, with the State regalia and the Imperial Family present.



St. Petersburg citizens celebrated the opening day of the Duma in a festive manner. The city was decorated with flags, newspaper men had boutonnieres of flowers with the inscription "In memory of April 27." At 10 a.m. prayers were served in all churches.

It was a warm and sunny day, cherry trees blossomed in the capital. Petersburgers welcomed the movement of deputies throughout the day: on Nevsky, before the reception at the Winter Palace, after - along the Neva embankment from the Winter Palace to the Tauride Palace. In Moscow, from 12 o'clock all trading establishments were closed, only factories, hairdressers and post offices worked.



There were crowds of people on the Palace Embankment in anticipation of the passage of Emperor Nicholas II to the Winter Palace.



Emperor Nicholas II, Empress Alexandra Feodorovna and Dowager Empress Maria Feodorovna arrived from Peterhof by ship to the embankment at the Winter Palace and walk the rest of the way. The choice of holding the opening ceremony in the Winter Palace may seem strange, as the new Duma was to open in the Tauride Palace, but of course, the Emperor did not go to the Duma, he wanted them to come to him, so to say, to meet him on his territory, in the Winter Palace.

In the St. George Hall, the Imperial mantle hanged loosely of the right side of the throne chair, down to the floor. Used first time during the coronation of 1724 (of Empress Catherine I), this novelty weighs more than 60 kg. The upper part of the mantle is covered with an ermine pelerine, representing the mantle in the form of a collar, which descends to the chest in two wide stripes. On the back of the mantle is the State Emblem. Its edges are framed by an ermine. The length of the Emperor's mantle from the cape to the end of the train is 5 m 67 cm.

Two small tables stand to the right of the throne. On the front one is the Imperial Orb – made in 1762 for the coronation of Empress Catherine II by the court jeweller Georg-Friedrich Eckart.

The Orb, made in the form of a small ball with an impeccably polished golden surface, gave the impression of a luxurious item due to a diamond-studded belt of 1370 diamonds and a semi-hoop with a cross on top with huge 195K sapphire.

On the table behind is the Grand Imperial Crown - the largest of the Russian Crowns. In 1762 it was made in St. Petersburg by G.F. Ekart and Jérémie Pauzié for the coronation of Empress Catherine II. It has 4936 diamonds, 75 huge pearls and one huge red spinel in 398, 72 carats.



There were two more tables to the left of the throne chair. The front one with the Imperial sceptre - made by the court jewellers L. Pfisterer and I. Leontovich for Empress Catherine II in St. Petersburg in 1771. The sceptre holds the famous "Orlov" diamond and 196 another diamonds. For the first time it was used in coronation ceremony of Paul I and thus officially included in the Imperial Insignia.

The State sword was on another table located behind. It appeared only in the late 18th century, in Emperor Paul I's time. An old polish steel blade (late 17th century), with a newly gilded silver sword-hilt, was used to make it. Total length with a haft - 141 cm.

Furthest to the left of the throne is the State Flag of the Russian Empire held by a guard officer – The State flag was made of golden fabric with embroidery of the double-headed eagle and all images of the Great State Emblem. The flagpole, border and fringe shaft were black, yellow and white. The shaft was also crowned with a golden apple (orb) with the double-headed eagle on top.

The last banners were accompanied by blue (the colour of the ribbons of the Order of St. Andrew the First-Called) ribbons with dates on them:

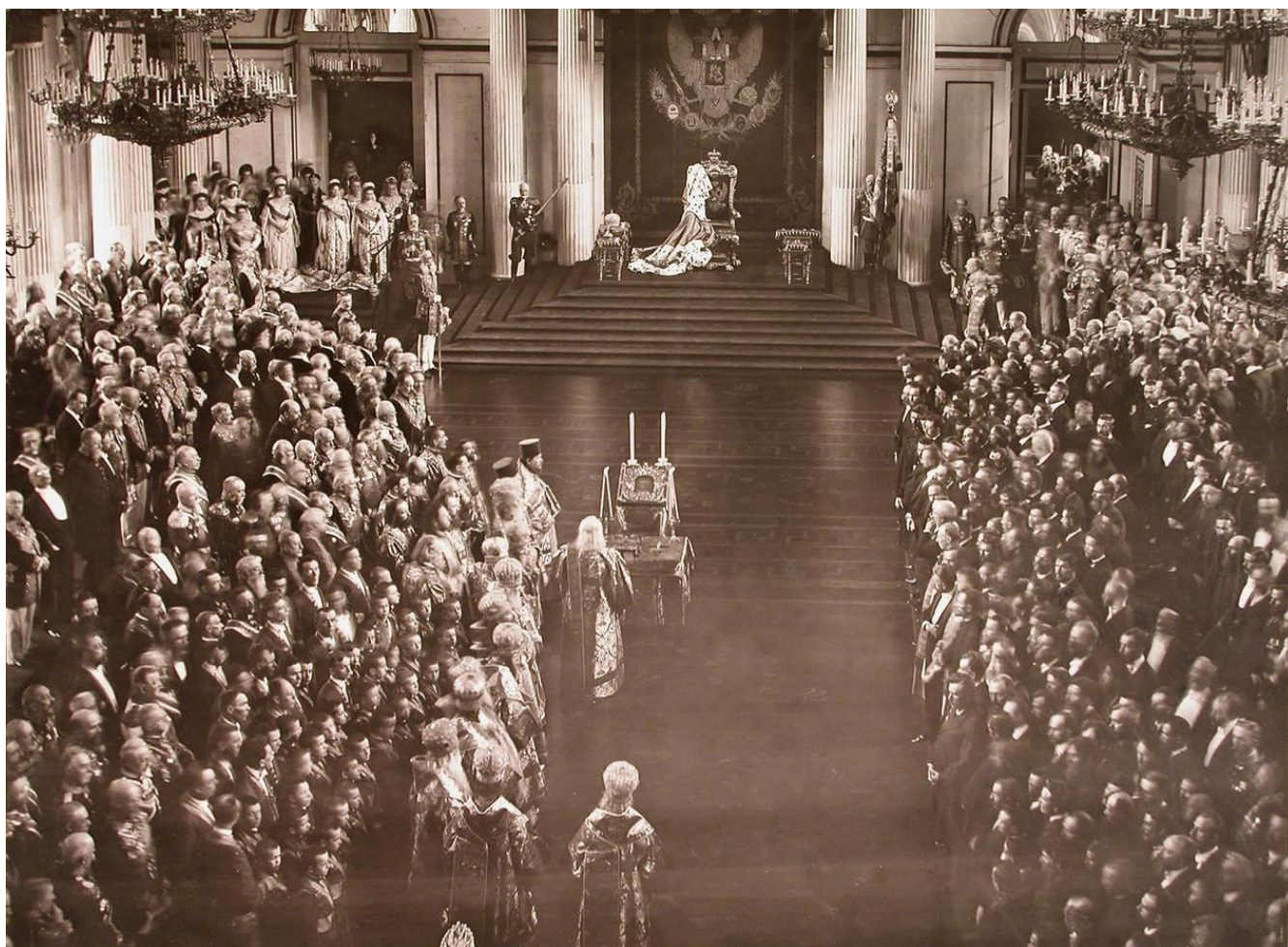
"862" - the foundation of the Russian state;

"988" - the baptism of Rus;

"1497" - the foundation of the Romanov dynasty;

"1721" - the adoption by Peter I of the Imperial Title.

The banner of 1896 also had a top made by the master of the Faberge firm Yu. A. Rappoport.



When Emperor Nicholas II entered the St. George Hall, he was wearing the Large imperial chain, sign and star of the Order of St. Andrew the First-Called all in diamonds – made by court jewellers in 1797 to the coronation of Emperor Paul I.

The chain consists of 20 successively alternating links of three types. Eight links of different sizes in the form of a double-headed eagle. Six links remind of St. Andrew, in honour of whom Peter I established the highest order of the Russian Empire. Rest six depict knightly trophies and a monogram of

interwoven Latin letters PPI (Peter Primo Imperator - Emperor Peter First) crowned by the imperial crown.

The chain holds the sign of the Order of the Cross of St. Andrew the First-Called.

Arriving into the St. George Hall from the 1812-Gallery, Emperor Nicholas II, Empress Alexandra Feodorovna and Dowager Empress Maria Feodorovna are received by His Eminence Metropolitan Anthony.

In the other end of the hall, the Grand Dukes, Grand Duchesses and Imperial Princes and Princesses were waiting standing to the right of the throne (seen from the throne). The court, nobility and State council members are also to right, while the elected State Duma members - to the left. The clergy stand in the middle facing the throne.



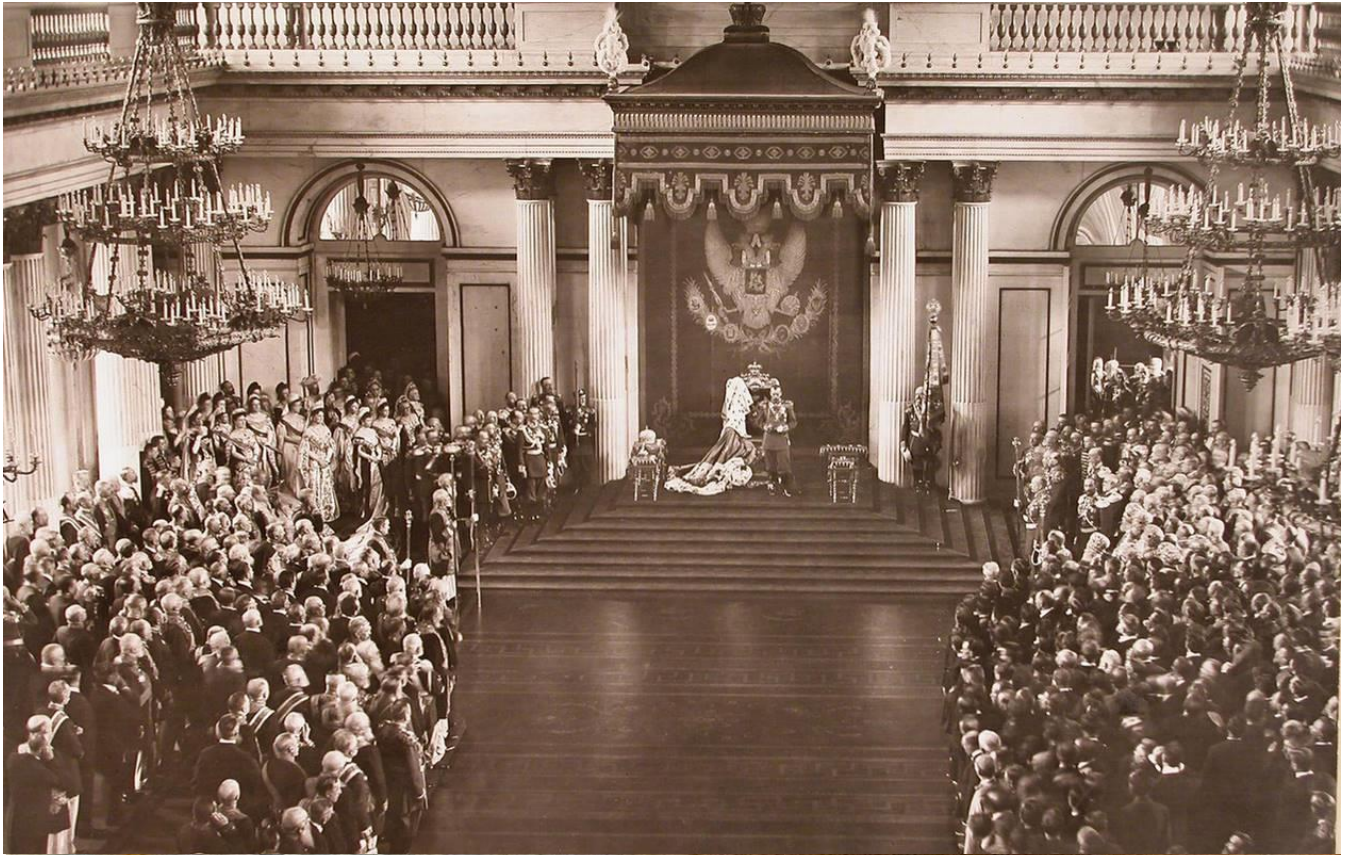
A solemn service is performed by Metropolitan Anthony with the Metropolitans of Moscow - Vladimir, Kiev - Flavian, archbishops and bishops and court clergy.

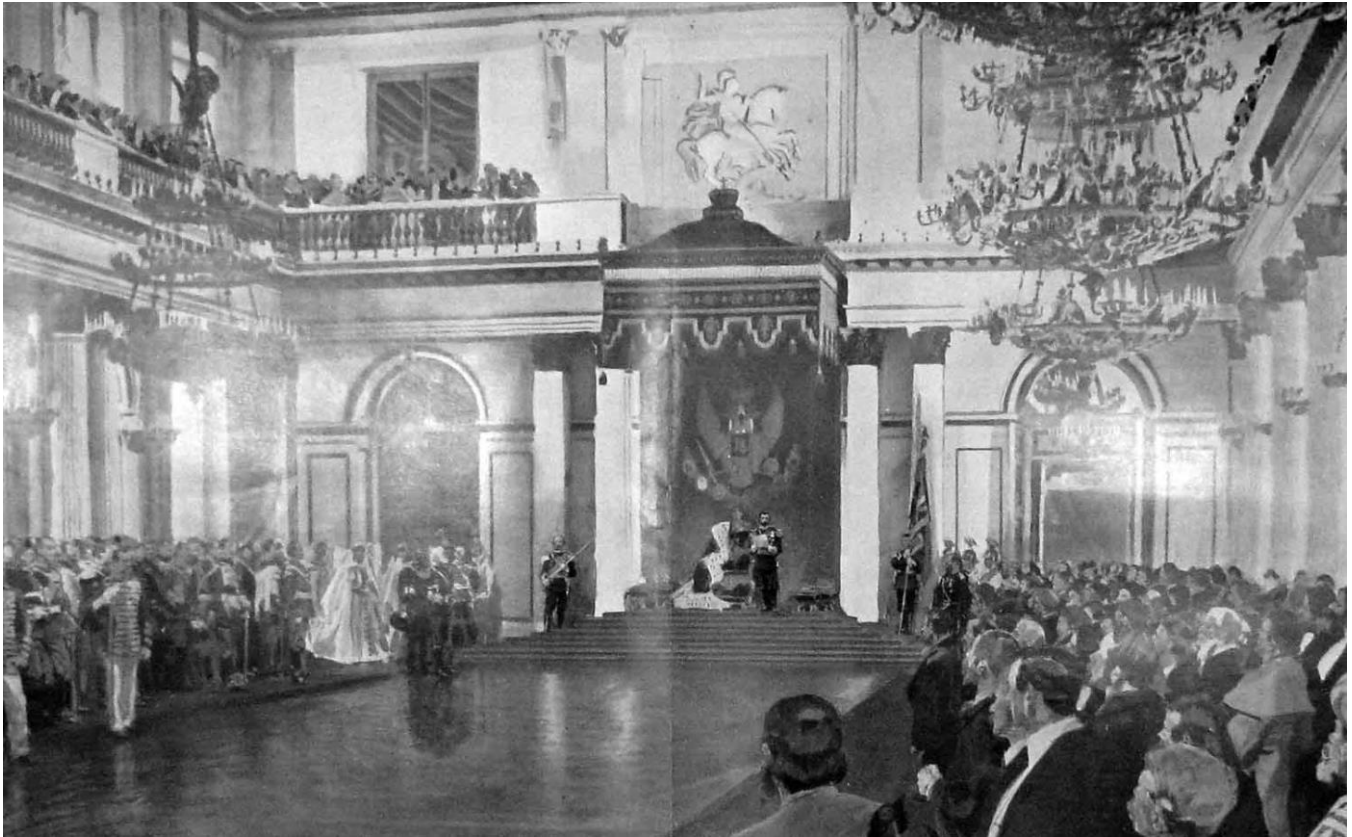
See a video of the arrival and the solemn service (2:32 min) -

<https://www.facebook.com/PageRomanovNews/videos/895240954257600/>

After the service, the two Empresses joins the other members of the Imperial Family to the right of the throne, while the Emperor walks to the throne chair and sits for a moment.

The Emperor gets up and get a paper with the speech from Minister of the Imperial Court V.B. Frederiks. The Emperor immediately delivers the speech.





See a video of the Emperor's speech (3:25 min) –

<https://www.facebook.com/PageRomanovNews/videos/563761191011121/>

His Majesty, standing, said in a loud voice:

“By the Supreme Providence, the care given to Me for the good of the Fatherland prompted Me to call for assistance in the legislative work from elected people.

With a fiery faith in the bright future of Russia, I welcome in your person those best people whom I have commanded my beloved subjects to choose for me.

Difficult and hard work lies ahead of you. I believe that the love to the motherland, the ardent desire to serve it will inspire and unite you.

I will protect the unshakable establishments that I have been granted, with the firm conviction that you will devote all your strength to selfless service to the Fatherland in order to clarify the needs of the peasantry so close to My heart, to enlighten the people and develop their well-being, bearing in mind that for spiritual greatness and prosperity of the State, not only freedom, but law based on order.

May My ardent desires be fulfilled to see My people happy and to pass on to My Son a strong, well-organized and enlightened State.

May the Lord bless the works that are coming to Me in unity with the State Council and the State Duma, and may this day be marked with the day of renewal of the moral character of the Russian Land, the day of the revival of its best forces.

Proceed with reverence for the work to which I have called you, and justify worthy the trust of the Tsar and the people.

God helps me and you.”

After the speech, Emperor Nicholas II hands the paper back to Minister of the Imperial Court V.B. Frederiks. He waits a little bit for the Imperial Flag to leave first, followed by courtiers carrying the other Imperial regalia, and then he goes, followed by the two Empresses and the rest of the Imperial family.

The videos

The videos are from a newsreel of the opening of the first convocation of the State Council and the State Duma, by Cameraman A. K. Yagelsky (1906), from the collection of the Russian State Archive of Film and Photo Documents.

It is restored in Black and White with colour introductory episodes, sound, with captions.

The sequence and titles were restored on the basis of the official report in the newspaper

"Pravitelstvennyi vestnik" (*Government Newsletter*) No. 92, 94 of April 26 and 28, 1906.

Original gramophone records of 1906-1915 were used for the sound.

Imperial reflections

Emperor Nicholas II noted in his diary about the day's event:

"April 27th. Thursday.

A significant day of taking the State Council and State Duma and the beginning of the official existence of the latter. Mom arrived at 8 o'clock from Gatchina and went with us by sea to Petersburg. The weather was summerly and calm. At Peterhof we went to the fortress and from there on to Winter Palace. Had lunch at 11 1/2. At one hour and 3/4, access to the St. George Hall began. After the service, I (said) I read the greeting. The State council was on the right, and the Duma was on the left of the throne. We returned in the same order to Malakhitovaya. At 3 o'clock we boarded a steam boat and, switching to Alexandria, we went back. Arrived home at 4 1/2. I studied for a long time, but with a lightened heart, after the successful end of the former celebration. Ride in the evening."

The opening of the Duma made an extremely difficult impression on Dowager Empress Maria Feodorovna. She repeatedly called the commencement of the Duma's work as "the funeral of the autocracy". She couldn't believe that these strange people would act for the good of Russia, and act reasonably and carefully so as not to aggravate the already tense situation in the country.

She confessed to Minister of Finance V. N. Kokovtsev, in a confidential conversation:

"They looked at us as their enemies. And I couldn't take my eyes off certain types - their faces breathed some kind of hatred against all of us. All this scares me terribly, and I ask myself if we can avoid new revolutionary outbursts, do we have enough strength to cope with them, as we dealt with the Moscow uprising, and for this - is Goremykin that person who might be needed at such a minute "

Grand Duke Alexander "Sandro" Mikhailovich told about the ceremony:

"We were in full dress, and the ladies in all their jewels. More appropriate, in my opinion, would be deep mourning. After the service, Nicky read a short speech in which he supported the tasks facing members of the State Duma and the transformed State Council. I listened while standing. My relatives told me that they noticed tears in the eyes of the Dowager Empress and Grand Duke Vladimir. I would not have kept from crying if I had not been overcome by a strange feeling at the sight of burning hatred that could be seen on the faces of some of our parliamentarians. They seemed very suspicious to me, and I carefully watched that they did not come too close to Nicky."

Sandro expressed a negative attitude towards the very fact of the appearance of the State Duma in Russia:

"The intelligentsia finally got the long-awaited parliament, and the Russian Emperor became a parody of the English king - and this is the country that was under the Tatar yoke in the year the Magna Carta was adopted. The son of Emperor Alexander III agreed to share his power with a gang of conspirators, political assassins and secret agents of the police department.

That was the end! The end of the dynasty, the end of the empire! A jump through the abyss made then would free us from the agony of the next 12 years."

Grand Duchess Olga Alexandrovna said:

"Together with Mama, we attended a solemn prayer for the opening of the First Duma. I remember a large group of deputies from peasants and factory workers. The peasants looked frowning. But the workers looked even worse: there was an impression, that they hate us. I remember the sadness in Alix's eyes "

Secretary of State S.E. Kryzhanovsky, also present at the opening ceremony said:

"It was furnished with all the splendour of court etiquette, the truth is that the Russian eye, which was unaccustomed to this, cut its archaic symbolism strongly. Against the background of brilliance and solemnity, the crowd of "deputies", some in jackets and shirts, some in underwear, uncut and even unwashed, few in frock coats and one or two in tailcoats, was a sharp and defiant contrast. In the first row stood V.D. Nabokov, who stood with his hands in his pockets, next to him was the repulsive Petrunkevich, the crooked Rodichev's mug. ...We parted in painful silence. It immediately became clear that it would be hardly possible to cross the bridge between old and new Russia".

The prelude

The formation of the first representative legislative body in the history of the Russian Empire was the result of the 1905 revolution.

The Russian Revolution of 1905 was a wave of mass political and social unrest that spread through vast areas of the Russian Empire, some of which was directed at the government. It included worker strikes, peasant unrest, and military mutinies.

The revolution was spurred by the Russian defeat in the Russo-Japanese war (1904–1905), but also by the growing realization by different parts of society of the need for reform. Politicians such as Sergei Witte had failed to accomplish this.

Following the assassination of his uncle, the Grand Duke Sergei Alexandrovich, on 17 February [O.S. 4 February] 1905, the Tsar made new concessions. On 2 March [O.S. 18 February] 1905 he published the Bulygin Rescript, which promised the formation of a consultative assembly, religious tolerance, freedom of speech (in the form of language rights for the Polish minority) and a reduction in the peasants' redemption payments.

By a manifesto of August 6, 1905, Emperor Nicholas II established the State Duma as "a special legislative consultation body, which is given the right of preliminary development and discussion of legislative assumptions and the consideration of the list of state revenues and expenses".

It caused strong discontent in society. Only limited categories of persons were vested with the right to vote: large owners of real estate, large payers of commercial and apartment taxes, and, on special grounds, peasants.

Numerous protest rallies and strikes eventually grew into the All-Russian October political strike, and elections of the so-called "Bulygin Duma" did not take place.

The new basis for the legislative competence of the State Duma was the Manifesto of October 17, 1905, which established (by its paragraph 3) "as an unshakable rule that no law could take force without the approval of the State Duma". This norm was enshrined in Art. 86 of the Basic Laws of the Russian Empire as amended on April 23, 1906: "No new law can be followed without the approval of the State Council and the State Duma and take force without the approval of the Emperor." From the deliberative body, as established by the Manifesto of August 6, 1905, the Duma became the legislative body.

The manifesto of February 20, 1906 additionally determined the ways of legislative interaction of the bodies of higher authority; in fact, it transformed the State Council of the Russian Empire into a kind of upper house of parliament.

However, the Emperor made decisions regarding the appointment of ministers, the country's foreign policy, and the introduction of martial law or a state of emergency. Also, in between sessions of the Duma, the Emperor could issue new laws on his behalf.

State Duma of the first convocation

Elections to the First State Duma were held from March 26 to April 20, 1906. The election of deputies of the Duma did not take place directly, but through the election of electors separately for four curiae — land, city, peasants and workers. The State Duma deputies were elected for a 5-year term.



The first meeting of the State Duma took place on May 10, 1906 in the Tauride Palace of St. Petersburg.

Nevertheless, as subsequent events showed, the majority of the deputies were not ready for constructive interaction with the head of state. Populist and radical revolutionary sentiments began to dominate in the work of the Duma.

Two projects on the agrarian issue were discussed, which proposed the creation of a state land fund to endow the peasantry with the land.

On May 13, a government statement appeared, which declared unacceptable the alienation of land. It refused to grant political amnesty and expand the prerogatives of the Duma and introduce the principle of responsibility of ministers to it. The Duma responded with a decision to distrust the government and replace it with another. On June 6, an even more radical proposal appeared. It provided for the immediate and complete destruction of private ownership of land and its declaration, with all mineral resources and waters, as common property of the entire population of Russia.

Ultimately, after the Duma exceeded its powers on a number of issues (agrarian, government responsibility, amnesty, etc.), it was dissolved on June 9, 1906, lasting only 72 days.

And on July 8, 1906, the tsarist government under the pretext that the Duma not only did not reassure the people, but on the contrary further fuelled the turmoil, dismissed it.

The First Duma went into history as the "Duma of people's anger."

Olga Nikolaevna Kulikovskaya (1926-2020)

In city Balashikha, Moscow region, at the age of 93, Olga Nikolaevna Kulikovskaya reposed in the Lord. It has been reported, that late in the evening of May 1 or on the night to May 2, 2020, Olga Nikolaevna died peacefully in her apartment in city Balashikha (East of Moscow).

According to the house guard who was on duty on May 1 and whose post is located under the kitchen of her apartment, he heard her footsteps until about midday. When - on May 2 - the driver Alexander could not get through to her and there was no answer to the calls to the apartment itself, he had to open the door from the outside. So, it became known that O.N. Kulikovskaya died, apparently, in the late evening or at night.

Condolences were expressed by her admirers in the media and on the internet, but surprisingly there were none from any high-ranking priest or official. Only the so-called "Imperial House" and the Yekaterinburg Metropolia of Russian Orthodox Church expressed condolences on the death of O. N. Kulikovskaya.

"The Chancellery of the Head of the Russian Imperial House sadly announces that on May 2, 2020, Olga Nikolaevna Kulikovskaya (1926-2020) died in her 94th year.

O.N. Kulikovskaya participated in social activities, transferred to the Russian Orthodox Church some shrines preserved in the Kulikovsky family associated with the Holy Royal Passion-Bearers, and she did a lot to popularize the artistic work of the mother of her husband, Grand Duchess Olga Alexandrovna.

Head of the Russian Imperial House H.I.H. Grand Duchess Maria Vladimirovna and her son and heir H.I.H. Sovereign Tsarevich and Grand Duke George Mikhailovich express their condolences to the relatives and friends of the deceased and pray for the repose of her soul.

May the Lord forgive His newly-reposed slave Olga, all her free and involuntary sins, and may he receive her soul in the Abode of Heaven."

The Yekaterinburg Metropolia statement: "Being a regular participant in the Tsar Days, she conducted significant spiritual and educational activities about the feat of the holy Royal Martyrs. Having left this world on the eve of the holiday of the Myrrh-bearing women, in our hearts and in the memory of contemporaries, Olga Nikolaevna Kulikovskaya-Romanova will remain a sincere believer, whose heart burned with love for the Lord and the holy Royal Martyrs."

Same day, after the evening service in the Church on the Blood in Yekaterinburg, a memorial service was held in memory of Olga. In 2003, on the opening day of the Church of the Blood Monument, on July 16, Olga Nikolaevna fulfilled her husband's will and donated the icon of the Blessed Virgin Mary "Three Hands" to the church. It is claimed, that this icon was in the Ipatiev House during the stay of Emperor Nicholas II and his family in 1918.





Olga Nikolaevna (nee Pupynina) was born in Yugoslavia on September 20, 1926 in a family of Russian emigrants.

Her claim to fame came in 1986, when she became the third wife of Tikhon Nikolaevich Kulikovskiy (1917-1993) - the oldest son of Her Imperial Highness Grand Duchess Olga Alexandrovna (1882-1960).

In 1991, together with her husband she established the Charity Fund "Assistance to Russia" named after Her Imperial Highness Grand Duchess Olga Alexandrovna.

Olga Nikolaevna's first marriage was to Alexei Dmitrievich Zolotnitsky (18.06.1913-23.03.1983). In the marriage, a daughter was born Tatiana Zolotnitskaya, who later became Mrs. Little. Olga Nikolaevna's second marriage made her Mrs. Barton. The third marriage gave her the family name Kulikovskaya, but it was not enough for her, so she added "Romanoff". It caused attention around the world. In the West mainly contempt, but in Russia - admiration.

Olga Nikolaevna often said, creating together with her husband, the Charity Fund named after Her Imperial Highness Grand Duchess Olga Alexandrovna, was aimed to return the bright image of the Grand Duchess to her homeland, but then added that it was an attempt to embodying her life motto in real charity: "To be and not seem!"

One must say that they succeeded with the first goal – Olga Alexandrovna's bright image has returned to Russia. However, when it comes to the motto, it was never Grand Duchess Olga Alexandrovna's. It was another invention of Olga Nikolaevna's, which she did not follow herself. In fact, Olga Nikolaevna's motto could have been - "be seem, before be".

Olga Nikolaevna have been credited as author of several books, even when she herself claimed she couldn't write. Her latest work has just been prepared for publication – "Twenty-Five Years of Russia's Service to Russia".

On May 3, at the end of the Divine Liturgy in the Spassky Church in Usovo village, a memorial service led by the Dean - priest Dionysius Kazantsev - was held for Olga Nikolaevna Kulikovskaya, arranged by the "Elizabeth-Sergei Enlightenment Society".

On May 9, in the funeral ceremonial hall (morgue) of the Academician I. M. Sechenov Medical University in Moscow region, a farewell took place with Olga Nikolaevna Kulikovskaya. About 25 people came, but no officials, or church hierarchs. Only a few close friends and admirers.

Olga Nikolaevna bequeathed to bury herself next to her spouse in Toronto. Since 1993, on the tombstone of Tikhon Nikolaevich Kulikovskiy there is an inscription with the name of Olga Nikolaevna and the date of her birth ...

It was informed that on May 10th her remains was to be transferred to Canada.

In Toronto, her daughter Tatiana and granddaughter Alexandra said goodbye. On May 16, 2020, at 13:00, Olga Nikolaevna was laid to rest in the North York Cemetery in Toronto.

On the bottom stone, under the cross, her name was stamped with the last date.



Congratulations on billboards posted on the birthday of Tsar Nicholas II



On the birthday of St. Tsar Nicholas II, on May 18, a billboard appeared at the Monument to the Romanov couple next to the Church of the Resurrection of Christ on the Obvodny Canal, in St. Petersburg.

Siberians set up a banner with a photograph of Nicholas II and his family

A new banner with the image of the Imperial Family appeared in Novosibirsk. This year, the photograph of the Romanov family was installed on Dimitrov Avenue.

- Of course, Nicholas II as a person is very important for our city. Everyone knows that for a long time the city was named after the sovereign, and he literally was the founder of Novonikolaevsk. In addition, Nicholas II patronized our city, in particular - he helped build the cathedral in the name of Alexander Nevsky and Nikolaevsky Avenue, which is now called "Red". In addition, after a terrible fire occurred in the city in 1909, Nicholas II also rendered his help to local residents," explained Novosibirsk Orthodox activist Ivan Kvasnitsky.

The banner was set up at the initiative of the Novosibirsk Coordination Council in defence of public morality, culture and traditional family values with funds raised by caring Siberians.



A copy of the painting "Portrait of Nicholas II" appeared on a building in St. Petersburg

It was put on a wall in the courtyard of Radishchev Lane on the birthday of the monarch and on the occasion of the All-Russian Museum Day. This is a copy of the work of Ilya Repin "Portrait of Nicholas II", the original of which is exhibited in the Russian Museum. Photos were posted by the artist Oleg Lukyanov.

- The process of applying urban frescoes is quite fast, it took about five minutes to work and parallel conversations with local residents. There are fears that it is the residents of this courtyard who will not be very happy with the placement of the temporary exhibition, because they don't want excessive attention to their territory," Oleg Lukyanov told.

He believes that quarantine is an occasion to channel his creative energy into a peaceful direction.

- When people's thoughts are occupied only with the virus and everything connected with it, it seems to me that not only doctors, but also artists should be included in the fight against this virus. Their task is to create positive emotions, which, as we know, also treat any ailments," added Lukyanov.



Recall that earlier Oleg Lukyanov painted, images of other Russian rulers - Anna Ioannovna and Alexander the Third, also on the walls of the buildings along the of Radishchev Lane.



**Royal Martyr Tsar Nicholas II
commemorated with prayers and good
deeds on anniversary of his birth**

May 21, 2020. Ekaterinburg-diocese. - On Tuesday, May 19, the feast of the Righteous Job the Long-Suffering, the 152nd anniversary of the birth of the Royal Martyr Nicholas II was commemorated in Ekaterinburg with prayers and acts of mercy. In the memorial Church on the Blood in honour of All Saints of Russia, built on the site of the Ipatiev House where the last Royal Family of Russia was brutally martyred, the Divine Liturgy was celebrated by His Eminence Metropolitan Kirill of Ekaterinburg and Verkhoturysk and diocesan clergy.

The sermon before Holy Communion was delivered by Fr. Nikolai Barannikov, a cleric of the Church on the Blood. He noted that the life of the Righteous Job and the life of the Tsar-Martyr are examples of patience and the path to God.

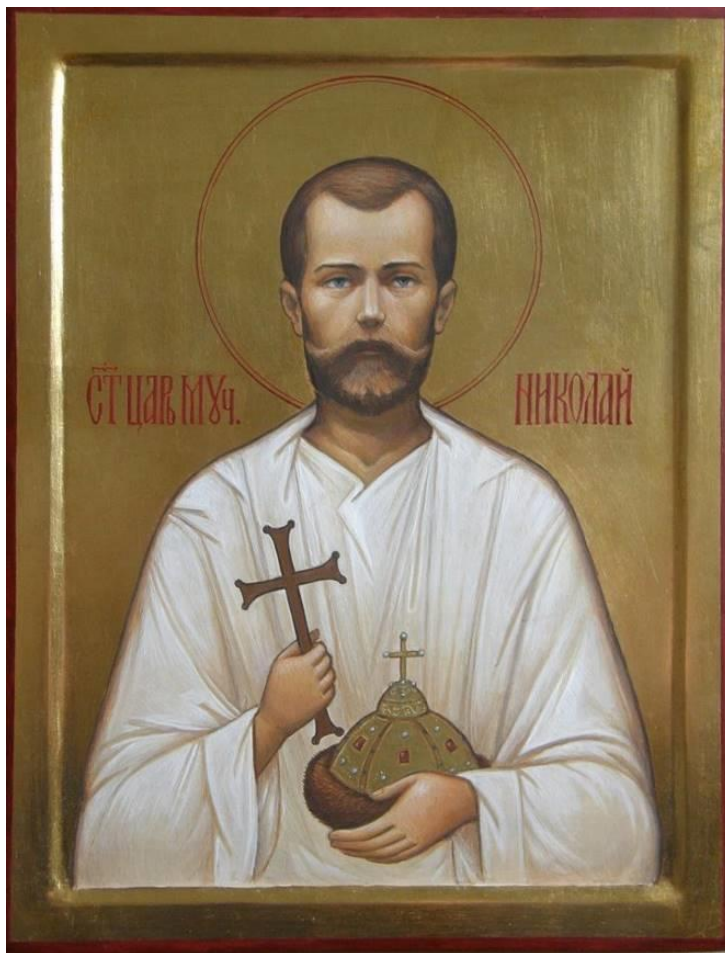
"Today's saints," Fr. Nikolai said, "give us support and edification, so that we remember that all events are from God, and no matter how difficult they may seem to us, they are for us, and the Lord shows us that we can go the same way of salvation."

Following the service, Met. Kirill congratulated all present on the birthday of the Tsar Nicholas II, noting that the Royal Martyrs now intercede for us all before the throne of God, and that "we can hope for the mercy of God as long as we honour the memory of the holy Martyr Tsar Nicholas and all the holy martyrs who were killed for the Orthodox faith and the Orthodox Fatherland."

Met. Kirill also spoke in memory of Olga Kulikovskaya, the widow of the nephew of Emperor Nicholas who reposed in the Lord on May 1, noting that she donated an icon of the Mother of God that belonged to the Imperial Family to the Church on the Blood, which is a reminder of her holy memory.

Following the Divine Liturgy, a bike ride along the route of the Royal Procession to the Monastery of the Royal Passion-bearers in Ganina Yama began from the Church on the Blood, led by Fr. Alexander Salautin. Tsar Nicholas himself loved sports and was fond of bicycling, Fr. Alexander noted.

The same day, an internet flash mob was held dedicated to reviving the traditions of mercy and charity in Russia. The event, "Days of the White Flower in Ekaterinburg," was held as part of the 8th "Days of the White Flower" charity festival.



“Just as members of the Royal Family were photographed with hand-made white flowers almost 110 years ago, so were residents of Russian cities who participated in this charity event in the early 20th century. Today, reviving the traditions of charity and mercy laid down by the Royal Family, we, citizens of Russia at the beginning of the 21st century, are photographed with white flowers,” the organizers of the event explained.

The flowers will later be auctioned and the funds will be used to help the 5,000 wards of the Orthodox mercy service of the Ekaterinburg Diocese.



Murmansk honoured the memory of Nicholas II and his family

26 May. Hibiny - On Saturday, May 23, an Akathist was read to the royal martyrs in the Church of the Savior on the Waters of Murmansk. The event was timed to coincide with the birthday of Nicholas II.



The memory of the slain Emperor Nicholas Alexandrovich, Empress Alexandra Feodorovna, Tsarevich Alexei, Grand Duchesses Olga, Tatiana, Maria and Anastasia was honoured by the clergy and parishioners of the church, representatives of the Kola Registry Cossack Society of the Central Cossack Army and the regional branch of the Society for the Development of the Russian Orthodox Church "led by its leader Archpriest Andrei Amelin.

Metropolitan Kirill: "It is important for our society to reconsider our attitude towards Nicholas II"

May, 23rd. Yekaterinburg diocese - What is the importance of May 19 for Russian society? Why, without preserving the memory of the holy Tsar-martyr Nicholas, it is impossible to make a spiritual recovery of society? Finally, what is our personal responsibility here? This was announced on May 19, 2020, on the 152nd anniversary of the Tsar's birth, from the pulpit of the Church on Blood in the sermon by Metropolitan of Yekaterinburg and Verkhotursky Kirill.

The birthday of St. Tsar Nikolai Alexandrovich on May 19 almost always falls on Easter days, the feast of the Resurrection of our Lord Jesus Christ. In the Yekaterinburg Church on Blood, on Russian Calvary, the memory of the Holy Tsar Martyr, born 152 years ago, on the day of memory of the righteous Job the Long-suffering, in Tsarskoye Selo, and who was martyred 102 years ago in Yekaterinburg, suffered for Christ, for the Orthodox faith and for Holy Russia.

In Yekaterinburg, the earthly life of the great, very kind and decent man, the anointed by God, whom we revere with love today, has ended. But this veneration takes place inside the church fence, beyond it there is still the dominance of Bolshevik myths about the "weak-willed ruler Nikolai the Bloody."

If you use the language of images inherent in the modern consumer society, which is less and less able to read and think, you can tell about the enormity of the atrocity without words, it is enough to compare the photographs of the victims and the executioners. On the one hand is a photograph of the Holy Family: Tsar Nicholas, Tsarina Alexandra and their children, and on the other is a photograph of their killers. In this "mirror" two worlds are clearly reflected: light, mercy and good nature, almost heavenly beauty, on the other anger and black hatred.

We must understand that the people who committed the massacre of the Royal family and their followers for decades ruled the country in which we live today. The ideologues of Bolshevism needed to justify the murder of the Tsar's family and its loyal subjects, to justify those brutal reprisals and repressions, which were largely committed in those days. Not themselves, who was building a "new world" by the hands in blood to the elbow, they called "bloody", but Tsar Nikolai Alexandrovich treacherously killed by them. Having launched the campaign of denigrating, they completely erased from the history textbooks and public consciousness information about all the large-scale achievements of that period. Today this glaring contradiction in many respects affects our contemporaries who cannot understand and accept the Christian life and the Orthodox worldview of the Holy Tsar Nicholas. And he was truly a Christian - real, sincere, kind, decent, warm-hearted, not doing evil. And maybe for this love he suffered even more. Therefore, for us this date is the day of our constant and pure repentance for the atrocity committed by our ancestors ...

Repentance is a change of consciousness. In relation to the Tsar's family, this is a rethinking of the role of the Tsar the Passion-bearer in Russian history, a change in our attitude towards him. Yes, this activity is ongoing, but its scope is extremely modest in the absence of state ideology.



But in a world of upturned values, where the image of the Holy King still remains distorted, and the streets, squares, and even entire regions bear the names of murderers, to this day there is no place for repentance. Is spiritual healing of our society possible without such a change? Is it any wonder today when among us those grow up who draw a swastika, raise their hands in a Nazi salute, try to include Nazi photographs in the Immortal Regiment, putting killers and murdered in a row? These are people brought up on the very contradictions of our public and state life.

Therefore, until this sincere repentance occurs, we are doomed to suffer from the lack of spirituality of modern society, having Victory Day as the only national holiday, forgetting the Kulikovo Field, the Battle of Borodino and many other glorious victories of the Russian warriors, Russian people, sanctified by Orthodox prayer and faith. Until then, people will grow up who can desecrate the shrines of the Fatherland, for whom there is nothing sacred, because it was destroyed a century ago, when Russian history was killed, the Russian state, including here in Yekaterinburg, where the Temple stands today on Blood. This seal of regicide lies today in the city where the atrocious crime took place. It's regrettable, but much less attention is paid to preserving the memory of the Holy Tsar than the memory of their monster killers,

Therefore, today, living here, on the site of Russian Calvary, we have a great and special responsibility before God, before the Holy Church, before our Russian Motherland and before the memory of the Holy Royal Martyrs. If others around us do not repent, we must do this all the time. This memory of the Holy Tsar and the fact that the last days of his holy life passed here, that it was here that he accepted the martyrdom, is our personal responsibility to the Holy Church and to all those future generations of people who, hopefully, have something they can change around themselves, and our region will not bear the name of one of the most prominent figures of this anti-human rebellion.



And while we are serving the Divine Liturgy at the Tsar's Altar, while we generally honour the memory of the Holy Martyr Tsar Nicholas and all the new martyrs who were killed for the Orthodox faith and for our Holy Fatherland, until then we can still hope for God's mercy. We will pray to God and meekly, humbly - like the Holy Tsar himself - to wish salvation to everyone who lives with us, who is our

compatriot, and who today does not know or does not want to know the feat of the Holy Tsar and all the new martyrs and confessors of the Russian Church - who to this day they stand for Holy Russia, they protect us and do not let everything that has been gathered in our Fatherland for centuries and that today is held by some special Divine power, preserving our people, our country on this earth in peace and prosperity .

P.S. A lot has been done today to rethink the role of the last Russian Tsar, but in the absence of a state ideology and a clear position on this issue, all this is a small fraction. Nevertheless, it was in Yekaterinburg in May 2018, on the eve of the 150th anniversary of the birth of the last Russian Emperor, on the initiative of the World Russian People's Cathedral and the Two-Headed Eagle Historical Education Society, that a public forum was held to preserve the heritage of Tsar Nicholas II. Scientists and members of the public raised the issue of preserving the historical memory of the Sovereign, came to the need for society to recognize the merits of Nicholas II on the development of the Russian state and public assessment of the murder of the Tsar's family, committed a century ago. Today, the results of this forum need further development.



The Tsarevich Alexei and Grand Duchess Maria burial-case continues

Nothing new!

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



An important stage in the creation of the monument to Emperor Alexander III is completed

6 May. RVIO - The moment of the installation of a new monument to Emperor Alexander III in the Gatchina Palace is getting closer. On May 5, the full-size model made by the sculptor Vladimir Brodsky was accepted.



“Today we saw the monument in soft material, but we already understand how will look the future sculpture of the Tsar-Peacemaker Alexander III will have in the Gatchina Museum-Reserve,” said Alexander Barkov, executive director of the Russian Military Historical Society, adding that “the monument will be a special pearl and decoration of Gatchina.”

The idea of creating a monument to Alexander III in the Emperor’s favourite residence - in the Gatchina Palace, belongs to the director of the Gatchina Museum Vasily Pankratov. The initiative was supported by the Chairman of the Russian Historical Society Sergey Naryshkin in May 2018. The project is

implemented by the Russian historical and Russian military historical societies with the support of the Ministry of Culture of the Russian Federation.

“The erection of a monument in the Gatchina Museum-Reserve is a common cause aimed at preserving historical memory and returning the truth about personality of Alexander III,” said Konstantin Mogilevsky, member of the Presidium of the Russian Historical Society and Executive Director of the History of the Fatherland Foundation, and continued - “We are moving towards the successful completion of this necessary project.”



The sculpture in soft material (clay) is ready. The next stage of work will be the elimination of small comments, casting, transportation and installation of the monument in the courtyard of the Arsenal square of the Gatchina Palace.





Memorial service for Grand Duke Sergei Alexandrovich

May 11, on the birthday of Grand Duke Sergei Alexandrovich, a memorial service took place in the Novospassky monastery in Moscow, at his grave located in the church of St. Roman.

Grand Duke Sergei Alexandrovich born 11 May 1857, was the fifth son and seventh child of Emperor Alexander II. He was an influential figure during the reign of his brother Emperor Alexander III and his nephew Emperor Nicholas II, who was also his brother-in-law through Sergei's marriage to Elizabeth, the sister of Empress Alexandra.

The Grand Duke was killed by a bomb, thrown at him while leaving the Moscow Kremlin on 17 of February 1905.

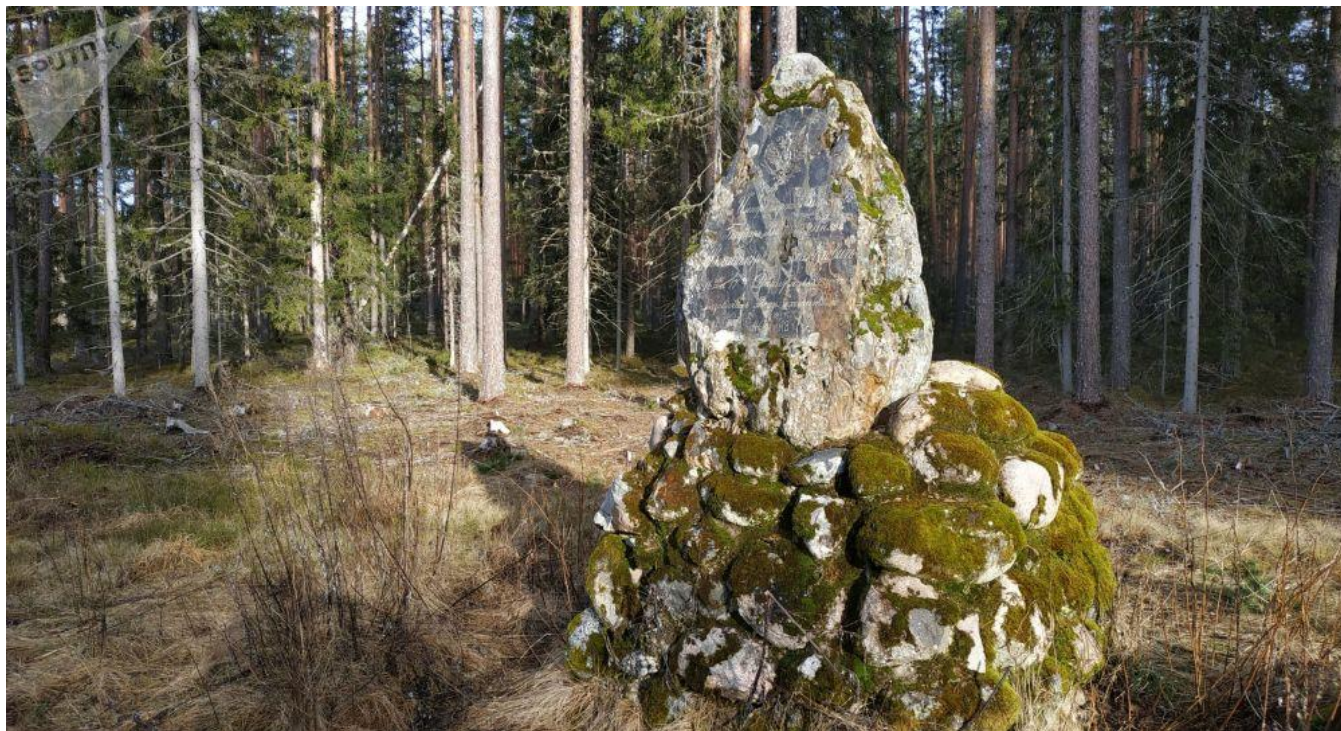


The memorial service in the tomb of the Romanov boyars, where the Grand Duke was buried in 1995, was performed without parishioners and members of the public due to the coronavirus pandemic.

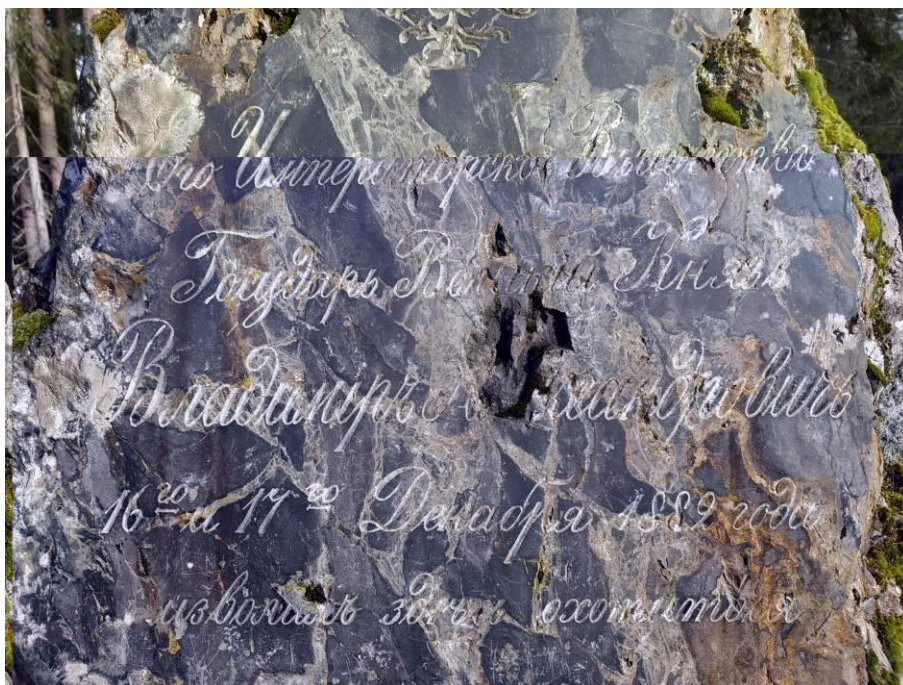
Video - <https://youtu.be/tTfETwQMCQw>

Trace of the Emperor's uncle in Latvia

19 May. Sputnik / Alexey Stefanov - The younger brother of the Russian Emperor Alexander III and the uncle of the last Russian Tsar Nicholas II, Grand Duke Vladimir Alexandrovich was a frequent visitor to the Livonia and Estland provinces, but there is very little information about this in Latvia. But in the forest near Valka there is a memorial stone erected in December 1882 by the German Baron Levenshtern in honour of a successful hunt with a representative of the Romanovs.



There is a ramp to pieminekļa ceļš ("road to the monument") in the Strenč Region. This name appears in the popular navigator, but the monument itself is not marked on the map. The memorial stone is more than two meters high. One of the sides of the stone is smoothly carved, the Russian coat of arms is engraved on top, and underneath it is written in calligraphic writing: "His Imperial Majesty the Sovereign Grand Duke Vladimir Alexandrovich deigned to hunt here on December 16 and 17, 1882."



There are no signs next to the stone. And only about twenty meters deep in the forest a wooden pillar stands, with a tablet in three languages - Latvian, Estonian and English (by the way, not in Russian), modestly telling about the place where we are.

Thanks to this plate, found in the forest at a decent distance from the monument, it is possible at least to clarify something

It turned out that pieminekļa ceļš is a cultural and historical trail by the Gauja River. The brief reference said that the stone on the occasion of the successful hunting of the Grand Duke Vladimir Alexandrovich was established by the owner of these forest lands and estates Valmiermuiža Karl Dietrich von Levenstern. And then it was attributed that the tragic milestones of history are connected with this place - in 1964, the Latvian opera singer Richard Weide was killed during a hunt in the local forest.

The fact that the third son of Emperor Alexander II, Grand Duke Vladimir Alexandrovich was an avid hunter, is described in various memoirs and books. He

took part in royal hunting in the Crimea, in Bialowieza Forest, in the residence of Grand Duke Konstantin Pavlovich near the Polish city of Skierniewice, and in other forest lands of today's Poland. But about the forests under the then city of Valka, not yet divided into the Latvian Valka and Estonian Valga, nothing was written anywhere. This is valuable and a memorial stone that almost disappeared in a dense forest.

There was even less information about Baron Karl Dietrich von Levenstern. His family has been known since the end of the XIV century, when family representatives were Riga merchants and homeowners, were elected burgomaster (Mayor) and members of the Riga Council. Or like, say, Heinrich Karl Ludwig von Levenstern, who in the first half of the 19th century was the vice-governor of the province of Estonia.

Among the well-known Levensterns is also the 2nd-rank captain Yermolay Ivanovich (German Ludwig), who participated in the circumnavigation of the sailing warship Nadezhda under the command of Lieutenant-Captain I.F. Kruzenshtern. Captain of the 2nd rank Vladimir Ermolaevich (Gothard Voldemar) - a participant in the defence of Sevastopol during the Crimean War of 1853-1856.

Vladimir Ivanovich (Voldemar German) - Senior Adjutant to General Field Marshal Mikhail Barclay de Tolly, and then Field Marshal Mikhail Kutuzov, and took part in the Battle of Borodino. It is believed that he - the Major General of the Russian Imperial Army was the prototype of Leo Tolstoy hero - Prince Andrei Volkonsky.

But some Levensterns firmly settled in Estonia and Livonia, and if the revolutionary events of 1917 and the subsequent ousting of the Baltic Germans had not happened in the independent Republic of Latvia, they probably would have lived here to this day. On the territory of modern Latvia, the Levensterns owned nine estates, many of which have not survived to this day. In the vicinity of Riga were the Koknese estate with the palace (Kokenhusen), the Radalkassky estate (Glauenhof), the Zalabu estate (Selubben), the Škilinsky manor (Schillingshof). In the vicinity of Valmiera there were the Valmiermuiža estate (Wolmarshof) and Kauguru (Kaugershof), near Cēsis - the Branto estate (Horstenhof), in the vicinity of Valka - the Wetzlaicene estate (Alt-Laitzen), and in the area of Ludza - the Ruskulowo estate.



But precisely Baron Karl Dietrich von Levenstern had the closest ties with the Romanov family, as it turned out thanks to this memorial stone found in the forest.

The October Revolution and the collapse of the Russian Empire untied the hands of the Latvian peasants, who had long dreamed of taking revenge on the German barons for the years of labor, and in 1918 the palace was burned. And after 1920, as a result of the agrarian reform of the young Republic of Latvia, the lands and palaces of the Baltic Germans were simply expropriated. So, the Levensterns were forced to flee abroad.

Today, the descendants of the Baltic Germans live in Germany, Austria, Denmark, Australia, Canada, Argentina and even in Namibia.



The palace, in which Grand Duke Vladimir Alexandrovich stayed and where he went hunting on December 16, 1882, it, like most Levenstern estates, had a sad fate. Wolmarshof was taken from Baron Karl Dietrich von Levenstern after the revolution. In 1920 it was restored and then made into a prisoner of war camp.

A few years later, the palace nevertheless returned to secular life - it became the main school, but with the advent of Karlis Ulmanis in Latvia, correctional facilities began to be missed. And in 1936 the Valmiermuiza estate again became a prison, and during the Second World War again a prisoner of war camp. As a result, a new fire and demolition. Only the very tower in the Baroque style with unique paintings, which the friend of the Romanov family was so proud of, survived.

Only in 2006, the Valmiermuiza estate gained a second life - a certain resident of Valmiera began to build a brewery on its territory. The site of this company says that the Wolmarsgof estate (in the Latvian version exclusively - Valmiermuiza) is mentioned in historical chronicles starting from the XIII-XIV centuries, but not a word is said about the person who built this very palace and hosted the first persons of the Russian Empire - Baron Karl Dietrich von Levenstern.

Maybe now the Baltic German Levenstern from Wolmar, who owned a significant part of the land and forest lands of today's Latvia, will be remembered. And historians will find in the archives information about what happened to him and his descendants. And then it is at least dishonest in various guidebooks to proudly talk about the surviving tower of the Valmiermuiza estate with a unique painting, but nowhere to even mention the name of the person who built it.

Paul Kulikovsky – “Fabergé is Fabulous, so it attracts a lot of attention and prices are high. Unfortunately, it also attracts a lot of fakes, the so called Fauxbergé. This is a constant battle for those collecting Fabergé or just being interested.

It is very interesting to hear the arguments **pro** and **contra** if an object is real or not? - and in particular if the object has a special significance – In this case an egg said to be an Imperial Easter Egg, called “the Empire Egg”, to be related to Grand Duchess Olga Alexandrovna’s wedding to Prince Peter of Oldenburg (in 1901), and completed and handed over in 1902.

Some of my friends have participated in the investigation of its history, while others are not at all convinced.

Andre Ruzhnikov is an antique dealer with more than four decades’ experience in the international art market, and he shared his view on this artefact on his web site - <https://www.ruzhnikov.com/> ”

A Fabergé Farrago of Fakes and Impostors

By Andre Ruzhnikov May 2, 2020

NOT SO LONG AGO I saw a documentary on the Russia-K culture channel called ‘Пропавшие Шедевры Фаберже: Fabergé’s Missing Masterpieces’. It made my blood boil.

As the title implies, it’s all about rediscovered Romanov treasures. Presenter Nikolai Svistun travels the world telling Fabergé tales. He begins with the Russian Revolution and all the property confiscated from the Imperial family by Dzerzhinsky’s Secret Police. It’s a cracking story.

Then Svistun hones in on lost Fabergé eggs. The programme’s ‘expert consultant’ Valentin Skurlov pops up with the opinion that six more Fabergé eggs could be out there somewhere. Anywhere. ‘Even in Australia.’

Having set the scene, the documentary gets down to business. What’s at stake is a so-called ‘Imperial Empire Egg’ which Skurlov declares to be ‘an unquestionably authentic historical work produced by the House of Fabergé, commissioned by Emperor Nicholas II for the Easter holiday of 1902 and presented to Dowager Empress Maria Feodorovna.’

No one, outside a small group of self-interested promoters, believes the Egg is empirically imperial. No one knows where it came from. It was smuggled to London in 1996 after being ‘discovered’ by a dealer in St Petersburg. When it was offered to Aurora Fine Art Investments for \$2,000,000 in 2005, my reply was unprintable – even though *the Link of Times* had recently bought the Forbes Collection, and another Imperial egg would have gone down nicely.

Based on a reference in a 1922 Kremlin Armory inventory, to a ‘nephrite egg on a gold stand with a portrait of Alexander III in a medallion,’ a modern miniature of the bearded autocrat was obligingly added to the Egg in 2006. When a Gatchina Palace inventory turned up in Denmark in 2015 – referring to an ‘egg with gold mounts on two nephrite columns, and portraits inside of Grand Duchess Olga Alexandrovna and Prince P.A. Oldenburgsky’ – poor old Alexander III was replaced by a modern double-portrait of his daughter Olga and Prince Peter of Oldenburg, who married in 1901. (Note that this Gatchina inventory talks of portraits plural, whereas the oval pearl-frame inside the egg was designed for a single portrait.)

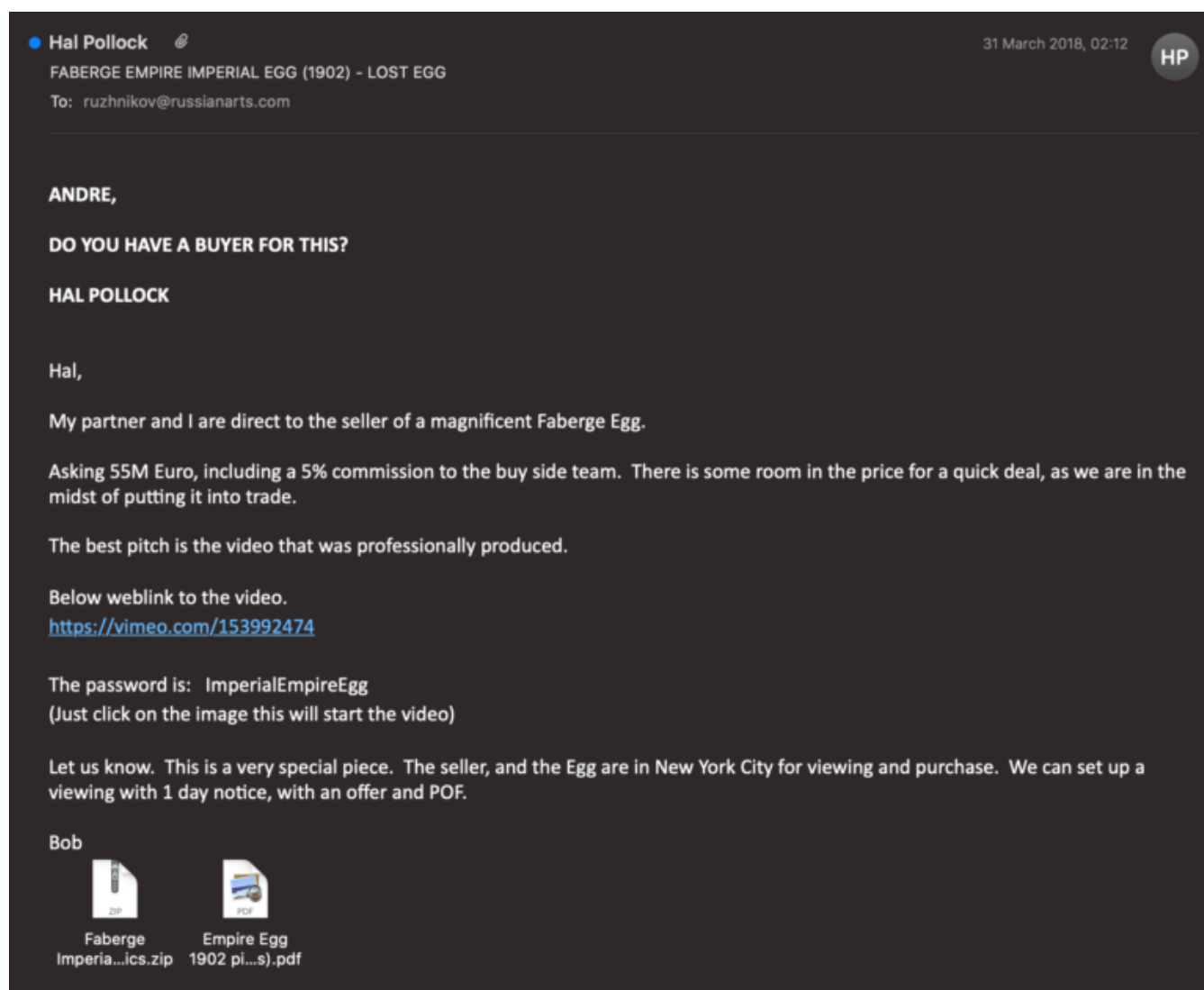
The Egg is rumoured to have changed hands more than once, and been acquired by its current American owner in 2012. He sounds a sensitive soul. When his Egg was published by the Fabergé Research Site in 2017, a dissatisfied e-mail was received and images of the Egg removed ‘at the owner’s request.’

The article was, admittedly, entitled Fauxbergé.

The name of the owner was revealed by Svistun’s programme consultant Valentin Skurlov in a 15-page, 9,500-word ‘Opinion’ about the Egg dated 29 June 2015. This ‘Opinion’ talks about an egg inspection scrambled in New York on 27 January 2015 and attended by the Egg’s owner; Fabergé specialist Geza von Habsburg; restorer Nikolai Bashmakov; Wartski Director Kieran McCarthy; Sotheby’s Karen Kettering; the ex-Forbes Collection’s Carol Aiken; a lady from the Russian Culture

Ministry; and Skurlov himself. Mr Skurlov did not reproduce the minutes of this meeting, though he did disclose helpfully that 'the Egg was dismantled' and 'everyone looked.';

A second meeting about the Egg, adds Skurlov, took place in New York on 18 May 2015. Kieran McCarthy, Geza von Habsburg, Carol Aiken and the Russian Culture Ministry opted out; in came Moscow Armory Museum Curator Tatiana Muntyan; John Atzbach ('largest specialist Fabergé dealer in the USA and the world' according to Skurlov); and amateur Fabergé researchers Vincent and Anna Palmade. Skurlov made a three-hour presentation, after which I hope everyone was given a stiff vodka. I was re-offered the Egg in March 2018 for a cool €55,000,000 – by 'Hal' Pollock, a self-styled 'lawyer, author, entrepreneur and songwriter' (well, that's what he calls himself on Twitter) from Cleveland, Ohio. Actually, I'm not so sure about the Lawyer bit – a certain Harold Pollock was 'suspended from the practice of law' by the Ohio Supreme Court a few years ago for 'professional misconduct while pursuing at least 20 lawsuits on behalf of several clients embroiled in a multi-year dispute that arose largely from a real-estate development plan.' Never mind. I'm sure Hal knows more about Fabergé than real estate. The Court also declared that Mr. Pollock had 'exhibited extreme bad faith' and been 'an obnoxious litigator bent on abusing the courts to further an illegitimate agenda' – but hey, that sounds like a misunderstanding.



My pal Hal's real forte is Art. Over the years he's offered me Monets, Renoirs, Leonardos... you name it. As for the Fabergé – to be brutally honest, Hal wasn't selling it himself. He was just offering me the Egg on behalf of someone called Bob.

Er, Bob wasn't selling it himself either, but he had 'direct' access to the seller, the real one, in New York. The €55,000,000 included 'a 5% commission to the buy side team' although, temptingly, there

was 'some room in the price for a quick deal' and the seller, or Bob, or Hal, or someone connected to them, like the janitor or the office cleaning-lady, could 'set up a viewing with 1 day notice.' Which was big of them, but I didn't bother.



Hal also sent me a swanky little 90-second video filmed by David Katz (onetime official photographer of Benjamin Netanyahu) called Fabergé Wedding Egg Wedding Song V2. I'm not sure what V2 was doing in the title, except to imply that the Egg might bomb. And I didn't know Fabergé wrote songs, but there you are – sounds like at every imperial wedding he was up in the minstrels' gallery, strumming away on his diamond-studded balalaika, warbling on about love and happiness in his deep-throated baritone. I can't wait for Skurlov to rediscover the lost scores of the symphonies Fabergé wrote to accompany each new Imperial Egg.

Video – <https://youtu.be/w9qW-inUwC4>

The Egg in the Katz video twirls around magically against a black background, its modern diamonds twinkling enticingly, and a ghostly white-gloved hand appearing from nowhere to press a little button at the bottom, and snap open the Egg's front doors to reveal the modern portrait of a purportedly loving couple in profile: Grand Duchess Olga and Prince Peter of Oldenburg.

After watching the Russia-K documentary I e-mailed the Egg's purported owner to ask if we could have a chat. No reply. I don't blame him. I guess I'd be bashful if I was trying to flog something for €55,000,000 that you might find in a gift shop at Abu Dhabi Airport. I can just imagine Nicholas II saying 'Come on Carl, do us something a bit cheaper and not so bloody fancy! We need to sell these things to tourists!'

It's impossible to imagine Fabergé or his chief workmaster Mikhail Perkhin – whose extraordinary designs and sophisticated craftsmanship wowed the Belle Epoque – producing this shemozzle. It resembles no other Tsarist commission. It ludicrously features the year 1902 off-centre, flanked by clichéd laurel leaves. Just a handful of Fabergé Eggs feature their year of their creation – always centrally positioned, except for the 1893 Caucasus Egg, which respects symmetry by having one numeral on each of its four doors.

Even though the owner reckons it's worth €55,000,000, his 'Imperial Empire Egg' is hardly in pristine condition. Skurlov admits that 'some of the elements of the original egg were lost – namely a crown with diamonds, three plated monograms, and a miniature double-portrait of Grand Duchess Olga and Prince

Peter of Oldenburg.’ Prospective buyers, however, needn’t be overly perturbed. ‘The lost elements’ continues Skurlov ‘were reconstructed at the request of the present owner.’

When David Katz shot his little video, the miniature double-portrait was in profile format – inspired by the double-portrait of King Christian IX & Queen Louise of Denmark on a fluted bowenite half-column made by Fabergé around 1900 and now owned by the Queen of England.

This has since been replaced by a front-on portrait of Olga and her Prince, based on a contemporary photograph. At least, that’s how it appears in a book called Fabergé: The Imperial ‘Empire’ Egg Of 1902, independently published in 2017. Valentin Skurlov and Tatiana Fabergé are cited among the authors of this resplendent tome, alongside Moscow researcher Dmitry Krivoshey, Nikolai Bachmakov, Nicholas B.A. Nicholson (who began his career in Christie’s Furniture Department) and the Palmades. The book’s accompanying press-blurb boasts of how all these co-authors have ‘authenticated’ the Egg. Good for them. No one else has.

Mr & Mrs Palmade claim it was ‘natural and timely for Fabergé to celebrate the wedding of Grand Duchess Olga and Prince Oldenburg as the theme for the 1902 Easter Egg’ as this wedding was ‘a momentous and long-awaited event in the life of the Romanov family.’ Long-awaited? The couple had only been engaged for two months when they got married – on 9 August 1901, eight months before the Egg was supposedly delivered. Olga had only just turned 19. And the marriage was a sham. Everyone knew Prince Peter was a raging homosexual.

Even so, the Palmades describe Olga’s mother, Dowager Empress Maria Feodorovna, as ‘elated’ by news of the forthcoming wedding, writing to her son the Tsar: ‘I am sure you won’t believe what has happened. Olga is engaged to Petya and both are very happy.’ The Palmades artfully omit to cite the Tsar’s incredulous response: ‘Although it’s not April 1st, I can’t believe Olga and Petya have got engaged!’ he giggled. ‘They must both have been drunk!’

The marriage was a disaster from the outset, never consummated and later dissolved. In 1902 – within months of the wedding – Olga had a nervous breakdown and her hair began to fall out. Are we really to suppose that the Tsar of Russia asked Fabergé to celebrate his sister’s unhappy union with an Imperial Egg?

Fabergé had already celebrated the wedding in far more modest fashion: with twin portraits of Olga and Petya by an unknown miniaturist, united by gold and diamond mounts by Mikhail Perkhin, beneath a ribboned banner rather than an imperial crown. This dainty artwork – now owned by the Hillwood Estate Museum in Washington, D.C. – measures just 4cm across.



Valentin V. Skurlov

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CERTIFICATE OF AUTHENTICITY

St. Petersburg, October 20, 2015

I, Valentin V. SKURLOV, Ph.D. (Art History), expert appraiser of fine art for the Ministry of Culture of the Russian Federation, Fabergé consultant at Christie’s, Academic secretary of the Fabergé Memorial Foundation,

having conducted a Comprehensive evaluation—comprising art historical, stylistic, archival, technological, gemological, valuational and organoleptic research and analysis—based on the totality of examined characteristics and uncovered documentation, attribute the Easter egg “Empire”—on two columns set on a pedestal of nephrite with gold ornamentation, originally topped with a crown and bearing a miniature portrait inside—to be an unquestionably authentic historical work, produced by the House of Fabergé, namely the 1902 Imperial Easter egg, commissioned by the Emperor Nicholas II for the Easter holiday of 1902, paid for in the same year, and presented to the Dowager Empress Maria Fedorovna.

The same egg is attested in the Fabergé Invoice of May 10, 1902, presented to the Emperor Nicholas II, as well as in the Inventory of personal possessions of the Empress Maria Fedorovna, dated July 28, 1917.

The item bears the mark of the House of Fabergé, the personal mark of the master goldsmith Mikhail Perkhin, multiple etched signatures of the master goldsmith Karl Ingman, and the assay marks of the St. Petersburg Standard Board inspector Yakov Lyapunov for the years 1899-1904.

Over the years some of the elements of the original Egg were lost, namely: 1) a crown with diamonds; 2) three plated monograms; 3) a miniature double portrait of Grand Duchess Olga Aleksandrovna and Prince Peter of Oldenburg.

At the request of the present owner the lost elements were reconstructed and recreated strictly in accordance with historical descriptions found in the Fabergé Invoice of May 10, 1902 and the Inventory of personal possessions of the Dowager Empress Maria Fedorovna, dated July 28, 1917.

[signed] Valentin V. Skurlov

Activities in Tsarskoye Selo



The historical park and the Tsarskoye Selo State Museum will present a virtual exhibition on the history of the restoration of Tsarskoye Selo palaces

May 8, 2020 on the portal rmiweb.spb.ru opened a virtual exhibition "To be restored. Tsarskoye Selo resurrected from the ashes."

A joint project of the St. Petersburg Historical Park "Russia - My History" and the Tsarskoye Selo Museum-Reserve is dedicated to the 75th anniversary of Victory in the Great Patriotic War. With this exhibition, the Historical Park will open a cycle of events for holding the Year of Memory and Glory in Russia in order to preserve the historical memory of the people.



The exhibition will introduce virtual visitors to the military pages of the history of Tsarskoye Selo; feat of those who helped to evacuate museum objects and defended the museum complex; a heroic post-war restoration of the ensemble, which has no analogues in world restoration practice.

- With the director of the Historical Park Oleg Alexandrovich Chernyaga, we planned to hold this exhibition in a traditional way, but the epidemiological situation decided everything for us. We accept the call and go online, recorded an audio tour. We hope that visitors hardened by the period of self-isolation and already well adapted in the cultural Internet space will show sincere interest in the exhibition and learn something new about this tragic period of our Tsarskoye Selo history. And then, as originally conceived, we will present the exhibition in reality," says Olga Taratynova, director of the Tsarskoye Selo Museum-Reserve.

For the convenience of users, the exhibition consists of sections that introduce the main milestones of the museum from the pre-war period to the present day. Documents, photographs, video footage, autochromes, paintings and decorative and applied arts, as well as explications and extended annotations - all this will become an illustration for the story of Tsarskoye Selo. The authors of the exhibition made special emphasis on the theme of the evacuation of museum items and the return to the collection of those that were stolen during the war.

Among the items from the museum's collection that will be presented at the virtual exhibition are a chair from the Chinese Hall, an example of furniture art made as part of a headset in China in the 1770s, especially for Europe. A set of 47 lacquered chairs adorned this interior of the Catherine Palace before the outbreak of war. 10 items were sent to evacuation to Sarapul. In 1946, one of the un-evacuated chairs from this headset was found on the ruins of the Royal Castle in Königsberg.

Another subject, a witness of that time, is the diary of senior corporal Kurt Butner, who served in the police division and participated in the attack on Leningrad, in the occupation of city Pushkin and the battle for the Volkhov in 1942. The diary was handed over by the author's son Reinhold Bütner for storage in the museum in 2000.

Visitors to the virtual exhibition will see genuine fragments of the Amber Room panels (Berlin. 1700-1710s) - carved volumetric details that fit into the decor of large panels of the middle tier of the interior, as well as fragments of profiled rods of the panels of the lower tier. As you know, the Amber Room was not evacuated. The Nazis removed it from the walls, carefully packed in drawer panels along with other works of art and sent it to Königsberg. In November 1941, Alfred Rode, the keeper of the Königsberg collection of amber products, told the local press that the Amber Room, "built-in" in the Königsberg Castle, is open for viewing. After the entry of Soviet troops into East Prussia in 1944, the amber panels were dismantled and taken out of the combat zone. The next almost 70 years, until today, the fate of the genuine Amber Room remains a mystery. The reconstruction of the unique interior of the Catherine Palace lasted more than twenty years. It was opened to visitors during the celebration of the 300th anniversary of St. Petersburg - May 31, 2003.



The interiors of Alexander palace will be shown to the public at the end of 2020

The restored interiors of the Alexander Palace in Tsarskoye Selo near St. Petersburg, the last residence of Emperor Nicholas II, will be opened to the public in the end of 2020. The restoration is delayed due to restrictions associated with the coronavirus, Olga Taratynova, director of the Tsarskoye Selo told TASS on May 25.

"As for the Alexander Palace, unfortunately, now during quarantine there is a ban on the transfer of museum items, including restoration. At first, we thought that we still manage to open the first premises in the summer. But now I understand that we don't have time to restore the items because of strict quarantine requirements, therefore, to see all the premises that are primarily in the palace "dressed" with their objects of applied art, you will have to postpone the opening to the end of the year to present them in all its glory. The architectural restoration was done, but we need to



collect the exposition, unfortunately, the quarantine gave us a serious delay," said Taratynova.

The restoration of the palace has been underway since 2011, it includes construction, installation and restoration work, the installation of internal engineering networks, restoration of interiors. The Pavlovsk State Concert Hall will provide some items for the exposition; furniture is newly made according to samples.

Eight interiors of the left (eastern) outbuilding will be first to open: Suite, Bedroom, Mauve Boudoir and Empress Rosewood Drawing Room, Emperor's Reception and Study Room, Moorish Lavatory and Valet Room. In the future, the Alexander Palace will become a memorial museum of the Romanov family - from Catherine the Great to Nicholas II, it will talk about the private, domestic life of Russian Emperors. It is planned to complete the restoration of the palace in 2022.



A 17th-century book by the German scientist and traveller Adam Olearius "Description of Travels to Muscovy and Persia" was restored at the Sviyazhsk Museum-Reserve. This is the 3rd edition of "Description ...", it was published in 1663. The book describes the history of Russia in the era of the reign of Mikhail Romanov.

The publication consists of 465 sheets with text and 76 engraving illustrations, in hard parchment. The book was damaged and after laboratory studies, the book was dismantled. The restorers washed the sheet material, made up for the losses, strengthened the fractures and eliminated

the deformation of the pages. The book block is stitched according to the old pattern, previously restored original capitals are mounted. All work was carried out by artist-restorer Alexei Khokhryakov.



A colorized video of Emperor Nicholas II in Crimea. The newsreel colorization was carried out using the DeOldify neural network. The colours obtained in many cases do not correspond to historical reality. This video is just an experiment on the capabilities of neural networks and artificial intelligence.

Russian version - <https://youtu.be/99DPxHgtPCA>

English version - <https://youtu.be/LIDnlvOJ99o>



Near city Voronezh they decided to erect a monument to Tsar-Liberator Alexander II. The sculpture will have the same author who created the monuments to the governor Sobakin in New Usman and the paratrooper Kobzev in Orlovo.

Soon, the monument to Emperor Alexander II may appear in Otradnoye village near city Voronezh. This was reported by the newspaper Novousmanskaya Niva. In the beginning of the XX century there was already a monument to the Tsar. It was located on the main street (now it is the intersection of Pervomaiskaya and Svobody streets in Otradnoye). However, in 1917, the Bolsheviks demolished that monument.

They want to make a new monument of bronze. The author will be the sculptor Alexander Kozinin, already recommended in Novousmansk district. Now the administration of the Otradnensky rural settlement is preparing a package of documents for inclusion of the monument project in the program "Integrated development of rural territories". It is to be done in 2021.

Emperor Alexander II Romanov ruled Russia from 1855 to 1881. The sovereign entered history as the author of large-scale reforms. The main ones are the abolition of serfdom (after which the Tsar was called the Liberator), the liquidation of military settlements, the modernization of the financial system (so that it is consistent with the capitalist world order), the creation of the University Charter of 1863, as well as the formation of zemstvos in villages and two branches of the judiciary .



Residents of Chakino ask to save the building, built by decree of Nicholas II. Residents of the village Chakino, Rzhaksinsky district, are fighting to preserve the building of the former agricultural college. Local residents cannot calmly watch how it collapses. Is there any hope of a twist in fate?

- The building of an agricultural college is more like a castle. According to some reports, the author of this magnificent building is Adam Dietrich. It is believed that there are only two such buildings in the world: in French Lyon and here in Chakino.

"When they started laying the technical school, the brick factory itself was here, and sheds for drying bricks were built and the brick was made unique," - Nadezhda Orlova.

"Nowhere it is such a beautiful building. Well, if it will ruin and there will be bricks, there will be drunks, and there will be garbage. And we want it to flaunt, to please the eye", - Taisiya Sheikina.

The building was built a little over a century ago by decree of Nicholas II, "To commemorate the 300th anniversary of the Romanov

dynasty." The Technical School, by the way, has always been in it. However, in 2000, for economic reasons, the educational institution decided to close.

"Young people scatter from here because there is no work," - Natalya Alushkina, a resident of Chakino village. A sanatorium or, perhaps, a nursing home - residents of Chakino offer different options for the future of the former Technical school, however, at the village and even district level - the realization of such ideas is impossible.

"It needs some kind of global project at the federal level, because the financial costs are very big," Nikolay Kozadaev, head of the administration of the Rzhaksinsky district.

Yes, and the restoration should be, first of all, the owner of the building. Until recently, it was an agricultural technical school.

Last year, after repeated appeals by activists to the department for the state protection of the cultural heritage of the region, the building was recognized as a historical and cultural monument of regional significance. And the inhabitants of the village do not leave hope that the unique construction will nevertheless be given due attention and will return to its former grandeur.



The Ministry of Culture of Russia, together with the Federal Property Management Agency, carried out work to return the Yusupov Palace in Bolshoi Kharitonevsky Lane in Moscow to the federal property. The Palace became part of the Arkhangelskoye State Museum-Estate. Thus, the Moscow and Moscow region residences of the Yusupovs merged into a single museum complex.

According to one version the house was erected by decree of Ivan the Terrible and there were arranged underground passages to the Kremlin, however, there is no confirmation of this fact. It is well known that the chambers were rebuilt more than once, the last time this happened at the end of the XIX century. And during the repair in the 1920s, a part of the noble treasures hidden in a cache by Felix Yusupov was found under the stairs.

Since 2005, the former owners of the Yusupov Palace have not taken any measures to protect the building from destruction. As a result, the monument fell into the Red Book of "Archnadzor".

The Ministry of Culture expresses the hope that the situation will normalize soon, and "the transfer of the Yusupov Palace to federal jurisdiction will solve the problems of the necessary repair and restoration, as well as the further preservation and use of the monument."



212 million roubles will be allocated for the restoration of the Cathedral of Saints Peter and Paul in Gatchina.

On May 29, the Directorate for the Preservation of Cultural Heritage Sites announced an open tender for the restoration of the cathedral. According to information published on the public procurement website, the initial contract price amounted to 212 million roubles. Money will be allocated from the budget of the Leningrad Region under the program "Development of Culture and Tourism".

The terms of reference indicate that the winner of the competition must tidy the roof in the cathedral, repair the walls, as well as metal, stone and wooden structures of the building. Work is scheduled to be completed by November 1, 2022.



The Russian military-historical society has extended for a month the deadlines for accepting applications for the competition to create the logo of the Year of Peter I. Now the work for the competition can be submitted until July 1, 2020. This decision was made in connection with the epidemiological situation.

The All-Russian open competition to create the logo of the Year of Peter I started on February 1, 2020. During this period, the working group received 36 applications from 11 regions of the country. More than half of them are from St. Petersburg. Among the participants are students of architectural and art universities, designers, programmers, artists, creative groups.

The competition is part of the preparations for celebrating the 350th anniversary of Russia's greatest reformer.

The winning projects will be presented to the Organizing Committee for the preparation and conduct of the celebration in 2022 of the 350th anniversary of the birth of Peter I.

We remind you that individuals from the age of 18, associations of citizens and creative groups can take part in the competition.

Competition entries are accepted until July 1, 2020 by e-mail to region.project@rvio.org.

The competition regulations can be found here: <https://rvio.histrf.ru/activities/konkursy/item-7096>



In the funds of the Veliky Ustyug State Museum-Reserve many items are stored that tell about the Romanov dynasty and about the time of their reign. Among the household items, a gift cotton scarf is of interest.

The scarf depicts the monument to Emperor Alexander II in the Kremlin, erected by the project of Nikolai Sultanov and Pavel Zhukovsky in 1898. The bronze statue of the Emperor was executed by the sculptor Alexander Opekushin. The inscription "To Emperor Alexander II by the love of the people" is read on the front side of the pedestal.

On the perimeter of the shawl on a red background depicts a laurel branch, framing portraits of Russian Sovereigns.

Elena Zorina, a researcher in the history department of the Veliky Ustyug Museum-Reserve, talks about a scarf connected with the Romanov family within the framework of the Exhibit project.

Video - <https://youtu.be/eB6DmvgNDw0>





Tyumen writer's novel about the Romanovs will be the basis for a film and a series

14 May. TyumenToday - The SOLIVS film company, who presented us with the Tobol full-length Western based on the novel by Alexei Ivanov, is now looking forward to working on a new multi-component project. This time, Oleg Alexandrovich's partner will be Tyumen author Sergei Kozlov, and the multi-page work *Romanovs: Devotion and Treason* will be the basis for the future film and series.

General Producer Urushev told about his work during the pandemic.

- *Oleg Alexandrovich, a new project is coming. How will it be embodied? What is already done?*

- Two years ago, we signed a contract with a Tyumen writer Sergei Kozlov for a novel about the Romanovs - I am producing it, as well as a film and a TV series. The 700-page book is almost complete. Recently, the famous historian Vladimir Khrustalev read it: he gave a good assessment, but made some comments. After minor modifications, we will start publishing, and then a film for 120 minutes and 12 TV episodes. A young director Sergei Korotaev is already joining the work - he turned out to be free during the pandemic.

- *Sergey Sergeyevich Kozlov is the author of the novel, but does he also write the script?*

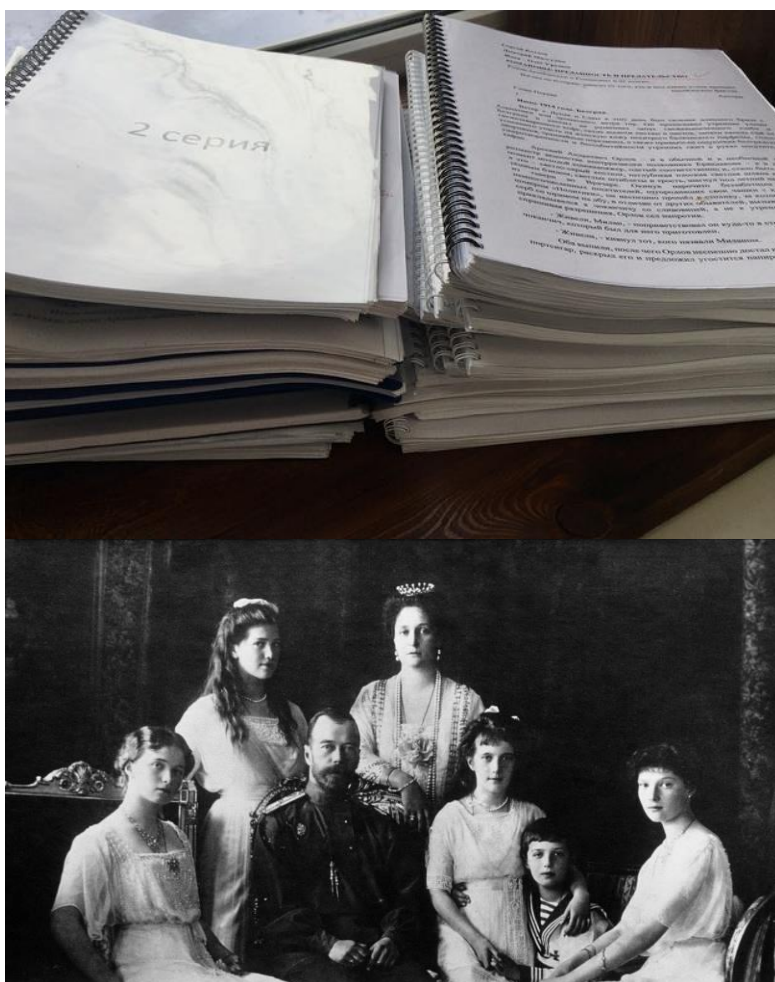
- Director Korotaev and another writer Dmitry Mizgulin will help him. We have a whole group of authors working, but the locomotive of everything is, of course, Sergei Kozlov.

- *Who will publish the book?*

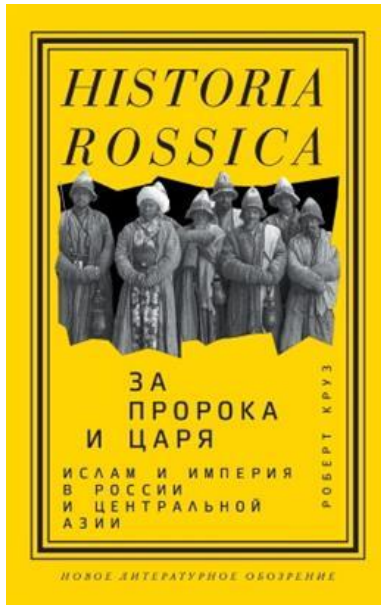
- We are negotiating with the publisher of Komsomolskaya Pravda. The book business has now collapsed, and it is unclear how quickly it will recover. Therefore, we will ask sponsors, and partners in Tobolsk for help. I hope, thanks to joint efforts, by September we will publish it (in a circulation of 30 thousand copies).

- *And when do you intend to start shooting?*

- So far, we focus on the spring of 2021, because now there are difficulties due to a pandemic with filming in the regions. The geography of the project is as follows: this is St. Petersburg, the Leningrad Region, more precisely - Gatchina, Yekaterinburg, Perm, Tyumen, Tobolsk. After all, the Romanovs are an all-Russian story! One of the main characters of the project will be Mikhail, brother of Nicholas II. Probably, we will be the first to try to tell about him as really the last Emperor - he was an Emperor



only a few hours... But in general, all this - a book, a film, and a series - about devotion and betrayal, about human qualities that always manifest themselves in difficult a minute. This is very relevant.



For the prophet and the Tsar. Islam and Empire in Russia and central Asia

Russia occupies a unique place in the Islamic world. For more than five hundred years, it includes territories with a Muslim majority - other European countries do not have such experience. Today, the memory of the tragic war in Chechnya is still fresh, but there have been times in the history of Russia when the state's approach to the Islamic question provided the country with internal stability. Rejecting the popular theory of "clash of civilizations," according to which Islam inevitably comes into conflict with Western culture, the American historian Robert Cruz seeks to explain how, during the long 19th century, the Russian Empire managed to achieve the loyalty of most Muslim subjects. Based on police reports, court reports, petitions, spiritual writings, and other sources, the author shows what role religious tolerance played in the history of Russia, laid by Catherine II. The Islamic clergy, as a rule, readily supported the authority of the imperial administration in exchange for protection from encroachments from the branches of Islam

declared heretical. In turn, the officials of the empire, although not always skilfully, performed the functions of arbiters in disputes between Muslims. Robert Cruz is a professor at Stanford University, a specialist in the history of Afghanistan, Central and South Asia, Russia, Islam and global history.

Publisher: New literary review, Moscow. Hard cover. Pages: 408. ISBN: 978-5-4448-1186-3



Romanovs. From betrayal to execution

The author is Vladimir Khrustalev, chief specialist of the State Archive of the Russian Federation, PhD (History), author of a number of books and collections of documents on the history of the Romanov Dynasty, published in Russia and abroad.

The book *Romanovs. From betrayal to execution* consists of documentary essays. The author, in search of truth, attempted to recreate the chronology of the events of 1917-1918, which turned the history of the Russian state, leading to the overthrow of the Emperor Nicholas II and the death of his family. The author paid special attention to archival materials and new evidence that shed light on one of the most tragic episodes of the Russian history.

The tragic events connected with the overthrow of Tsar Nicholas II and the death of the Imperial Family still do not leave many indifferent. For some, he is still "Bloody Nicholas", a coward, a traitor. For others, he and his family are holy new martyrs.

Publishing house: Free Wanderer. 400 pages. Binding: Solid. ISBN: 978-5-00152-033-7

Under the Hammer...

Romanov related items in Auctions



Litfund, Moscow, Russia, May 16

"Portrait of the Grand Duke Konstantin Pavlovich."

Without a signature. Unknown artist. End of the XVIII century. Tinned iron, oil. Diameter 11 cm.

Litfund, Moscow, Russia, May 21

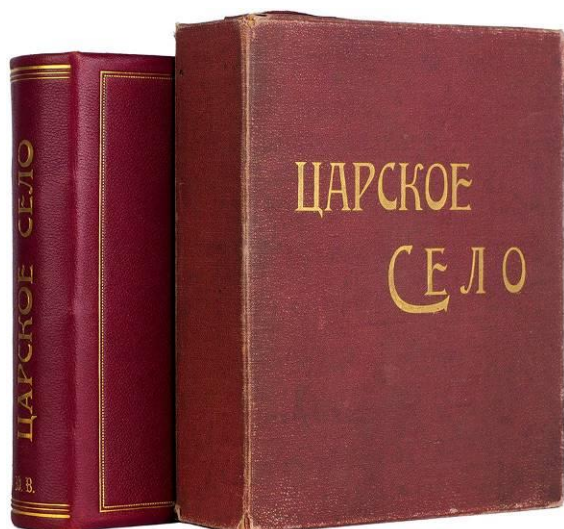
"Tsarskoye Selo. 1710-1910".

Guide. SPb. Luxury copy. S.N Vilchkovsky. 1910. 277 pages. Size 19.5 × 15 cm. In an expensive all-leather binding with a super ex libris on the flyleaf "Yu.V.", in a case, glued with moire paper from the inside.

A richly illustrated edition released for the 200th anniversary of Tsarskoye Selo. Compiled by Sergey Nikolayevich Vilchkovsky (1871-1928), police chief of the palace buildings of the Tsarskoye

Selo Palace Directorate, since 1909 - general commissioner of the Tsarskoye Selo Anniversary exhibition. The text is complemented by many portraits of members of the Imperial Family, landscapes of the imperial residence, images of the inner chambers and interior items made using the photo type technique. At the end of the block is interwoven "The Plan of the City of Tsarskoye Selo."

Estimated price: 260,000 - 280,000 Roubles.



Параллель лестница из Большого дворца.



Часть белой комнаты из Большого дворца.



Imperia, Moscow, Russia, May 23

The highest stay in Moscow in the month of May 1913.

A.A. Levenson, [1913]. 28 p. 18.5 x 12.5 cm. A notice sheet has been included for officials that their stay at the hotel during the celebrations will be paid by the treasury. A service publication with a schedule of a ceremonial visit by the Imperial Family to Moscow as part of a trip to Russia in honour of the 300th anniversary of the Romanov dynasty.

"Pages from my life". A.A. Taneeva (Vyrubova).

1923. 199 pages. 14 ill. 22.5x15 cm. In cardboard illustrated binding.

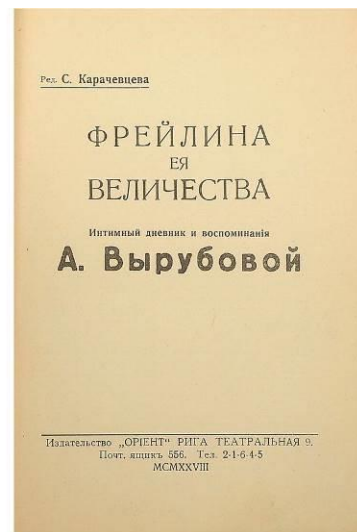
Anna Alexandrovna Vyrubova (1884-1964) - Russian court lady, maid of honour of Empress Alexandra Feodorovna; mediator between the Imperial Family and G.E. Rasputin, author of memoirs. In 1920 she emigrated to Finland, where she became a nun and spent 44 years in solitude. A. Vyrubova was buried in Helsinki at the Orthodox cemetery. In 1927-1928. in the journal "Past years" the "Diary of A.A. Vyrubova" was published, which was a literary hoax. Its actual authors were A.N. Tolstoy and historian P.E. Schegolev, editor of the seven-volume publication "The Fall of the Tsarist Regime". The true memories of Vyrubova were included in the book "Pages from my life." The book contains facsimiles and many photographs of the Imperial Family.



The maid of honour of Her Majesty: an intimate diary and memories of A. Vyrubova.

[First Edition. Rarity]. Riga: Orient, 1928. 264 p. 20x14 cm. In the illustrated publishing cover.

Anna Alexandrovna Vyrubova (Taneyeva) was the great-great-great-granddaughter of Mikhail Illarionovich Kutuzov. Her father for 20 years held the responsible post of Secretary of State and Chief Executive Officer of His Imperial Majesty the Chancellery. The same post was occupied by his father and grandfather under Alexander I, Nicholas I, Alexander II and Alexander III. At the same time, the opinion that she was a commoner was fixed in the public mind about Anna Vyrubova. This is at least wrong. Even ceasing to be a maid of honour because of marriage, Anna Vyrubova remained, in fact, the Empress's main friend. Alexandra Feodorovna called her "big baby." The Empress's "little baby" was his son,



Tsarevich Alexei. Perhaps, in Russian history, there was no woman whose memory was so much slandered.

Bruun Rasmussen, Copenhagen, Denmark, May 18

Painting by Grand Duchess Olga Alexandrovna:
"Engblommer". Signed Olga. Oil on carton. Size 30,5x40,5 cm.
Estimate: 12.000–15.000 kr.



Bruun Rasmussen, Copenhagen, Denmark, May 25

Painting by Grand Duchess Olga Alexandrovna:
Animals on a farm on a summer day. Signed Olga.
Oil on carton. Size 33,5 x 41,5 cm.
Estimate: 12.000–15.000 kr.

Sotheby's, London, UK, May 26

2 Paintings by Grand Duchess Olga Alexandrovna:
"Children in the park" and "Landscape" (two works).
Watercolour on paper. Sheets: 30 by 23.5cm, 11¾ by 9¼in.; 23.5 by 29.5cm, 9¾ by 11½in.
Mounted/Framed: 40 by 30cm, 15¾ by 11¾in.; 38 by 47.5cm, 15 by 18¾in.
Estimate: 2,000 - 3,000 GBP



North auction house, St Petersburg, Russia, May 26

Emperor Nicholas II terracotta bust.

K. Koch. Signature, dated 1904. Size of the bust itself is 13 x 14.5 x 6 cm. Furnace cracks.

Karl Fedorovich Koch (1846 – after 1914) - amateur sculptor, major general. In 1894 was awarded a diamond ring for the bust of the Emperor.



Nikitsky, Moscow, Russia, May 28

Album of portraits of the Russian Imperial House.

SPb. M.O. Wolf, 1889. 46 Portr. 18.5 x 13.5 cm. The album contains portraits of Emperor Alexander III and other members of the Romanov family - Mikhailovichi, Konstantinovichi, Vladimirovichi.

Estimate: 10.000 Roubles



Russian Enamel, Moscow, Russia, May 30

A cup from the Coronation (Winter Palace) Service

Imperial Porcelain Factory, St. Petersburg.

Stamp: green "HII" under the crown over the dates "1913", letter A. Sizes: height - 6.3 cm., Diameter - 8.5 cm.

The coronation service with a black coat of arms "for 2000 persons" was ordered in 1883 on the occasion of the coronation of Alexander III, later the composition was expanded for the coronation of Nicholas II. All items are decorated with the coat of arms "provided" by Prince Obolensky, indicating: "The imperial coat of arms on the dishes with the newly approved changes." The printing technique was applied using copper and steel boards. Black prints were manually prescribed by the artists. During the manufacturing process, it was found that the work was more painstaking, so instead of 40-50 old-style eagles, a good painter made only 8-10 eagles of the new sample per day. Estimate: 12.000 – 14.000 Roubles



Four cups from the service with the “coat of arms, blue stripe and golden narrow welt” of the Tsarskoye Selo Palace.

Imperial Porcelain Factory, 1913-1914. Stamps: chrome "HII" under the imperial crown with a date of 1913 and 1914, in test 3. Dimensions: height - 6.5 cm, top diameter - 8.5 cm.

Estimated price: 25,000 - 27,000 Roubles



Milk jug from the service with the “coat of arms, blue stripe and golden narrow welt” of the Tsarskoye Selo Palace.

Imperial Porcelain Factory, 1911. Stamps: chrome "HII" under the imperial crown with the date 1911. Dimensions: height - 9.5 cm., On the spout and handle - 11 cm.

Estimated price: 15,000 - 17,000 Roubles

Vase from the service with the “coat of arms, blue stripe and golden narrow welt” of the Tsarskoye Selo Palace.

Without stamp, in test 17.

Sizes: height - 10 cm, diameter 10.5 cm.

Estimated price: 15,000 - 17,000 Roubles



MacDougall's, London, UK, May 30

Meeting of Tsar Nicolas II and the President of the French Republic Armand Fallieres in Cherbourg Harbour on 31 of July, 1909

Oil on canvas, 139 by 228 cm. A gift from Tsar Nicholas II to French President Fallières c. 1911.



Mikhail Tkachenko painted the present lot in 1910. Entitled *Meeting of Tsar Nicolas II and the President of the French Republic Armand Fallières in Cherbourg Harbour on 31 July 1909*, it was commissioned by Nicholas II as one of several large marine pieces intended to be important gifts from the government.

The Ukrainian painter Mikhail Tkachenko had a talent that was highly prized by the Imperial Court under both Alexander III and Nicholas II. After graduating from the Imperial Academy of Arts, Tkachenko arrived in Paris in 1888. His studies at Cormon's Academy opened the artist up to a new understanding of the challenges of art and acquainted him with the best painters of their day. Later he would come to know Nikolai Gritsenko and Alexei Bogoliubov, who were retained by the Russian Naval General Staff as its painters in France. It was thanks to the involvement of these artists that, in 1893, Tkachenko found himself in Cherbourg and Toulon for the first time, joining them to gather material on the visit of Russian ships to France. One outcome of this trip was the painting *Russian Squadron in Toulon*, a triumph for which Tkachenko was awarded the Legion d'honneur. From then on Tkachenko was considered one of the best marine artists in Europe and in 1900 this led to his appointment as Artist of the Navy and Painter to the Naval General Staff.

On July 18th 1909 (July 31st New Style) the Emperor Nicholas II arrived at Cherbourg on the Imperial Yacht Standard with the aim to sign the Franco-Russian Alliance. The ceremonial meeting with French President Armand Fallières and Minister for the Navy Boué de Lapeyrère took place on board of the battleship *Verité*, where the Emperor presented a commemorative gold medal to the French president with the straightforward inscription "Former Enemies – Now Cordial Friends". World war was to break out only a few years later, followed by revolution in Russia, and today only the pages of history and Tkachenko's historical canvases, painted as everlasting memorials, bear witness to the serene atmosphere of entente cordiale in 1909 and represent the French fleet in full ceremonial order.

As the favourite artist of two Emperors, Tkachenko's works were often presented as diplomatic gifts in the cause of Russia's relations with France. For this reason most of them are now held by State or private collections in France, Belgium and Ukraine and only a small proportion by the Central Naval Museum in St Petersburg, which makes this work a unique piece in the early 20th century history of Russia.

Indeed, the occasion of the Russian Tsar presenting this painting to the French President in 1911 was extensively documented in the French press. One newspaper published the following description: "A small meeting took place at 4 pm at the Palais d'Elysée, again demonstrating the closeness between France and Russia. Accompanied by Baron Shillin, the Russian Ambassador M. Izvolsky was received by President Fallières and presented the latter with a painting, a gift from the Russian Emperor. The painting is a work of a distinguished Russian artist M. Tkachenko, depicting the meeting of the Russian Tsar and M. Fallières in Cherbourg on the 31 July 1909".

Estimate: 80,000–120,000 GBP

Bruun Rasmussen, Copenhagen, Denmark, June 10



Russian photograph of Empress Dagmar (1847–1928) in Russian court dress, with her own autograph "Dagmar 1911".

Photography mounted on a mat, print design. A. Pasetti St. Pétersbourg. Leaf size approx. 18.5 x 13.5. Simultaneous gilded wood frame approx. 32 x 26.

According to tradition, this photograph was taken in connection with Empress Dagmar's son, Tsar Nicholas II of Russia's wedding on November 26, 1894. Despite the grief of her husband, Tsar Alexander III of Russia's death shortly before November 1, 1894, many were surprised by her youthful beauty. It is said that several of the guests at the wedding confused her with the bride. November 26 was, in fact, the Empress' birthday. This date was therefore chosen as the wedding day for the young couple, as the mourning rules could be neglected due to the birthday. The photograph is available with several different dates, written by Empress Dagmar herself. She apparently appreciated the portrait, and therefore gave it as official gifts over the years with later dates than originally.

Provenance: Descendants of the Danish actress Johanne Luise Heiberg (1812-1890).

Estimate: 12.000–15.000 kr.

Russian pendant in the form of Easter egg

Decorated with Caesar blue enamel on guilloché ground, adorned with mounting 14 kt. gold in the form of two anchors. Workshop August Holmström, Skt. Petersburg. The end of the 19th century. H. 2.5 (incl. Box).

August Holmström was work master at Fabergé until his death in 1903.

Exhibited: "Russia's Treasures - Imperial Gifts", Amalienborg, Copenhagen 2002 no. 66, fig. in the exhibition catalogue page 288. Here mentioned as belonging to Princess Elisabeth to Denmark (1935–2018).



Provenance: Grand Duchess Anastasia Mikhailovna of Russia (1860–1922), daughter Queen Alexandrine of Denmark (1879–1952), son of Hereditary Prince Knud of Denmark (1900–1976), daughter Princess Elisabeth of Denmark (1935–2018). Between the years 2002 and 2018 came into Danish private ownership to this day.
Estimate: 30.000–50.000 kr.

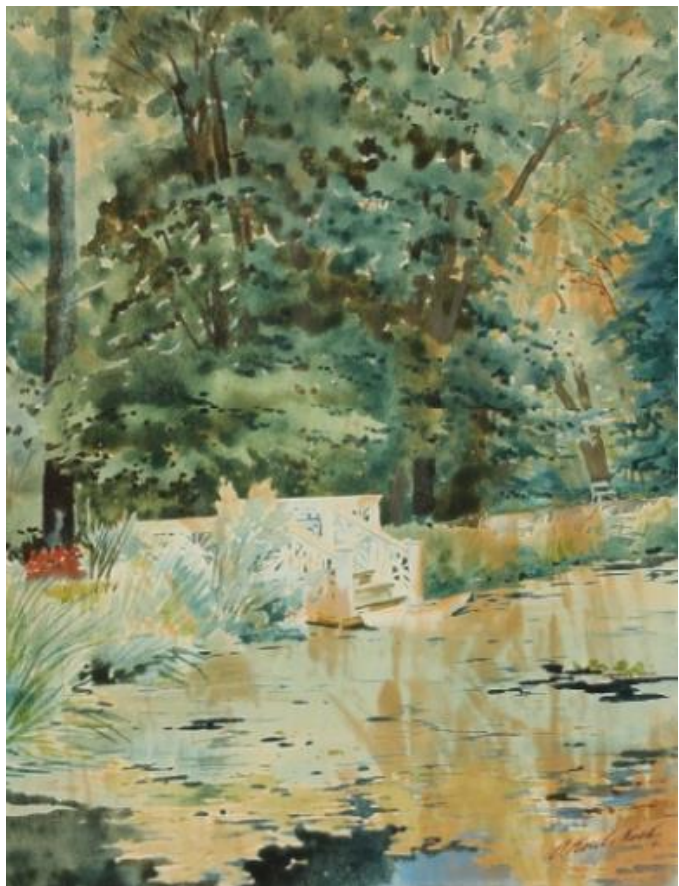
Russian Art Nouveau "style modern" diamond and sapphire brooch of 14 kt. gold in the shape of a beetle.

Adorned with mother of pearl, a facet cut sapphire, two cabochon cut black agates as well as numerous old-minecut and rose-cut diamonds. Indistinct master mark, Anatoli Apollonovich Artsibashev 1888–1896, Moscow city mark, solder 56. Needle can be removed and the brooch worn as a pendant. L. 4.3



Bruun Rasmussen, Copenhagen, Denmark, June 15

Painting by Grand Duchess Olga Alexandrovna:
"Party from Christiansholm at Klampenborg. Sign. Olga. Watercolor on paper. 27 x 26 cm.
Estimate: 12,000–15,000 kr.



Painting by Grand Duchess Olga Alexandrovna:
View of the canal in Sølyst Park at Klampenborg, north of Copenhagen. Sign. O. Koulikovsky.
Watercolor on paper. Size 23 x 17.
Estimate: 4,000–6,000 kr.

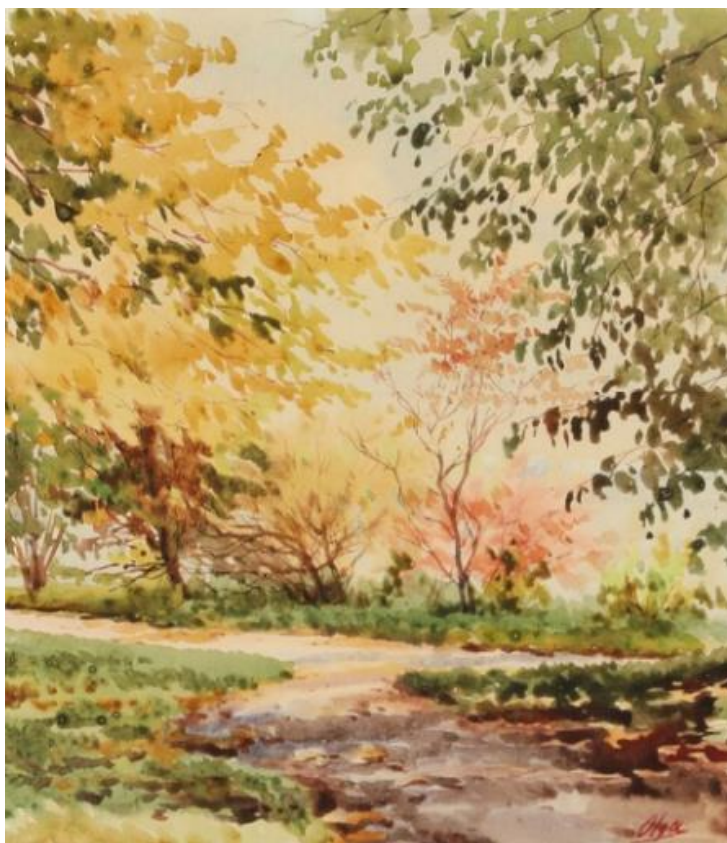
Painting by Grand Duchess Olga Alexandrovna:
Blue anemones. Sign. Olga. Watercolour on paper
mounted on paper. Size 10 x 15 cm.
Estimate: 1.500 kr.



Painting by Grand Duchess Olga Alexandrovna:
Detail from Sølyst Park in Klampenborg, north
of Copenhagen. Sign. Olga. Pen and watercolor
on paper. Size 21 x 28 cm.
Estimate: 4,000–6,000 kr.



Painting by Grand Duchess Olga Alexandrovna:
An autumn forest. Sign. Olga. Watercolor on
paper. Size 23 x 20 cm.
Estimate: 3.000–4.000 kr.



Painting by Grand Duchess Olga Alexandrovna:
Buttercups. Unsigned. Watercolor on paper. Size 12.5 x 6.5
cm.
Provenance: Former Prince Dimitri Romanov of Russia
(1926–2016). Owner stamp on the back.
Estimate: 1.500 kr.

Painting by Grand Duchess Olga Alexandrovna: View from Hvidøre. Sign. with the dedication "For dear Viggo from Olga 1920". Size 25 × 18 cm. Hvidøre were Empress Dagmar's residence in exile 1919–1928 and her daughter, Grand Duchess Olga Alexandrovna of Russia, residence 1920–1928. Provenance: Former Prince Viggo of Denmark (1893-1970), son of Prince Valdemar of Denmark, who was the sister of Empress Dagmar. Grand Princess Olga was thus the cousin of Prince Viggo. Estimate: 4,000–5,000 kr.



Portraits of Empress Dagmar and Emperor Alexander III of Russia as Tsarevna and Tsarevich ca. 1880. Russian artist, unsigned, 19th century. Color lithographs. Size 50 × 38 cm. "silver" frames. Estimate: 2,000 kr.



Album with 48 portrait photographs, primarily of the Russian Imperial Family

Brown leather albums. 19th century.
27 x 22/44 x 8.

Including Emperor Alexander II, Empress Maria Alexandrovna, Emperor Alexander III, Empress Dagmar, Grand Duchess Xenia Alexandrovna, Grand Duchess Olga Alexandrovna, Emperor Nicholas II and the Danish and Swedish royal families.

Estimate: 2,000–3,000 kr.



Russian icon; St. Alexander Nevsky, commemorating the rescue of Emperor Alexander II

Russian painter, unsigned. 19th century: Oil on canvas. 70 x 100 cm.

Russian icon depicting St. Alexander Nevsky, commemorating the rescue of Emperor Alexander II by the assassination on April 4, 1866. With Russian text: "In memory of the rescue of His Majesty Alexander Nikolaevich's precious life from the criminal hand who dared to shoot him on April 4 1866. Estimate: 8.000–10.000 kr.



A collection of six Russian costume drawings

One representing Emperor Nicholas II of Russia with his wife and five children, and one representing Emperor Nicholas II's five children, as well as four different types of theater.

The former named verso A. A. Frolov (with Cyrillic letters), the second named verso A. Frolov (with Cyrillic letters), four the latter unsigned. Watercolour and gouache on paper, two of which are mounted on paper. Two to light dimensions approx. 34 x 23, four à leaf size approx. 45 x 35th Two unframed.

The first two costume drawings appear to be sketches for a movie about Rasputin, cf. designations verso.

Provenance: Danish seller was resident in Skt.

Petersburg in the years around 2000. Here he visited the Mariinsky Theatre, and received these six drawings from the site's large archive.

Estimate: 3,000 kr.

