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# Romanov News Новости Романовых

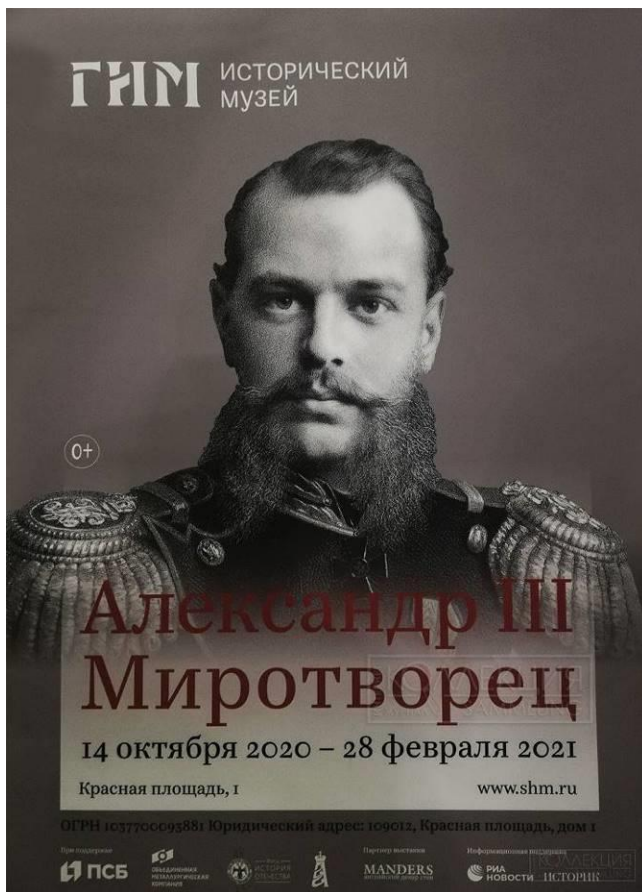
№151

October 2020

*By Ludmila & Paul Kulikovsky*







## Exhibition dedicated to the 175th anniversary of the birth of Emperor Alexander III opened in Moscow

To mark the 175th anniversary of the birth of Emperor Alexander III, an exhibition dedicated to one of the most iconic rulers of Russia was opened at the State Historical Museum on October 14.

*"Fate gave Alexander III a little more than 13 years of reign. During this time, he tried to bring Russia out of the disastrous political and economic situation, while setting the task of preserving and strengthening autocratic power. The Emperor in every possible way encouraged interest in the history of his own country, tried to maintain the spirit of national identity, patriotic feelings, pride in his Fatherland. The goal of our exhibition is to reveal the image of Alexander III both as a Sovereign and as a person," said Alexei Levykin, director of the Historical Museum.*

Aide to the President of the Russian Federation, Chairman of the Russian Military Historical Society Vladimir Medinsky sent his greetings to the participants of the exhibition opening:

- *"The assessments of the personalities and deeds of the Emperor in Russian historical science have gone diametrically opposite path - from his veneration during the reign of his son Nicholas II, to severe criticism as a "reactionary and executioner" in the Soviet era. At the same time, the personality of Alexander III does not fit into such a black and white paradigm. It is necessary to study his historical epoch (as, indeed, other eras) through its comprehension and acceptance, through his own answers to questions, what motivated him, why and under what circumstances he performed certain acts. It is this comprehension of the past that gives us an image of the future based on our basic values - freedom and independence, sovereignty and integrity of our land, the memory of the heroic work of our ancestors, reliance on a thousand-year-old culture and tradition of statehood."*



Speaking about the peculiarities of the domestic and foreign policy of Alexander III, Chairman of the Russian Historical Society Sergei Naryshkin emphasized:

*- The time of his reign was marked by the rapid development of industry, trade, rearmament of the army and navy, the construction of railways, advances in science and culture. Contemporaries also admired the fact that during the entire period of his reign, Russia, perhaps for the first time in its history, did not participate in any major military campaign.*

The exhibition will run until February 28, 2021.



Chairman of the Russian Historical Society Sergei Naryshkin speaking at the opening

Video – 1) [https://tvkultura.ru/article/show/article\\_id/369732/](https://tvkultura.ru/article/show/article_id/369732/)  
2) <https://mediashm.ru/?p=16944>

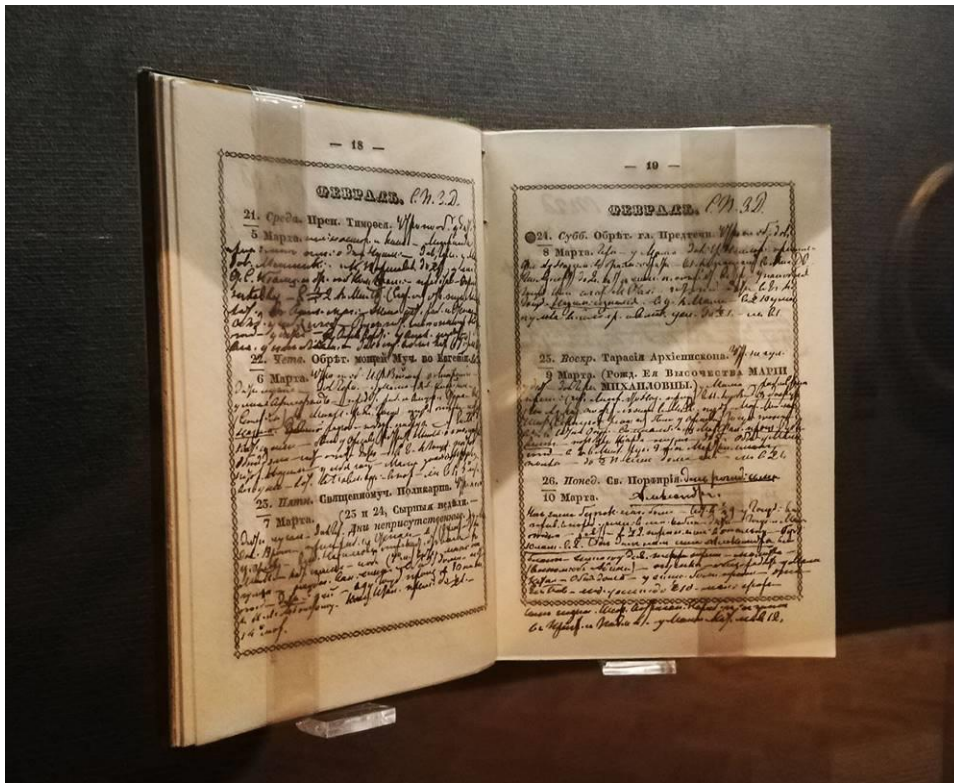


Grand Duke Alexander Alexandrovich by I.A. Tyurin, 1865

The exhibition presents the important periods in Emperor Alexander III's life. It begins with the news of the birth of Alexander Alexandrovich and ends with his memory. We see the main peaks of his life, and this makes it possible to talk in more detail about the events surrounding them.

A significant part of the exposition is occupied by the emperor's personal belongings: children's weapons, notebooks, items from personal collections, family photographs, canvases by Russian artists and much more. Another main part is devoted to the state activities of Alexander III. Despite the famous statement "Russia has only two allies: its army and navy", the Emperor considered the preservation of peace to be the priority of his foreign policy. This, in particular, made it possible to initiate the beginning of the construction of the Trans-Siberian Railway, which has become the largest transport project in history.





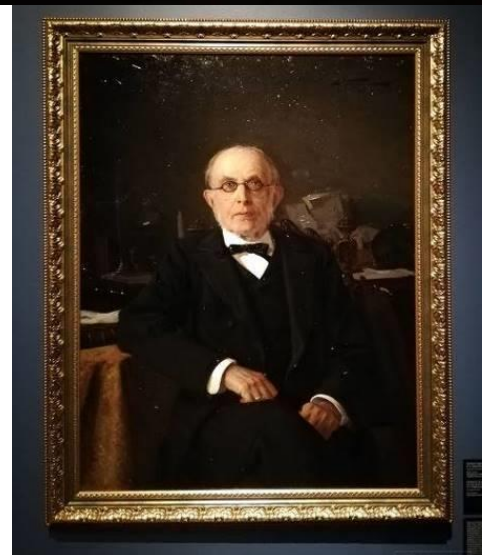
Commemorative book of the heir Tsarevich Alexander Nikolaevich for 1845 with a note about the birth of his son, Alexander Alexandrovich (State Archives of the Russian Federation)

An album-notebook of the Grand Duke Alexander Alexandrovich with drawings and notes 1858-1863 (State Archives of the Russian Federation). A drawing of the Grand Duke - he was a master!



One of the teachers (taught jurisprudence) of the heir Tsarevich Nikolai Alexandrovich and Grand Duke Alexander Alexandrovich was Konstantin Petrovich Pobedonostsev. Later, Alexander III also constantly communicated with Pobedonostsev, who was considered a "gray cardinal" under Alexander III, which is confirmed by many contemporaries. But at the same time, these same contemporaries asserted, the independence of Alexander III in decision-making.

Portrait of K.P. Pobedonostsev, by A.V. Makovsky, 1899, State Russian Museum.







A salt and bread presentation plate. A salt and bread presentation towel, with the image of Emperor Alexander III and Empress Maria Feodorovna. The Great State Seal, Russian Empire, 1880s.





*Painting of the room of the commander of the Ruschuk detachment, Grand Duke Alexander Alexandrovich, artist V.D. Polenov, 1878.*

*A salt and bread presentation plate, with the oil wells in Baku as motive.*

*St. George Anniversary Banner of the 3rd Battalion of the 2nd Infantry Sophia Regiment 1878.*



The very history of the Emperor is associated with constant travel, including the railway accident in 1888 in Borki; the tragedy in which the members of the Imperial Family were miraculously saved. The Central Museum of Railway Transport of the Russian Federation presented two exhibits, railway models that attract general attention: a steam locomotive (scale 1:10) and a carriage (scale 1:7), i.e. the locomotive layout is smaller than the carriage layout.











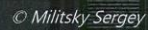
Icon. St. Petersburg, 1888. A gift presented to Emperor Alexander III on November 6, 1888 at the Tsarskoye Selo Lyceum from the Life Guards of the 2nd Infantry Tsarskoye Selo battalion in memory of the rescue of the reigning family during a train crash on the Kursk-Kharkov-Azov railway on October 17, 1888.



In 1912, a monument to the Emperor was erected in Moscow. It was made by the architect Alexander Pomerantsev and sculptors Alexander Opekushin and Artemy Ober and existed until 1918. The exhibition presents a wreath at the opening of the monument to Alexander III in Moscow from the State Duma, May 30, 1912 (State Historical Museum): "Guardian of the Holy

Orthodox Faith to the Mighty Autocrat, Keeper of the original rights of the Russian people to the reposed Emperor Alexander III from the Right Members of the State Duma on May 30 1912 "



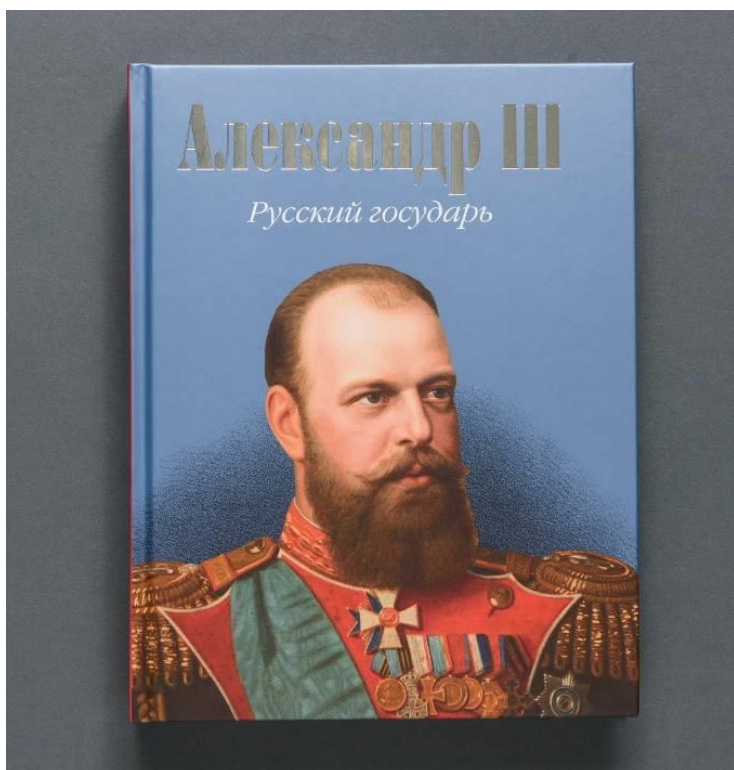


*Medals honouring the achievements of Emperor Alexander III. Painting of the opening of the Alexander III bridge in Paris, artist I.O. Midushevsky, 1901.*





*Cigarette case of Emperor Alexander III  
by the firm of K. Faberge, workmaster E.  
Collin, 1891-1894.*



The State Historical Museum has not created an exhibition catalogue, but presented the book "Alexander III. Russian Tsar". It tells about the life and deeds of, perhaps, "the most Russian Emperor" in the entire history of our fatherland - Alexander III. Available in official museum stores. Price 1.800 Roubles.



## ***Rare portrait of Alexander III in the State Historical Museum***

*By Anastasia O. Vasilchenko, Senior researcher at the State Historical Museum, curator of the fund of species graphics, photography and painting of the second half of the 19th century.*

For the jubilee of Emperor Alexander III (1845–1894), whose name was once borne by the Imperial Russian Historical Museum, it became possible to replenish the museum's collection with a new image of the ruler. Thanks to the support of Promsvyazbank, the Historical Museum acquired a portrait of Grand Duke Alexander Alexandrovich - a rare iconographic image of the future Emperor and the only known work of the artist Ivan Izvekov.

The Tsarevich is depicted in a general's uniform with the insignia of the adjutant general. The Heir received the titles of general of infantry and general of cavalry on August 30, 1874. The portrait lacks the insignia of the Order of St. George, 2nd degree, granted to the Grand Duke on November 30, 1877 during the Russian-Turkish war and found in all his subsequent images.



The portrait of the Heir was created on the basis of a photograph taken in the Weisenberg & Co. workshop. The use of photography as an original to depict crowned and dignitaries was widely used in artistic practice in the second half of the 19th century. The same photographic portrait formed the basis for a number of lithographed images of the Tsarevich in 1876-1877, made in the workshops of A. Streltsov and P.A. Glushko. This iconographic type also includes the print of the renowned engraver F.I. Jordan, created in 1877. Thus, the picture can be dated to 1874-1877.

The portrait is distinguished by the details and thoroughness of the "finishing" of the image, the smooth levelled texture of the painted surface, literalism and naturalness in the transfer of portrait features and details of the military uniform. These techniques and portrait characteristics of the model correspond to the prevailing trend in the commissioned ceremonial portrait of 1860-1880. It is noteworthy that this type of image of the Grand Duke Alexander Alexandrovich is rarely found in painting.



The portrait is a unique signed work of the artist Ivan Izvekov, about whom there is little information. In the documents of the archive of the Academy of Arts, he is mentioned as a retired non-commissioned officer and a self-taught painter, recommended by the Novgorod governor E.V. Lerche in 1867 to the Academy for improvement. It is also known that Izvekov was the author of a large ceremonial portrait of Emperor Alexander II, which adorned the archives of the Ministry of Foreign Affairs in Moscow (whereabouts unknown). The portrait of the Grand Duke, added to the collection of paintings of the Historical Museum, re-reveals to the public the name of the forgotten Russian artist and reveals a rare iconographic image of the heir to the throne.

The history of the portrait is remarkable. After the revolution, the painting ended up in the Artillery Historical Museum (now the Military Historical Museum of Artillery, Engineering Troops and Military Signals). Most likely, the painting came to the museum from the collection of the regimental museum. It is noteworthy that a significant part of the art collection of the Artillery Museum in 1951 was transferred to the collection of the Historical Museum. Now in the State Historical Museum there are 85 paintings, received from the Artillery Historical Museum. However, Izvekov's portrait was transferred in 1948 to the Central Repository of the Leningrad Suburban Museum Palaces (now the Pavlovsk State Museum-Reserve). In 1951 the portrait was written off from the museum fund and transferred to the Lenfilm film studio. In the 1990s, from the funds of Lenfilm, the painting entered the antique market. Thus, 70 years later, the portrait of the Tsarevich again appeared in the museum collection.





## Monument to Alexander III is installed in Cheremkhovo

A monument to Emperor Alexander III appeared in city Cheremkhovo, Irkutsk region. It is installed on the territory near the city lake on Nekrasov Street. Landscaping is underway.



The monument was made in Irkutsk. It was brought to Cheremkhovo on October 13 and installation began immediately. The preparation of the granite pedestal is now being completed. It was planned to open the monument on October 25 with the participation of the Deputy Minister of Construction and Housing and Communal Services of the Russian Federation Maxim Yegorov, but it did not happen. It has not been announced yet when the opening of the monument will take place.

"The city Cheremkhovo got its development thanks to the Trans-Siberian Railway, and Alexander III is considered to be its founding father. The role of Alexander in the Cheremkhovo's history is probably the greatest: if not for his decision (on the construction of the Transsib; in 1891 the Emperor signed a rescript on the creation of a "continuous, across all Siberia" railway - ed.), we would not have received such a powerful incentive for the development of the city, they would not dig coal here," Semenov's agency quotes.

Improvement of the territory around the monument will be completed by the end of this year. There they carried out bank protection, laid out a public garden, installed sports equipment and playgrounds. A television screen will also appear in the public space.

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### **Science Museum Group to celebrate famous Trans-Siberian railway**

By Ashley Barnard, Thenorthernecho - THE Science Museum Group is set to launch a major new exhibition which charts the global impact of the world's longest and most famous rail journey – the Trans-Siberian Railway.

Announced today, October 5 – the anniversary of the railway's completion in 1916 – a major new exhibition will be unveiled at the National Railway Museum in York with a smaller display opening at the Science Museum in London.

Produced in partnership with Russian Railways, the exhibition will showcase priceless artefacts from Russia and the UK, brought together for the first time.

These include the famous Fabergé Easter Egg 'The Great Siberian Railway' to be displayed in York and a section of an almost 1000-metre long panorama painting by Pavel Pyasetsky which appeared at the Paris Exposition of 1900, going on display in London.

Other highlights will include model carriages of a luxurious Siberian Express, a model of the Newcastle-built 'Baikal' icebreaker and unique archival documents and drawings to bring the railway's story to life.

Called Trans-Siberian: The World's Longest Railway, the exhibition will tell the engineering, social and cultural stories of the world's longest railway line which at 5,772 miles, runs from Moscow to Vladivostok, crossing continents and connecting East to West.

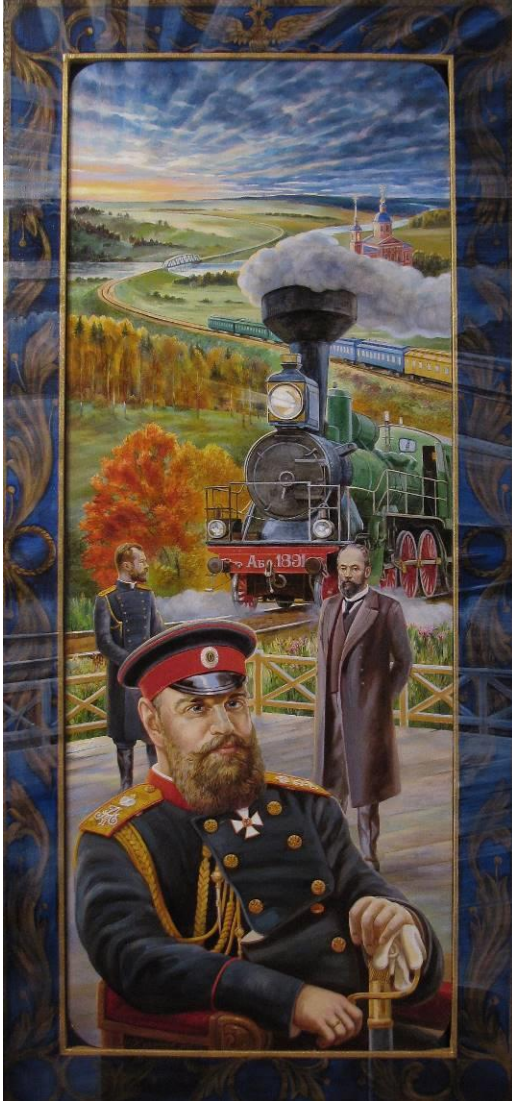
Begun in 1891 and fully completed in 1916, a journey along the length of the Trans-Siberian would cross seven time zones, lasting up to seven days.

Judith McNicol, Director of the National Railway Museum, said: "The very name 'Trans-Siberian' conjures up so many different emotions and images: extraordinary landscapes and forbidding terrain, opulence and luxury. This exhibition – a true blockbuster – will celebrate and inspire in equal measure, bringing together exquisite treasures from Russia and the colossal engineering feats that allowed travellers to cross a continent by railway. It is absolutely not to be missed."

Sir Ian Blatchford, director and chief executive of the Science Museum Group, said: "Trans-Siberian: The World's Longest Railway, is the latest chapter in a richly rewarding partnership between the



Science Museum Group and Russia which has made truly ground-breaking exhibitions such as The Last Tsar and Cosmonauts possible."



"For well over a century, the Trans-Siberian Railway has captured the imaginations of millions across the world. But it is a story known largely through a prism of myth and romance. With the support and cooperation of JSC Russian Railways, and a host of museums and partners in the UK and Russia, we are in a unique position to showcase the authentic objects and untold stories that lie behind the legend."

The exhibition will explore the engineering challenge behind the railway's construction, its social and economic impact on Russia and the experience of travelling onboard. It will also feature original items from the Science Museum Group Collection which help illustrate the beginnings of Russia's railway network.

To help tell the story of Britain's involvement in the railway's development, the exhibition will include items lent by National Galleries Scotland, Tyne and Wear Museums and Archive, the British Library, the Imperial War Museum and the Victoria and Albert Museum.

The exhibition will include extensive loans from Russia including the Moscow Kremlin Museums, the State Archives of the Russian Federation, Russian State Library, the State Hermitage Museum and the Central Museum of Railway Transport in St Petersburg, as well as from the JSC Russian Railways museum network.

Vadim Mikhailov, First Deputy Chief Executive Officer of JSC Russian Railways, who operate the Trans-Siberian Railway, said:

"We are very pleased to partner with the Science Museum Group on the second project, following the success of the Last Tsar: Blood and Revolution (London, 2018). Particularly,

as it was during the reign of Nicholas II, who was at the centre of our first joint exhibition, that the Great Siberian Way was completed when the final railway bridge over the Amur river was finished in 1916. It is a special pleasure to announce the exhibition on 5 October to mark the 104th anniversary of this event.

"We feel privileged to be part of a railway exhibition in the country where railways began, but which also supported the birth of Russian railways, supplying steam locomotives for the first Russian railroad between St Petersburg and Tsarskoye Selo.

"In a vast country like Russia, which the Trans-Siberian railway connected, railways have always been of a paramount importance. JSC Russian Railways carefully collect and preserve the Russian railway heritage. There are dozens of large and small museums across the 85,000 kilometres of rail lines that the company manages. In 2017 we opened our main museum in St Petersburg – the Russian Railway Museum. We are really excited about the joint project with the National Railway Museum in York, which will feature a selection of items from our collection."

Trans-Siberian: The World's Longest Railway opens to the public on 26 March 2021, with an exhibition at the National Railway Museum and a smaller display at the Science Museum in London, until 5 September 2021. Both the exhibition and display will be free of charge with pre-booked tickets required to access museums.



## Painting of Emperor Alexander III and family is again in bright colors

The conservators from the Danish National Museum have spent several months on the process of a thorough restoration and conservation of the Skagen artist Laurits Tuxen's famous picture "The Fredensborg painting" ("Fredensborgmaleriet"), exhibited in Fredensborgsalen at Christiansborg Castle in Copenhagen, Denmark.

The restoration is now completed, and the enormous painting, which measures a full 5 x 7 meters, can now be viewed again if you make the trip to Christiansborg Castle, which also houses the Danish parliament.

It is the Palaces and Culture Agency of the Ministry of Culture that has restored "Fredensborgmaleriet", with support from "Queen Margrethe and Prince Henrik's Foundation".



The large painting, which was made in the period from 1883 to 1886, depicts the members of the Glücksburg Royal Family, who stand tall and beautiful in their finest clothes in the Garden Hall at Fredensborg Castle in North Zealand back in 1883. The painting shows King Christian IX, Queen Louise, their six children and as many as 20 grandchildren, who have almost eye contact with the viewer.

The story of Christian IX and the nickname "Europe's father-in-law" dates back to an important period in Danish history, when the King and Queen Louise got their six children married into some of Europe's most important princely families.

Russia, England, and Greece were among the princely houses into which the royal couple's children were married, thus creating powerful alliances across national borders. Christian IX and Queen Louise had a total of 39 grandchildren, and over the years the family's children and grandchildren were represented in the most powerful families in all parts of Europe, making the Danish Royal Family the most influential princely family in Europe at that time.

The "Fredensborg painting" has been renovated earlier, but a new study of the painting showed that there had been a number of small peeling, drying out and crackling in the painting's color layer, which is not at all unusual for older paintings.

The painting has been covered with a layer of varnish, which is a transparent liquid that is a hard and protective layer. This is the layer that the conservators have now cleaned off, after which minor damage to the paint layers has been repaired. The beautiful colors now stand out beautifully again, as when Laurits Tuxen began it in 1883. The painting has also been re-refreshed with a more contemporary varnish.



The "Fredensborg painting" can be experienced up close in "The Royal Representation Rooms", where right now there is also a mini exhibition called "Fredensborg painting's party-dressed world ladies" (Fredensborgmaleriets festklædte verdensdamer), which celebrates the restoration of the painting with an exhibition of royal splendour.

The main attractions in the exhibition are two of Empress Maria Feodorovna (Dagmar) and Queen Alexandra's extravagant party dresses from the National Museum's Costume Collection. They help to tell the story of how the sisters ended up being heavily idolized in their own way - especially Alexandra, who experienced that the English noblewomen imitated everything she did - even when she began to limp. But of course, you also get the story of Empress Dagmar's journey towards unimaginable Russian wealth and later her deep fall.



On the tour can also be heard about their childhood in Denmark, where they lived in modest conditions and had to sew their own clothes. Their father, Christian IX, was known for his great frugality and had a very frugal relationship with clothes.

When he died, he left behind 36 unused habits that his daughters had bought for him because they did not like the old cloths, he himself preferred to wear.

You can see one of his sports sets in tweed, and then follow in Christian IX.'s footsteps around Christiansborg, where his marvellous path from being a poor prince of Glücksborg to becoming a Danish king and the father-in-law of all of Europe is told.

Alexandra and Dagmar were both known for their confident style and great grace. And they did not shy away from looking down on others who did not appear as elegant. This was especially true of their sister-in-law, the Swedish Princess Lovisa, who was married to their older brother, Crown Prince Frederik. She brought a large collection of jewels with her to Denmark and had been very popular in Sweden. In Denmark, Dagmar and Alexandra made fun of her clumsiness and bad style.

Despite their distinguished positions and innate likes, neither Alexandra nor Dagmar were pure angels, and their lives became far from a dance on roses. You can find out much more about them by visiting the exhibition at Christiansborg, following a guided tour or listening to a lecture.





EXHIBITION

# Carl Faberge and Fyodor Rückert Masterpieces of Russian enamel

October 9, 2020 - January 10, 2021

Exhibition Hall of the Assumption Belfry,  
Exhibition Hall of the Patriarchal Palace

## The exhibition “Carl Faberge and Feodor Rückert. Masterpieces of Russian enamel” in Moscow Kremlin

The exhibition presents about four hundred works of precious metal with enamel made by Russian jewellery firms of the 19th - early 20th centuries from public and private collections in Russia and Great Britain.

The core of the exposition is the numerous products of the famous Moscow “enamel painter” Feodor Rückert (1851–1918) and the world-famous court firm headed by Karl Faberge (1846–1920), mostly of its Moscow branch, famous for its works in the style of national romanticism. F. Rückert supplied products to the firm of K. Faberge, as well as to other enterprises that bore the title of suppliers of the highest court - the firms of I. Khlebnikov and P. Ovchinnikov, the Moscow enterprises of O. Kurlyukov, V. Bolin, and the Kiev firm of I. Marshak.

The exhibition displays works of other factories, workshops and artels - A. Postnikov, M. Semyonova, G. Klingert, A. Kuzmichev, whose products were sold by the famous American company "Tiffany". All enamel techniques are reflected in these objects - cloisonné





and champlevé enamels, shining like a medieval stained-glass window, guilloché enamel and painting. Craftsmen often decorated their products with miniature copies of paintings by famous artists of their time made using the technique of painting on enamel. The works of V. Vasnetsov, K. Makovsky, I. Kulikov, F. Sychkov, V. Vereshchagin, S. Solomko and E. Boehm served as a source of inspiration for Russian silversmiths.

Visitors to the exhibition will have a unique opportunity to see the paintings alongside their painted enamel copies.



In addition to paintings by contemporary artists, masters of jewellery firms during the heyday of domestic silver and enamel production were also inspired by rarities from the collection of the Moscow Kremlin's Armory. For them it was a school of skill and a source of ideas. For the first time the exhibition presents masterpieces of the Russian national treasury - Usolsk enamels, products of jewellers of the Kremlin workshops, as well as Chinese porcelain masters of the 16th – 17th centuries, along with their reproductions made by the firms of P. Ovchinnikov, I. Khlebnikov, P. Sazikov and F. Rückert.

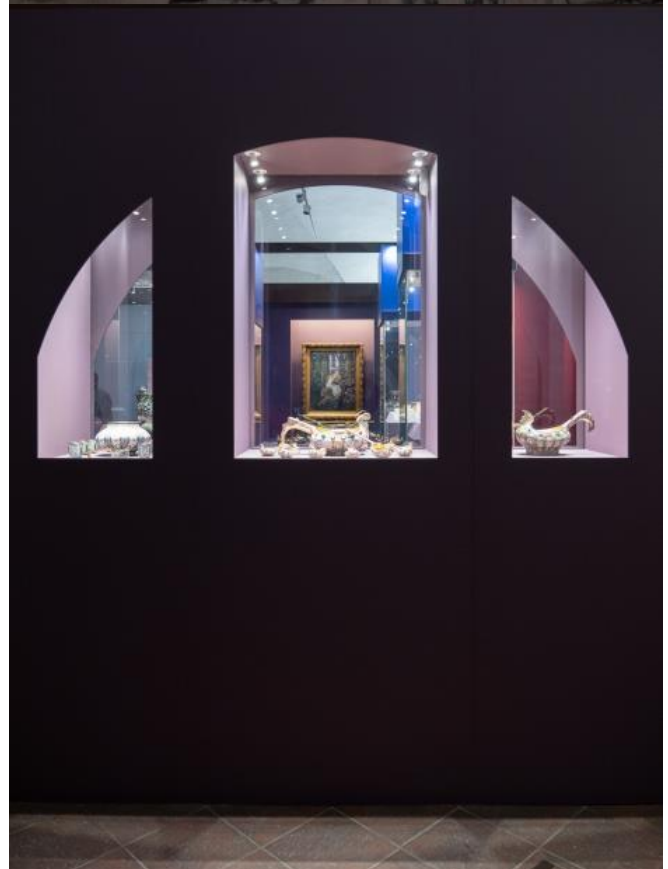
A number of works are not only examples of the virtuoso skill of Russian silversmiths and enamellers, but also have historical and memorial significance. Some of these items were diplomatic gifts, others have official imperial symbols - they were presented on behalf of the monarch, and, finally, these are private, family gifts, signs of love and attention, which have preserved engraved inscriptions in different languages. They testify that the works of Russian enamellers were loved and popular all over the world, and now they adorn the largest museum collections, are at the top of the antique Olympus and arouse the keen interest of all who love and appreciate domestic jewellery.

















## **5 main artefacts of the exhibition "Carl Faberge and Feodor Rückert. Masterpieces of Russian enamel"**

5 October. Kultura.RF - The exhibition "Carl Faberge and Feodor Rueckert. Masterpieces of Russian enamel" is held in the Exhibition Hall of the Assumption Belfry and Exhibition Hall of the Patriarch's Palace of the Moscow Kremlin Museums. The exposition brings together about 400 pieces of precious metal with enamel, created by domestic jewellery companies in the 19th - early 20th centuries. Especially for the Kultura.RF portal, the organizers and curators of the exhibition told about its five key exhibits.

### ***Easter egg "Moscow Kremlin"***

The craftsmen of the Carl Faberge firm worked on this Easter egg in 1904–1906 by order of Emperor Nicholas II: it was intended as a gift to Empress Alexandra Feodorovna.

The "Moscow Kremlin" is not an exact copy of an ancient fortress, but a jewellery fantasy on the theme of its colourful towers and temples. The egg is made in the form of the Assumption Cathedral and is crowned with a sparkling golden dome. Part of the interior is visible in one of the arched windows of the cathedral: the iconostasis, front pillars and royal places. A musical mechanism that plays Easter carols is hidden inside the egg.



### ***Ladle/Kovsh***

The exposition features a ladle made by Feodor Rückert. Under its raised pointed nose in a rounded ornamental stamp there is an enamel miniature based on Boris Zworykin's painting "Prince Pozharsky in the Battle of Moscow". On the miniature you can see the signature of Rückert himself - this is a real jewellery rarity: the artist rarely signed his works.





### *Purse*

"Carry, do not lose, save money" - this is the inscription on a silver wallet, which was created in 1876 by the company's craftsmen Pavel Ovchinnikov. Jewellers were often inspired by Russian medieval silverware. And, creating objects in the Russian style, they often decorated their works with inscriptions, in particular, proverbs and sayings, the font of which imitated the Old Russian charter.



### *Cup/Goblet*

One of the earliest pieces from Feodor Rückert's workshop was donated by the Victoria and Albert Museum in London. The surface of the goblet is adorned with images of three Sirin birds: spreading her wings, holding a lyre in her hands and clutching a scroll with inscriptions. The cup is crowned with a cast gilded double-headed eagle.





### *Wineglass*

The exhibition features several works of the Moscow branch of the Carl Fabergé firm, decorated with pearls, which are inspired by traditional Russian embroidery. So, this glass is decorated with a wide strip of matte red-brick enamel, on which pearl stems with curls and halves of stars with five rays are fixed. Four high castes with round cabochon sapphires can be seen under the frieze.





## ***More than 400 works of Russian jewellery firms have been collected at an exhibition in the Moscow Kremlin museums***

Video - [https://tvkultura.ru/article/show/article\\_id/369526/](https://tvkultura.ru/article/show/article_id/369526/)

The golden key suggests that this is a music box. But no - an Easter egg. Made by the firm of Carl Faberge on the order of Nicholas II - the Emperor presented it to his wife for Easter 1906. The perfect mechanism works even now.

"When we start the musical mechanism with a golden key, hidden in a golden stand that reproduces the Kremlin walls and towers, we hear Cherubic melodies. The fact that it works, does not mean that it was turned on a little or a lot. Our restorers debugged it, made another, simpler key, so that the gold key could be injured as little as possible," said the exhibition curator Tatyana Muntyan.

The creators of the exhibition decided that it would be impossible to show the work of Carl Faberge, known to the widest public, without the items of the jeweller Feodor Rückert, familiar to a narrower circle of specialists. Rückert was called the "enamel painter", his small workshop created amazing things. All the suppliers of the highest court, including Faberge, turned to him. These halls showcase things that have no analogues in the world.

"We have collected everything that is in our museums, these are single pieces – there are from the Tsaritsino museums, and Nizhny Novgorod, and Murom, but most of the works were provided by private collectors, because in the last 20 years there has been a fashion for collecting these works," noted General Director of the Moscow Kremlin Museums Elena Gagarina.

The jewellers of that time were virtuosos in their possession of various techniques, and there was a demand for this. Art enamels were considered an excellent souvenir, they were bought for themselves - an example of this is the variety of cigarette cases presented at the exhibition. The image on them is exactly the same as the work of Vasnetsov; this is the same "enamel painter" Feodor Rückert.

"We might not have seen this goblet from the Victoria and Albert Museum today, but our colleagues from the museum, kindly trusting us, agreed to arrange this goblet with a lid without being accompanied by a curator, as is usually done. The transport company and our museum assumed responsibility," said Ekaterina Karavaeva, Director of the Department of International Exhibition Activities of the Moscow Kremlin Museums.

One of the most impressive exhibits is a box designed by Rückert for the Fabergé firm, decorated with a panorama of the Moscow Kremlin. The duchess of Saxe-Coburg-Gotha acquired the box and in 1920 handed it to King George V. During the exhibition, this jewel from the collection of Queen Elizabeth II of Great Britain was moved to the Moscow Kremlin Museums.



### ***Exhibition catalogue***

The publication is dedicated to the exhibition "Karl Faberge and Feodor Rückert. Masterpieces of Russian Enamel", which tells about the work of the outstanding, but until recently little-known jeweller Feodor Rückert, who collaborated with many well-known firms, including Carl Faberge. Feodor Rückert created silver items decorated with multi-coloured enamel, inserts with pictorial miniatures, which often reproduce compositions of famous Russian painters, for example, Viktor Vasnetsov. This is the first edition showing the work of an outstanding jeweller in such a volume - the catalogue includes about 500 items, of which 300 were created in his workshop. You can buy the catalogue in the exhibition hall of the Assumption Belfry, in the museum shops opposite the Patriarchal Palace, in the Alexander Garden, the Armory and the Annunciation Cathedral. The price of the catalogue is 3,000 roubles.

## Archive of the Faberge family transferred to the Moscow Kremlin museums

October 6, 2020, Moscow. The Moscow Kremlin museums have announced that they have received the archive of Carl Fabergé as a gift, which was transferred to the museum by order of his heiress. According to the will of the great-granddaughter of the court jeweller, Tatiana Faberge, who died in France in February 2020, the museum accepted a set of archival documents to study the family's heritage.

The specialists of the Moscow Kremlin Museums have known Tatyana Faberge since 1992, when the exhibition "The World of Faberge" opened, which was one of the first projects in the Russian Federation dedicated to the master's work. The archive was received by the museum in September 2020. The documents and memorial items included in it cover a period of more than 100 years and reflect the life of the Faberge family throughout the 20th century.



After the founders of the company left Russia, its history has been very little studied, and the documents received will open new pages in the life of the descendants of the court jeweller and their work in emigration. The archive contains many documents, personal belongings, tools of masters, valuable photographs depicting the history of the famous jewellery house and family, sketches and models of works. Sketches provide researchers with the opportunity to trace the process of creating jewellery masterpieces. In addition, the archive contains documents of the Sheremetev family, who were maternal relatives of Tatyana Faberge.

Of great interest are the catalogues of auctions where the works of the company were sold, with notes from members of the Faberge family about the authenticity of the items, their value and provenance. A separate photo album includes images of some Easter eggs, including the additions that were part of the imperial gifts. Studying the photographs, the researchers were able to personally verify the existence of the lost addition to the precious Easter egg "Bouquet of Lilies" stored in the Armory.

According to Tatyana Faberge's will, archival and photographic materials described and studied by the staff of the Moscow Kremlin Museums will be available to researchers visiting the museum archive, since the work of Carl Faberge invariably arouses interest not only in Russia, but throughout the world.

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## **A monument to the meeting in Crimea of Tsarevich Nicholas Alexandrovich and Princess Alice of Hesse-Darmstadt and Rhine**

On October 30, the opening a monument in memory of the meeting in Crimea of Tsarevich Nikolai Alexandrovich and his Bride to be -Princess Alice of Hesse-Darmstadt and Rhine, took place in the Primorsky Park of the city Alushta,.

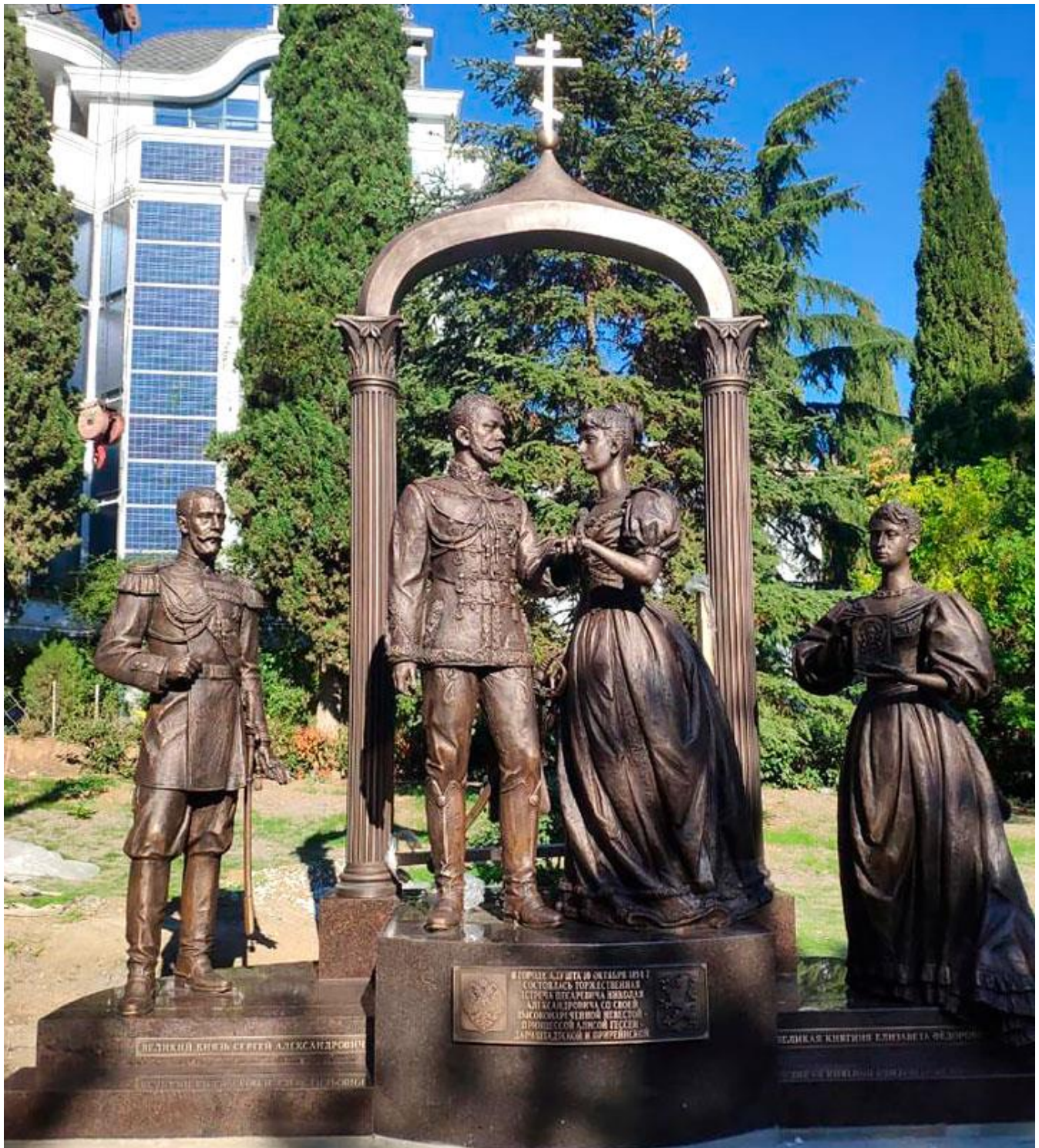


The unique monument was presented in Alushta, Crimea, depicting the meeting of the Russian Emperor Nicholas II, then Tsarevich Nicholas Alexandrovich with his future wife Alexandra Feodorovna, then Princess Alice of Hesse-Darmstadt and Rhine, on Russian soil, on October 22, 1894. This is a monument to Russian history, pure first love and fidelity.

Tsarevich Nicholas was only 16 years old, the young Princess was 12, when they met first time on Russian soil in 1884. The first meeting took place in the city on the Neva at the wedding of the elder sister of Princess Alice of Hesse-Darmstadt – Grand Duchess Elizabeth Feodorovna and the brother of the Russian Emperor Alexander III Grand Duke Sergei Alexandrovich. A friendship was born, which over the years grew into love.

The monument has appeared in the courtyard of the Central Library of the city. The composition consists of four sculptures, a little over two meters high, a granite pedestal and an arch. Such a stone was not chosen by chance - according to the masters, it is more durable, over time, chips and salt drips will not appear on the monument. In addition to the Royal Bride and Groom, there are the uncle of the Tsarevich Sergei Alexandrovich and the sister of the wife to be Elizabeth Feodorovna, who helped to unite two loving hearts.





Funds for the creation of the monument were provided by the St. Basil the Great Charitable Foundation and the Double-Headed Eagle Society for the Development of Russian Historical Education. The monument cost about 18.5 million roubles, said project manager Mikhail Vilter. The authors of the monument were the couple of sculptors Maxim Bataev and Irina Makarova. Their sketch won the All-Russian competition.

"We decided to portray Nicholas Alexandrovich in hussar clothes - it was in this outfit that he got married," says Irina Makarova. "Elizabeth Feodorovna has a small icon of the Savior in her hands as the personification of spirituality. After all, she supported her sister when Alice doubted whether to change her faith. The arch is also a symbol of Orthodoxy, the Christian Kingdom and Russia."



The sponsor Konstantin Malofeev made a speech at the opening.

*October 10, 1894 here, in Alushta, the bride and groom met. Princess of Hesse Alix, the future great martyr, All-Russian Empress Alexandra Feodorovna, and Tsarevich Nikolai Alexandrovich, the future Sovereign, martyr, passion-bearer Nicholas II. Then they were young, a happy life together awaited them ahead. This couple has become a symbol of loyalty, a pious large family and service to their state and people. These were extremely courageous people. They were so devoted to their Tsar's Cross, to their service that they went to Golgotha, for us, for the entire Russian people. They did not send their subjects to the civil war, they themselves departed from the throne and entered the Kingdom of Heaven ahead of their people. And now, like holy martyrs, they pray for us all. But here, on this monument, they are still young and cheerful. Whole life ahead, 23 years of honeymoon. This was the name of the family life of Nicholas II with his wife Alexandra Feodorovna. The Russian Orthodox Church venerates them as role models. It is even difficult to imagine the trepidation with which the couple in love treated each other. They spent most of their time together.*

*When parting happened, they kept a fond correspondence. Looking into any of their letters to each other, you can feel how pure and sincere feelings they experienced. The secret is simple: their marriage, unlike most unions of the highest persons, was not based on politics. Nicholas II was an Emperor who married for love.*



"I was approached by Alushta public figures, read the history of the peninsula and home town, and got the idea to erect a monument" - said the chairman of Interregional public organization "Russian Unity" Elena Aksenova – "And not like the Emperor and Empress, but as young lovers. Not far from the Golubev House there is a registry office. And this sculpture will become a kind of message to couples wishing to start a family."









### **Celebration of the uncovering of the relics of the Alapaevsk Martyrs**

On October 11, the Russian Orthodox Church celebrates the day of the uncovering of the relics of the Grand Duchess Elisabeth Feodorovna. 102 years ago, the remains of the Martyrs Elizabeth and the nun Barbara, Grand Duke Sergei Mikhailovich and his secretary Theodore Mikhailovich Remez, Princes John, Constantine and Igor Konstantinovich and Prince Vladimir Paley were recovered from an abandoned mine near Alapaevsk. The funeral service for the bodies raised from the mine took place eight days after their recovery. Divine Liturgy and funeral rites were performed in the Holy Trinity Cathedral of Alapaevsk. Then the bodies were placed in a "tightly walled crypt" on the south side of the church, from where they were taken out after the onset of the Bolsheviks Army nine months later.



The celebration of the uncovering of the relics of Grand Duchess Elisabeth Feodorovna was established with the blessing of His Holiness Patriarch Kirill of Moscow and All Russia. The memorable date - October 11 - has been included in the church since 2017. In the same year, the first church-wide celebration took place.



On the eve of the uncovering of the holy relics, events began in the Yekaterinburg Metropolitanate in memory of the Grand Duchess Elizabeth Feodorovna and representatives of the Russian Imperial House who were martyred in the Urals in 1918-1919.

On October 11, 2020, was celebrated Divine Liturgy at the Holy Trinity Cathedral in Alapaevsk. Metropolitan Kiril of Yekaterinburg, Vicar Makon of the Kiev Diocese, Episcopal of Nizhnevsk Alexy and Bishop Leonid of Argentina and South America. were co-served by the numerous clergy of the Yekaterinburg Metropolitanate.

During the liturgy, Abbess Smaragda (Zykova), the abbess of the nunnery in the name of the Holy Martyr Elizabeth Feodorovna in Alapaevsk, prayed.



Mitred Archbishop Nikolai Maleta addressed the worshippers with a sermon.

At the end of the service, Metropolitan Kirill congratulated all the participants in the service and thanked everyone who had gathered on this memorable day for the service.

- Elizabeth Feodorovna is the image of a Christian. If we want to be Christians, then we must look for such undefiled images. And Elizabeth Feodorovna is just such a person to whom the soul, of a believing person, the soul of a person seeking justice on this earth, the soul of a person who is seeking union with God with all his being is drawn. And in order to find, he needs these "hooks" through which he needs to rise to this height. And among them is Elizabeth Feodorovna, as the purest example of faith and the correct, truly Christian way of life."

His Eminence noted that now the image of a new Russia is being created, which would combine all the centuries-old wisdom and holiness of our people, and the image of Elizabeth Feodorovna is one of those foundations on which the life of our society can and should be built.

"And today we ask for this love and fidelity so that it will enter our life, and that we live the way every Orthodox Christian and a Russian person in general should live.

Russian is not the blood. Russian is a spirit. This spirit of faith and fidelity to God lives in our hearts, and it must affirm Holy Orthodoxy and Holy Russia in our life, no matter what, through the prayers of such great saints of God, whose memory we celebrate today" said Metropolitan Kirill.

The head of the Yekaterinburg Metropolitanate especially thanked Anna V. Gromova, all her assistants and relatives, all the representatives of the Elisabeth-Sergius society, who "throughout these still small years, but so powerfully and so strongly, affirm the image of the Holy Martyr, and together with her all those who in this life was once forgotten, and today their names return to our life bright, glorious, cleansed of all rust and impurity, which have been slandered for the previous decades."

Metropolitan Kirill presented Anna V. Gromova with the highest award of the Yekaterinburg Metropolis - the Medal of the Holy Royal Passion-bearers of the 1st degree.







At the end of the Divine Liturgy in the Holy Trinity Cathedral of Alapaevsk, a presentation of the icon of the Holy Blessed Prince Alexander Nevsky took place. The shrine was donated to the Alapaevsk Diocese by Anna V. Gromova with the hope of reviving the Alapaevsk Church of Alexander Nevsky, destroyed by the Bolsheviks, "as a good beginning for the foundation of the Alexander Nevsky Church".

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### **The connection of the Novo-Tikhvinsky Monastery in Yekaterinburg with the House of Romanovs: Report by Nun Eustathia at the St Elisabeth Readings**



The days of memory of the Grand Duchess Elizabeth Feodorovna and representatives of the Russian Imperial House, who were martyred in the Urals in 1918-1919, have ended in the Yekaterinburg Metropolis. The past cultural and educational events were timed to coincide with the day of the uncovering of the relics of the holy Martyrs Grand Duchess Elizabeth Feodorovna and nun Barbara, which is celebrated on October 11.

Within the framework of the past events, the II Museum and Educational St. Elisabeth Readings took place in the multimedia historical park "Russia

my history" in the Ural capital. The readings were attended by historians, local historians, researchers of the Regional Museum of Local Lore, archivists, tourism specialists, representatives of public and church organizations.

Among the participants in the readings was nun Eustathia (Morozova), a resident of the Alexander Nevsky Novo-Tikhvin convent, who spoke about the historical threads and holy destinies that united the Novo-Tikhvin convent and the Imperial House.

We bring to your attention the report of Nun Eustathia.

*The connection of the Novo-Tikhvinsky convent in Yekaterinburg with the House of Romanov*



The Monk Barsanuphius of Optina Monastery wrote: "Our Tsar is the representative of the will of God ... His will is sacred to us, like the will of the Anointed One of God; we love him because we love God. Whether the Tsar gives us prosperity, we receive it from him as the mercy of God. Whether dishonour and calamity befall us, we endure them with meekness and humility ... and we will never change in love and devotion to the Tsar." This is what all the holy fathers teach. And in the Novo-Tikhvin convent, the sisters always tried to do it in practice. And now I would like to tell a little about what connect our convent with the Romanov House. How was expressed, on the one hand, the sovereigns love of the convent, and on the other the love and devotion of the sisters to the sovereigns.



First of all, let us note a remarkable fact. It is today that exactly 196 years have passed since Emperor Alexander I visited our convent. It happened on September 27, 1824 - according to the new style October 10. Not so long ago, in the Russian State Historical Archives in St. Petersburg, a letter was found from the first abbess of the convent, Abbess Taisia (Kostromina) to the Chief Prosecutor of the Holy Synod, Prince P.S. Meshchersky, with a detailed account of this outstanding event.

This is how it happened. On September 25, the Emperor arrived in Yekaterinburg to inspect the local factories and the Grinding Factory. On the same day, the adjutant general of His Majesty Baron I.I. Dibich was sent to the convent monastery with an invitation to the abbess to appear the next day at the Monarch's residence, located in the Kharitonov-Rastorguev estate on Voznesenskaya Gorka. Emperor Alexander Pavlovich favourably received the abbess, questioned her in detail about the needs of the convent, and then promised to personally visit it. The sisters, of course, looked forward to the visit of such a

distinguished guest with joy and trepidation. The Tsar arrived at the convent on September 27 at five o'clock in the evening. Matushka Taisia wrote: "Upon the arrival of His Majesty at the Holy Gates, a meeting was made with the priests, with the Life-giving Cross, blessed with water and all the monastics, singing ... Moreover, all the sisters stood in rows from the gate to the church and bowed to the August Guest, and His Majesty looked at them, bowing on both sides. Upon his arrival at the Church of the Dormition of the Mother of God, the Sovereign Emperor venerated three times over the Tikhvin [icon] of the Mother of God ... At the end of the litany and many years, he visited the Church of All Saints, and then he was pleased to visit my cells where the singers sang spiritual verses."

The Emperor talked with mother Taisia in her chambers. And the sisters recalled for a long time later how, when leaving the rector's cells, the Autocrat with reverence kissed the hand of one of the elderly nuns. "When expressing his Imperial favour," continued mother Taisia, "His Majesty has deigned to leave the convent with a large crowd of people, accompanied to the holy gates by priests and monastic sisters." The visit of the Emperor Alexander the Blessed will forever remain in the memory of the sisters as a sign of God's special favour to the convent.

The townspeople also kept the memory of this event. The road to the monastery, along which the Emperor passed, was named "*Aleksandrovsky Prospekt*" (now it is Dekabristov Street), and the bridge across the Iset River began to be called *Tsarskoe*.

This visit of the Monarch to the then young and small convent was not accidental. Sovereign Alexander Pavlovich can truly be called the benefactor of our convent. Thanks to his personal support, a modest women's community in distant Yekaterinburg was transformed into a convent just 10 years after its official approval. The decree on the establishment of a third-class semi-regular convent was signed by the Emperor on December 31, 1809. He personally approved its name as well. Nourishing deep gratitude to the Monarch, the sisters petitioned for the convent to be called Aleksandro-Novotikhvinsky, but the Emperor ordered to leave only the second part of the name - in honour of the main shrine - the Tikhvin Icon of the Mother of God. The personal permission of the Autocrat was also required to tonsure the future first abbess. At that time, Tatyana Andreevna Kostromina was about 45 years old,



she was a widow, and widows were tonsured no earlier than 60. Likewise, her elevation to the rank of abbess took place only after the permission of the Tsar.

From a letter from Admiral Theodore Ushakov, who helped in the construction of the convent, it is known that the sisters handed the icon they painted to the Emperor in gratitude for the transformation of the community into a convent. The icon depicted the heavenly patrons of the August spouses - St. Alexander Nevsky and St. Elizabeth.



In 1822, thanks to the assistance of the Emperor, the young Yekaterinburg convent acquired a new status: by the highest decree, it became a regular first-class convent, of which there were only six at that time in the entire Russian Empire.

In 1821-1822, Emperor Alexander Pavlovich, his wife Empress Elizaveta Alekseevna and his mother, Empress Dowager Maria Feodorovna, donated rich gifts to the convent: a Gospel with a gold setting, velvet liturgical vestments, precious utensils, silver and gilded vessels ... The chalice donated depicted

the Savior in a diamond circle, over which a diamond cross with three sapphires shone. On the chalice was the inscription: "From the Empress Elizabeth Alekseevna to the Yekaterinburg Novo-Tikhvin convent." The sisters accepted these gifts with such gratitude that information about them was included in the epitaph painting, which was painted by them several years later - after the death of Abbess Taisia.

Thus, the convent owes its foundation to the House of Romanovs, which is why throughout the history of the convent its nuns were distinguished by a particularly warm attitude towards the representatives of the Imperial family. And the Highest guests have visited the convent more than once.

So, in 1837, a visit to the Novo-Tikhvin convent of the Heir to the throne, Grand Duke Alexander Nikolaevich (future Emperor Alexander II), took place. The Tsarevich was then 19 years old and, at the request of Emperor Nicholas I, he was sent on a long journey across the country in order to "get to know Russia as much as possible and let his future subjects see him." The State Archives of the Sverdlovsk Region keeps a valuable file dedicated to this visit.

On May 29, the travellers arrived in Yekaterinburg. "The view of the city from the mountains is charming," wrote one of them, "and it is very rich inside: about 120 stone houses adorn it." On May 30, the Heir prayed at the liturgy in the Catherine Cathedral, and then with his retinue visited the Novo-Tikhvin convent. At that time there were 250 sisters in the convent; Abbess Alexander (Neustroeva) ran it. The Grand Duke was greeted very warmly and cordially: according to recollections, he even praised the meal, saying that he had never eaten so tasty anywhere, and all because the sisters cook with prayer. In memory of his visit to the convent, he was presented with icons embroidered in gold and a portfolio of green velvet.



In 1866, the convent was visited by the grandson of Emperor Nicholas I, Duke Nikolai Maximilianovich of Leuchtenberg, in 1868 - by the son of Emperor Alexander II, Grand Duke Vladimir Alexandrovich,



and in 1873 - by his brother, Grand Duke Alexei Alexandrovich. The convent was well known and other representatives of the Romanov family also made rich gifts to it.



The sisters also treated the last Russian Emperor, Nicholas II, with reverence and love. In 1896, the nun Emeliana (Batalova) painted a ceremonial portrait of the Emperor, in which he is depicted in full growth in the uniform of a colonel of the Life Guards Hussar regiment. The portrait was solemnly presented to the Monarch on May 16 or 17, 1896 at the Grand Kremlin Palace in Moscow during the reception of deputations on the occasion of the coronation. The gift was placed in one of the halls of the Winter Palace in St. Petersburg. His further fate is intertwined with the fate of Russia. In October 1917, sailors carved this portrait with bayonets during the capture of the palace. In such a torn form, the canvas was later transferred to the Museum of the Revolution, now renamed the Museum of the Political History of Russia. The portrait has been restored, but the cuts from the bayonets are intentionally preserved.

In 1914, on the 10th anniversary of the heir Grand Duke Alexei Nikolaevich, he was presented with a saddle cloth and a bridle made by the sisters of the convent, which were real works of art. On the right side of the saddlecloth under the saddle was embroidered in gold and decorated with Ural stones, the state emblem of the Russian Empire - the Double-headed eagle, as well as the emblem of the Perm province, and on the left side - the emblem of Yekaterinburg and the initials of the Tsarevich "AN". The Cossack bridle was decorated with topaz and amethyst. In response to this gift, Abbess Magdalene (Dosmanova) was sent the

highest gratitude "on behalf of His Imperial Highness the Heir to the Tsarevich."

The sisters showed special devotion and love for the Imperial family during the terrible period of revolutions and civil war.

Immediately after the February revolution, Bishop of Yekaterinburg Seraphim (Golubyatnikov) delivered an ardent sermon in defence of the monarchy, which included the following words: "... we will die for Father Tsar, if need to be!" Vladyka's speech caused strong discontent among the city authorities and local clergy opposed to the monarchy, as a result he was forbidden to appear among the public. The abbess of the convent, Matushka Magdalene, apparently somehow expressed her agreement with the position of the bishop, which is why she was also forbidden to appear in public. This was mentioned in the newspaper "Uralskaya Zhizn": "... Bishop Seraphim and the nuns of the nunnery obeyed the commission's demands not to appear among the public."





A year later, during the stay of the Tsar's family in Yekaterinburg, the sisters, neglecting the danger, carried food to the Ipatiev House. "Good nuns now bring milk and eggs for Alexei and us, and cream," the Empress wrote in her diary. Most of the products the guards took for themselves, but the little that passed to the Imperial family, supports it. From the memoirs of one commissar, it is known that the sisters put notes in baskets with provisions: "We pray to God for you, God preserves you!". It was certainly comforting for the prisoners to know that the sisters were praying for them. According to the testimony of one of the nuns of the convent, both sisters carrying food, novices Maria Krokholeva and Antonina Trikina, were subsequently killed.

Honouring the last Emperor, the nuns of the monastery could not but honour his loyal subjects - those who shed their blood for him. As it became known from the memoirs of the regicide of the Chekist A. Kabanov, at the same time, in June 1918, it was the sisters of the Novo-Tikhvinsky convent who found the bodies of the murdered Prince V. A. Dolgorukov and General I. L. Tatishchev and buried them with love in the cemetery of the convent. The remains of the Tsarevich's "uncle", sailor K.G. Nagorny and a footman I.D. Sednev, were later buried there.



Now I would like to say a little more about the relationship between the Novo-Tikhvin Convent and the Grand Duchess Elizabeth Feodorovna. In the summer of 1914, she made a pilgrimage to the holy places of the Urals, on July 20 it was planned to visit Yekaterinburg. The State Archives of the Sverdlovsk Region has preserved a program for the travel of distinguished guests across the Urals, which states that a "lunch at a convent" was planned in Yekaterinburg. The newspaper "Zauralsky Krai" also reported: "Elizabeth Feodorovna will arrive in Yekaterinburg at 5.26 p.m.. From the station, she will go to the Tikhvin convent, where in her presence an all-night vigil will be served with the reading of the Akathist to the Tikhvin [icon] of the Mother of God. On the same day, Elizabeth Feodorovna will leave Yekaterinburg." Unfortunately, the First World War, which began on July 19, 1914, prevented this.

In 1918, Elizabeth Feodorovna again arrived in the Urals, but as an exile. The newspaper "Uralskaya Zhizn" reported: "Arrested on May 8, the former Grand Duchess Elizabeth Feodorovna was sent to Yekaterinburg. <...> At 7 pm [in Moscow] the Grand

Duchess was [announced] that at 8 pm a train was leaving for Yekaterinburg, in which there was a special carriage for her. At 8 pm she went to Yekaterinburg, where she will live free. The Grand Duchess was told that this was not an arrest, but only deportation. "I would like to draw your attention to the fact that from this note it is obvious that Elizabeth Feodorovna was sent from Moscow by train directly to Yekaterinburg, and only a short stop could have been made in Perm - to live there for several days, as it is written in some publications, she had no opportunity.

On May 11, she arrived in Yekaterinburg together with the sisters of the Martha-Mariinsky Convent Varvara Yakovleva and Yekaterina Yanysheva and settled in an inexpensive hotel - the so-called Atamanov rooms, where the Princes of the Imperial Blood already stayed: Ioann Konstantinovich with his wife Elena Petrovna, Konstantin and Igor Konstantinovich, and also Prince Vladimir Paley, who had been exiled to the Urals earlier. The stone three-story building, located now at the intersection of Lenin Avenue and Vayner Street, was built at the expense of the merchant of the 2nd guild V. Ya. Atamanov in 1893. Accommodation in "furnished rooms" was relatively inexpensive: from 75 kopecks to 2 roubles per day (for comparison, a room in the American Hotel cost from 1 to 4 roubles).

In the cover letter of the Cheka about the direction of the Grand Duchess and her two companions to Yekaterinburg, opposite their names, there is a note: "GOST. Atamanov, No. 19". This is probably the number of the room that Elizabeth Feodorovna occupied. On the hotel plan, preserved in GASO, this



room is on the 2nd floor, its total area was about 8 sq. fathoms or 36.5 sq. meters, two windows overlook the Main Avenue (now - Lenin Avenue) - they can be clearly seen in modern photography.

In Yekaterinburg, representatives of the Romanov family enjoyed relative freedom of movement. So, in the memoirs of Princess Elena Petrovna there is a mention of the fact that immediately upon arrival in the city, the Princes went to service in one of the churches. Considering that the Grand Duchess wanted to visit Yekaterinburg in 1914 for the sake of a visit to the Novo-Tikhvin Convent, we can say with a high degree of probability that she was there in May 1918. This can be confirmed by the fact that she submitted a petition to the Ural Regional Council for granting her the right to remain in Yekaterinburg and settle in the Novo-Tikhvinsky convent. At the same time, a similar petition was sent from the convent. However, on May 18, at a meeting of the Ural Regional Council, it was decided to reject this request of the "former Grand Duchess", and "the resolution of the Presidium of the Regional Council to evict her to Alapaevsk."

Today, the building of the former Atamanov hotel houses the FSB and the Central Internal Affairs Directorate of the Sverdlovsk region. In July 2009, a memorial plaque was installed on this building about the stay of the Grand Duchess Elizabeth Feodorovna and the Princes Konstantinovich here.

And I would like to end this small message by the fact that, apparently, it is no coincidence that the sisters of the already revived convent are now collecting information about the Imperial family and the people who suffered for their loyalty to it - with this we seem to continue the traditions of venerating the Imperial House of Romanovs, laid down in our convent by its first abbess, Abbess Taisia (Kostromina).

"Fear God, honour the Tsar" writes the holy Apostle Peter.





## **"Countess Anastasia Hendrikova is a kind branch of the good tree. New pedigree information": report of Mother Domnika at the St Elisabeth Readings**

The abbess of the Alexander Nevsky Novo-Tikhvinsky Convent, Abbess Domnika (Korobeinikova), made a presentation on the feat of Countess Anastasia Hendrikova, a loyal subject of the Tsar's family, who followed it into exile.



We bring to your attention the report of Mother Domnika.

*Countess Anastasia Hendrikova is a good branch of the good tree. New pedigree information*

I would like to start with a precise description given about Countess Hendrikova by one of her contemporaries: "This gentle, fragile girl with a childish face, who seemed so weak, possessed the soul of a heroine." Many believe that the feat of Countess Hendrikova is only in the fact that she voluntarily followed the Imperial family into exile. But in reality, her whole life was a feat. Because all her life she tried to bring joy and consolation to her neighbours, despite the fact

that she herself had to endure many sorrows. She wrote about it: "The thought that the [Empress] told me today sunk into my soul, so that I may use the experience of suffering that the Lord sent me for the joy and comfort of others. Maybe this is the purpose assigned to me by God."

Countess Hendrikova began to perform this feat in childhood, when her mother, Sofia Petrovna, after a difficult operation, was bedridden. Anastasia served the patient for 20 years, giving her all her free time. And she not only looked after her, but constantly tried to raise her spirit, forgetting about her own experiences. Countess Anastasia was close to the words spoken to her by the Empress: "Be merry with [her] and give her all the warmth of your love. Bright face - despite the suffering of your poor soul." At a time when many of Anastasia's contemporaries led the carefree life of aristocratic women in the capital, year after year she followed the narrow path of selfless service to her mother. Long-term grief gradually nurtured a living faith in her, strengthened her prayer, made her able to live for others. Although Anastasia belonged to the high society, she led the simplest way of life, was distinguished by modesty. Raised by her mother in strict rules, she kept her purity.

According to the memoirs of Sergei Smirnov, secretary of the Serbian Princess Elena Petrovna, Countess Hendrikova often visited the church in the name of the Twelve Apostles, located not far from her home. Two zealous priests served in this church, first Archpriest Mikhail Gorchakov, then Archpriest Arkady Vinogradov, talented preachers and wise pastors. They spiritually nourished young Anastasia, gave her vital advice, helping her with faith and patience to bear the ordeal.







In 1910 she became a maid of honour to the Empress. All members of the Imperial family fell in love with her for her openness of soul, kindness and sincere desire to bring joy to others. She became a loved one for them, everyone affectionately called her Nastenka.

Captain Nikolai Sablin recalled how on one trip on the yacht "Standart" the Empress was sad because of the Heir's illness, and Countess Hendrikova did her best to console her. Not long before that Anastasia Vasilievna experienced great grief: her father, Count Vasily Alexandrovich, died of a heart attack. But despite this, Countess Hendrikova, as Nikolai Sablin wrote, brought "a stream of

liveliness and vivacity into the life" of those around her. The Empress told her: "You are the sun for all your darlings."

In the tragic days after the February Revolution, Countess Hendrikova remained true to her vocation - to be a consolation for her neighbors. In March 1917, the Emperor and his family were imprisoned in the Alexander Palace. And at a time when many courtiers were in a hurry to leave the Tsar's family, Countess Hendrikova, on the contrary, hastened to return from Kislovodsk, where she went to visit her sister. Despite the fact that her beloved sister Alexandra was ill at that time, she immediately set off on the return journey, realizing that the Tsar's family needed her more. And when she was under arrest, she wrote in her diary: "Thank God, I managed to arrive in time to be with them."



Sometimes there is an opinion that Countess Hendrikova did this only out of her duty of court service or out of a sense of affection for the Imperial family. But a close acquaintance with her biography, with the family, helps to understand the true reasons for her feat. Countess Hendrikova was a person of deep, not superficial, faith. From early childhood living examples of piety were before her eyes. Faith was the basis of life for her and for her family. And Anastasia followed the Imperial family quite consciously, for the sake of the commandments of God, realizing that suffering and death awaited her. This is evidenced by the entry in her diary, made before leaving for Tobolsk: "I surrender myself entirely to the hands of God with trust and love and I know that [the Lord] will support me both in the moment of death and [during] trials."

The commission for the canonization of the saints of our metropolitanate recently found new information about the special piety of her family.

The most famous in this family was the great-great-grandfather of Anastasia Vasilievna - Ivan Simonovich Hendrikov. He was a brave military man, a participant in the Russian-Turkish war of the 1730s, a noble, simple and sympathetic person. But the main thing that distinguished him was this deep faith and genuine churchliness.

In his youth, a wonderful incident happened to him. During the military battle, on his chest was the Iberian image of the Most Holy Theotokos, which saved his life at a dangerous moment. This miracle shocked Ivan Simonovich and was forever imprinted in his heart. Thirty years later, Count Hendrikov in memory of this miracle built a church in honor of the Iberian Icon of the Mother of God in his settlement in the Kharkov province. The main shrine of the church was the Iberian icon, which once saved his life.

In addition to this church, Ivan Simonovich built several more churches in the settlements that belonged to him, as well as in his house in Moscow. In one of its settlements for one and a half thousand inhabitants, there were three churches. Undoubtedly, the construction of churches was encouraged by the then ruling bishop, St. Joasaph of Belgorod, whom Count Hendrikov reverently venerated. The count himself could not imagine life without worship and, turning to the Holy Synod for permission to build another church, wrote that the inhabitants of his settlement "were in dire need" due to the lack of a church. For his faith and kindness, Ivan Simonovich was loved by many people.

Empress Catherine II, under whom he was a chamberlain, spoke of him as follows: "In his presence everyone felt at ease, because he never compromised anyone, did not show disrespect to anyone. From Count Ivan Gendrikov, his children and grandchildren inherited deep faith and love for the Church. In the Kharkiv province they built and decorated many churches, opened alms-houses.



The great-grandmother of Anastasia Vasilievna painted icons for the church, built at her expense. And her grandmother and aunt have repeatedly received blessings from the Holy Synod for numerous donations to churches and monasteries. Information about the charity of the Counts Hendrikovs was found in the Russian State Historical Archives, as well as in pre-revolutionary periodicals. Without dwelling on the details, we will only mention that the Hendrikovs built at least eleven churches.



Among the ancestors of Countess Anastasia on the maternal side, there were also people who were distinguished by special piety. Such was her great-grandmother - Countess Nadezhda Alekseevna Stenbock-Fermor. As the heir to the famous Savva

Yakovlev, she owned a complex of factories in the Urals: Verkh-Isetskiy, Verkhnetagilskiy, Nevyanskiy and other factories, as well as gold mines. It was she who owned the mine on Ganina Yama, which her heirs owned until the 1910s. With her wealth, Nadezhda Alekseevna, according to memoirs, dressed very modestly and was deeply religious; she spent her capital on helping churches and monasteries in Russia, the Holy Land and Athos. In St. Petersburg, she visited the Trinity-Sergius Hermitage, which was ruled by Saint Ignatius (Brianchaninov). The Countess helped the monastery with love, in particular, according to the testimony of her relative, Nadezhda Alekseevna also deeply revered the holy righteous John





of Kronstadt, especially after her granddaughter, Princess Irina Baryatinskaya, received healing through his prayers. When the Princess was 13 years old, she developed severe back pain, so that she could not walk. No treatment helped, and the Baryatinsky asked for the prayers of Father John of Kronstadt. The pastor served a prayer service in their house and began to sprinkle holy water on the rooms. At that moment, Princess Irina felt relieved and, to the joy of her loved ones, got up from the wheelchair and went to meet Father John. Her grandmother, Countess Stenbock-Fermor, spoke with reverence: "This is what the prayer of a righteous man can do!" Subsequently, the countess in her will ordered to transfer donations to churches and monasteries after her death in commemoration of her soul".



Anastasia Vasilievna Hendrikova also grew up in an atmosphere of reverence for Father John of Kronstadt. It is known that the Hendrikovs turned to him with a request for prayer. In response, the pastor wrote them a letter, which Anastasia carefully kept until the end of her days.

Countess Hendrikova found support in God all her life. But with special strength her faith and love for the Lord were manifested in the days of trials. In 1917, before leaving with the Tsar's family to Tobolsk, she wrote in her diary: "I cannot leave here without thanking God for the wonderful world and the power that He sent me and supported me during all these five months of arrest. The harder and harder my life becomes; the more spiritual peace becomes. I realized now that this is the best, the greatest happiness that can be, that with this feeling everything can be endured, and I bless God. I have experienced for myself that as the suffering of Christ multiplies in us, Christ will multiply our consolation." It's amazing that this was written by a person who was preparing to go into exile, into complete obscurity! There is no fear in her words, no despondency, but only peace and gratitude to God. At the same time, the Countess was well aware that she was facing even greater trials. But she accepted them with trust in God and humility. She wrote: "If [God] sends me more trials and difficulties, then he will give me more strength accordingly. You just need to ask Him for the Holy Spirit and strength for the coming day from day to day."

Countess Hendrikova's notes testify to the depth of her spiritual experience. Her diary is filled with reflections like the following: "I see your palace, my Savior, adorned". I do not yet have clothes to enter into it; much has to be [changed] in myself in order to enlighten the garment of my soul. But may the Lord do this, and I will accept from Him, with gratitude, all the trials that He pleases me to send, firmly believing that they will enlighten the garment of my soul. " She realized that not by her own strength, but only by the grace of God, a person can perform virtues. And she constantly turned to God with faith

and hope for His help. This is how she wrote: "I know that I am nothing without the help of God: despondency, fear, cowardice take possession of me as soon as God's grace leaves me, but I know that it must be so at times, that this is a necessary test, which you must try to humbly and patiently endure, and then again they find bright moments, and I wait for them and so I believe that they will come. I had so many of them that I know that this is only God's mercy not according to my merit." As can be seen from the countess's diary, in Tobolsk she did not miss a single opportunity to go to church, she prayed with the Tsar's family and at all services in the Governor's house. During the Great Lent of 1918, she received communion twice: in the first week of the day with the Imperial family and on Great Thursday, after the departure of the Emperor and Empress to Yekaterinburg.

In May 1918, Countess Hendrikova went to Yekaterinburg, following the Tsar's family, but she was not allowed into the Ipatiev house, but was imprisoned in a house of arrest. In July, after the murder of the Tsar's family, the Countess was transported to the Perm prison, located on the outskirts of the city. In prison, Anastasia still tried to comfort her neighbours: sometimes she even sang to support Princess Elena, the wife of Prince John Konstantinovich, (who was killed in Alapaevsk), imprisoned with her in the same cell. Sergei Smirnov, the secretary of the Princess, recalled: "Nastenka with her joyful smile supported the good state of mind of Elena Petrovna, a very nervous nature and experienced so many difficult hours. All the time I remember Anastasia's charming smile, her friendliness." Indeed, this support was very important for Elena Petrovna. When Countess Hendrikova was killed, the Princess, left alone, gradually fell into such a depressed state that she almost lost her mind.

Countess Hendrikova remained courageous until the last minutes. On September 4, 1918, she was summoned from prison, ostensibly to be transferred to another place. She realized that she was being led to her death, but she remained calm and warmly said goodbye to Elena Petrovna. Like the martyrs, she was not afraid of death, because the premonition of a future blissful eternity comforted her soul.

In her diary there are such amazing words about this: "If death awaits me, then how it can be scary. I have much more there than here. I will finally be at home, in eternal bliss and peace." "[Previously] the doors [to eternal life] were closed to me, but now I feel them open, just as clearly as you see the Royal Doors in the church open on Holy [Easter] week."

Countess Hendrikova was killed outside the city. She died from blows to the head with a rifle butt, moreover, the parietal and temporal bones were completely broken, and the body was thrown into a ditch, where later whites found it.



Anastasia Hendrikova lived on earth for exactly 30 years, but during this short time she managed to bring joy and consolation to many of her neighbours, and for herself to find a crown in the Kingdom of Heaven, to which she always aspired. As General Dieterichs wrote: "Anastasia Vasilievna was not afraid of death and was ready for it. She confidently believed in a bright afterlife and in the Resurrection on the last day, and in this power of faith she drew vitality, peace of mind." And we believe that now she, together with the holy Imperial Family, stands before God and prays for us.

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

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

### *"Yekaterinburg Atrocity: Circumstances, Facts and Fictions"*

On October 8-9, a two-day conference "Yekaterinburg Atrocity: Circumstances, Facts and Fictions", was held in the Ural capital. It was dedicated to the 20th anniversary of the founding of the Church on Blood and the Monastery of the Royal Passion-bearers.

The main speaker was the historian, publicist, Ph.D. Peter Valentinovich Multatuli, great-grandson of Ivan Kharitonov, the head chef of the Tsar's family, who was killed along with the Emperor in the Ipatiev house in 1918.

Multatuli expressed regrets, that after so long time of trying to discredit the investigation into the Imperial Remains, both the investigators, the church and public no longer are paying any attention to what he and his companions have to say.

He summed up the situation as follows - "Unfortunately, we must admit that there were few such discussions, speeches, meetings, and, most importantly, some kind of boundary has been laid - it is artificially laid between us and, for example, the investigation. We are not trying to discredit the investigation, but we are trying to help and do not doubt the professionalism of the investigators. But there are a number of questions. For us, due to our beliefs, it is impossible to make conclusion about the discovered remains without answers to these questions".

Peter Valentinovich noted that such forums as this one in Yekaterinburg should be held more often, so that different points of view are expressed and polar opinions heard.

- "So that not only people who think the same, but also those people who do not agree with us on certain issues (...), because these questions need to be answered. The questions that we have asked, we, of course, will pass on to the investigation so that answers are given to them, if there are any such answers".



**Lord Mountbatten insisted that his beloved cousin Anastasia did NOT survive the Russian Imperial Family's assassination but was 'finished off' by Bolshevik bayonets in newly-discovered letter**

29 October. Clare Mccarthy for Mailonline

A fascinating letter by Lord Louis Mountbatten in which he is forced to deny a conspiracy theory that his beloved cousin survived the assassination of the Russian royal family has come to light. The uncle of Prince Philip rebutted claims the Grand Duchess Anastasia wasn't killed along with the rest of the Romanovs during the Russian revolution. He wrote that his 17-year-old relative was 'finished off with bayonet thrusts' by communist revolutionaries in 1918.

Lord Mountbatten, the second cousin of the Queen, went on to discredit the story of Polish imposter Anna Anderson in the letter who previously claimed that she was the youngest daughter of Tsar. He pointed the recipient of his 1975 letter to a German lawsuit 50 years before which concluded with Anderson failing to prove her sensational claims.

Years after the deaths of Emperor Nicholas II and his family, in 1922, Anderson came forward to claim she was Anastasia and had survived the brutal killing. She was later identified as Franziska Schanzkowska, a Polish factory worker with a history of mental illness.

Lord Mountbatten took a great interest in the Anastasia case and was involved in gathering evidence to expose Anderson. He spent thousands of pounds on legal fees challenging her claim. Although Anderson lost the case, publicity surrounding it gave her claim notoriety for years.

In the letter, he writes that his 17-year-old relative, the Grand Duchess Anastasia, was 'assassinated with the rest of her family' and was 'finished off with bayonet thrusts' by communist revolutionaries in 1918.

In 1958 Lord Mountbatten persuaded the BBC not to interview her.

Lord Mountbatten, who was assassinated by the IRA four years after he wrote the letter, also made a barbed comment about his uncle Nicholas II in his letter.

He wrote that the Emperor was a 'charming and kind man' but was 'too weak' to be a successful ruler, a view widely held by many historians.

The letter was written by Lord Mountbatten from his family estate of Broadlands in Romsey, Hants, on March 11, 1975.







BROADLANDS.  
ROMSEY.  
HAMPSHIRE.  
SO5 9ZD.

TELEPHONE  
ROMSEY (0794) 513333

11th March 1975

*Dear Mr. Woodcock-Clarke,*

I am writing in reply to your letter to tell you that there can be no question whatever that my first cousin, the Grand Duchess Anastasia of Russia, was assassinated with the rest of her family, although in her case she did not die at once and was finished off with bayonet thrusts.

This question gave rise to long and expensive set of lawsuits but finally the Court of Appeal in Germany ruled beyond all doubt that the Polish land-girl who took the name Anna Anderson was neither the Grand Duchess Anastasia nor her sister the Grand Duchess Tatiana, as she originally claimed.

The Emperor Nicholas II was a charming and kind man but too weak to be a successful autocrat.

*Yours sincerely*

*Mountbatten-Quinn*

© UniqueAuctions/BNPS

It reads: 'There can be no question whatever that my first cousin, the Grand Duchess Anastasia of Russia, was assassinated with the rest of her family, although in her case she did not die at once and was finished off with bayonet thrusts.'

The recipient was a Mr Woodcock-Clarke of whom little is known.

The letter was found among the possessions of a late collector from Nottingham. It sold for £200 including fees at Unique Auctions of Lincolnshire.

Terry Woodcock, auctioneer at Unique Auctions, said: 'It was a fantastic piece of history and we are pleased it has found a new home.'

Author and historian Andrew Lownie, whose bestselling 'The Mountbattens: Their Lives and Loves' was published in paperback in June, said: 'Mountbatten was fascinated by the Anna Anderson case.'

'He lobbied hard for her not to be recognised or be given publicity and spending large sums of money challenging her claims in court.

'Anastasia was his first cousin and he had stayed with the Tsar and his family in the summer of 1908.

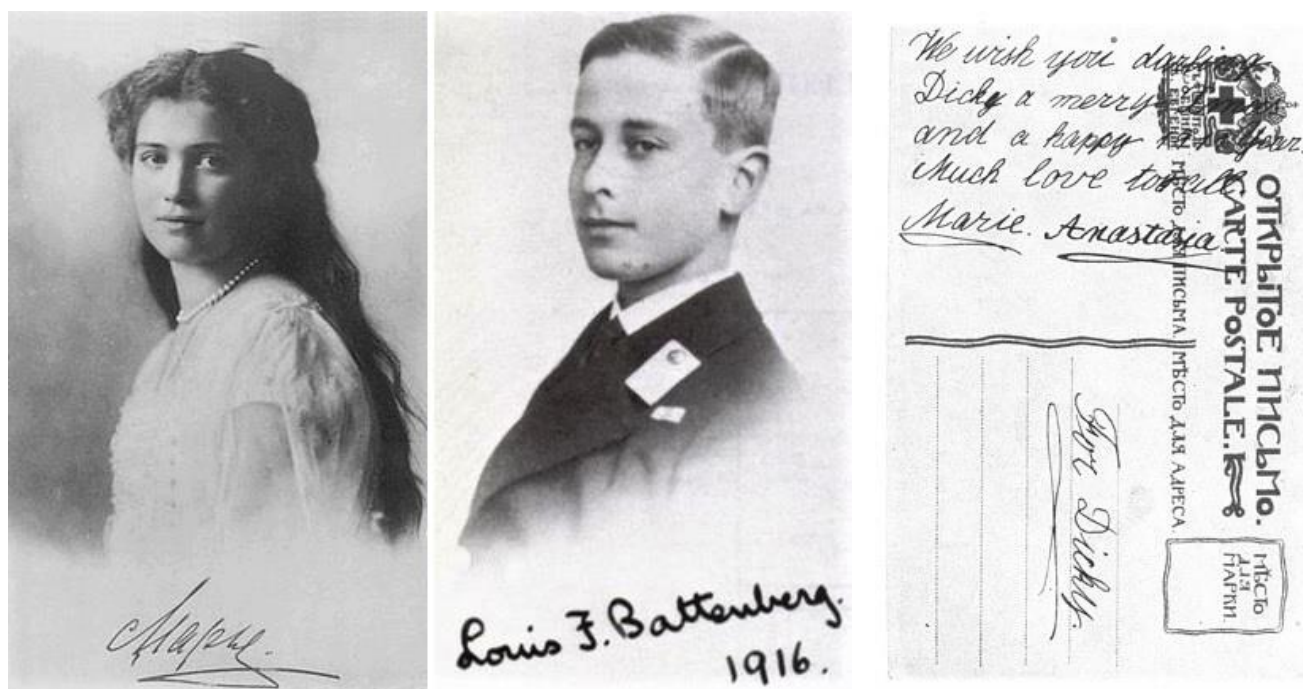
'Their murder in July 1918 deeply shocked him and he carried out extensive correspondence with investigators and writers on the subject throughout his life.

'This letter is a useful insight into this facet of his momentous life.'

Lord Mountbatten wrote the letter to discredit the story of Polish imposter Anna Anderson, who made sensational claims in 1922 that she was Anastasia, the youngest daughter of the Tsar, and had survived the brutal killing of the royal family in 1918

Louis ("Dickie") Mountbatten was known to have a particular soft spot for his other cousin Maria - the third daughter of Nicholas II - and kept a photo of her all his life.

"Oh, they (OTMA) were lovely, and terribly sweet, far more beautiful than their photographs show. I was crackers about Marie, and was determined to marry her. She was absolutely lovely. I keep her photograph in my bedroom- always have." (Mountbatten: Hero of Our Time by Richard Hough, P22-3).



A postcard from Grand Duchesses Maria and Anastasia to Dickie in 1910 - "We wish you darling Dickie a merry Xmas and a happy 1911 year. Much love to all. Marie, Anastasia. From the handwriting it looks as Maria wrote this card, though it is signed from both of them.

Lord Mountbatten and his family, especially his mother Victoria, felt great bitterness that the Romanovs had been allowed by their Allies to perish and he held strong views about the Bolsheviks as a result.

In 1975 - the same year he wrote the letter - he visited Russia.

He later wrote: 'I was over-powered by the emotion of going back to a country I had known fairly well as a child, where so many of my closest family had lived in such tremendous splendour, and then been murdered in this ghastly way.

'I felt it all the way through, and I was quite exhausted when I came back.'



## Church and state representatives call for name of Emperor Nicholas II to be returned to Arctic Archipelago

October 22, spzh.news - Church and state representatives have teamed up to make another call for the name of Tsar Nicholas II to be returned to the Severnaya Zemlya (Northern Land) Archipelago in the Russian Arctic.

The archipelago was opened in 1913 by an expedition sent by the Tsar and was thus named after him, though the islands were renamed in soviet times and now bear distinctly communist names: Pioneer, Komsomol, Bolshevik, and October Revolution. The issue of renaming the islands and archipelago has been raised several times in recent years.

Among the signatories of a new appeal to the authorities of the Krasnoyarsk Krai are His Grace Bishop James of Naryn-Mar and Mezen, the priest and adventurer Fr. Feodor Konyukhov, the granddaughter of Boris Vilkitsky, the discoverer of the islands, and State Duma Deputy Viktor Zubarev.

"We hope that the regional state authorities will accept our arguments and take measures to restore historical justice," Deputy Zubarev said.

The regional legislative assembly told that the letter was received and the deputies are working on it.

Regional authorities say the proposal would have to undergo "comprehensive public debate," reports the *Barents Observer*.

"However, the case has already gained momentum, and powerful forces are likely to continue to push for the renaming," the outlet writes.

Bp. James, the head of the patriarchal Russian Arctic Project, who aimed to missionize and sanctify the Arctic, made a push for the archipelago to be renamed two years ago. "We must follow the path of historical and Divine truth... Geography and the naming of lands should record the path of creation, not destruction. It's comical to see these names in the Russian Arctic: Komsomol, Bolshevik, Pioneer. We must have a more serious attitude towards our own history, and respect and love our land," he said in January 2018.

The early morning of September 3 (August 21), 1913 at 78 ° 24 'north latitude, 106 ° 22' east longitude, the deck officers on two ships, made the same note in their logbooks almost simultaneously: "There is a land on the horizon." Icebreakers, passed along the shore of the land as far as the ice allowed. The visible part of it had been mapped.



A sepia-toned photograph of a man and a young boy in naval uniforms. The man, on the left, is older with a mustache and wears a dark officer's uniform with a peaked cap and medals. The boy, on the right, is younger and wears a sailor's uniform with a white-striped shirt and a cap that says "НАВЛАД".

These names existed on maps of the country for over ten years and only on 11 September, 1926 the Central Executive Committee Presidium of USSR renamed the Land of Emperor Nicholas II into Severnaya Zemlya (the Northern Land), and the Island of Tsarevich Alexei - to the Maly (Little) Taimyr Island.



## Russian entrepreneurs Demidovs

October 14, 2020, the documentary exhibition "Russian Entrepreneurs Demidovs" was opened in the Exhibition Hall of Federal Archives in St. Petersburg (St. Petersburg, Zanevsky Prospekt, 36). It was organized by Rosarkhiv and the Russian State Historical Archives, with the participation of the State Archives of the Russian Federation and other federal and St. Petersburg archives, museums and libraries, the Goznak Joint Stock Company.

The Demidovs were the richest Russian entrepreneurs, breeders and landowners who were promoted under Peter I thanks to the creation of arms and mining enterprises in Tula Region and the Urals Mountains.



  
Федеральное архивное агентство  
Российский государственный исторический архив

**Российские предприниматели  
Демидовы**



**14 октября - 11 декабря  
2020 года**

Выставочный зал федеральных архивов в г. Санкт-Петербурге  
2020



Жалованная грамота императрицы Екатерины I Алексею Демидову и его братьям Григорию и Никите на дворянское достоинство по 11. Январю 1726 г.  
Ф. 1411. Оп. 1. Д. 188а. Л. 1

На обложке:  
Герб рода Демидовых. XIX в.  
Ф. 1411. Оп. 1. Д. 92



Соединенный герб коллежского советника Павла Демидова, князя Сан-Донато. 1877 г. Копия.  
Ф. 1411. Оп. 1. Д. 193. Л. 2а

Организатор:  
Федеральное архивное агентство  
Российский государственный исторический архив

Участники выставки:  
Государственный архив Российской Федерации  
Российский государственный архив древних актов  
Российский государственный архив Военно-Морского флота  
Российский государственный архив кинофотодокументов  
Центральный государственный исторический архив Санкт-Петербурга  
Центральный государственный архив кинофотодокументов Санкт-Петербурга  
Российская национальная библиотека  
Центральный музей железнодорожного транспорта РФ  
Нижнетагильский музей-заповедник «Горнозаводский Урал»  
АО «Гознак»

Над выставкой работали:  
О.Д. Амосова, О.Б. Бещелева, Т.В. Богданова (концепция, текст),  
С.В. Богданов, Е.А. Борзова, Ю.А. Былова, И.И. Демидов (фотограф),  
Н.А. Екимова, А.А. Елизарова, Е.А. Епифанова,  
М.И. Ермолаева, И.В. Карташова,  
Н.В. Колосенкова (руководитель проекта),  
И.И. Краснова, Т.М. Крачковская, А.А. Кулагина,  
О.В. Куликовская, С.Ф. Кушарев, Л.Н. Маринос, П.А. Менухова,  
Е.М. Милетин, Е.Ю. Лойко, Л.В. Морозова, С.Е. Небгаткина,  
А.В. Панурин (дизайн, верстка), Г.Б. Пугачева, О.В. Родионова,  
Л.М. Сеселькина, М.М. Слозкин, Л.В. Сухомлиная,  
В.В. Урбанович, А.А. Шурчалкина, Л.Г. Ялышева.

Время работы выставки:  
14 октября - 11 декабря 2020 г.  
Понедельник - четверг с 10:00 до 17:00,  
пятница до 16:00.  
Суббота, воскресенье  
и последняя пятница месяца - выходные  
Вход бесплатный, по паспорту.  
Адрес: Санкт-Петербург, Заневский пр. 36

Информация и экскурсионное обслуживание  
по телефону:  
(812) 438-55-20, (812) 438-55-66

The exhibition introduces unique evidence of the contribution of representatives of the Demidov family to the development of domestic industry and culture. For the first time presented to the general public are over 300 documentary evidence, comprehensively covering the development of mining in the Urals and in the Central part of the Russian Empire.

The basis of the exhibition is the documents of the Russian State Historical Archive from the funds of the Mining Department and the Joint Stock Company of the Nizhniy Tagil and Lunyevsk Mining Plants of P.P. Demidov, and princes of San Donato.

For the first time, plans, drawings, maps, graphic materials and photographs of Demidov's industrial enterprises, educational and charitable institutions are exhibited in the Federal State Archives in St. Petersburg. Legislative acts and decrees of Russian Emperors, genuine letters of commendation, family coats of arms, petitions, reports, contracts, statements, notes, letters and other personal and official documents are presented.

The exhibition is opened to December 11, 2020.





## Romanovs Under the Spell of the Knights – in Hermitage Amsterdam

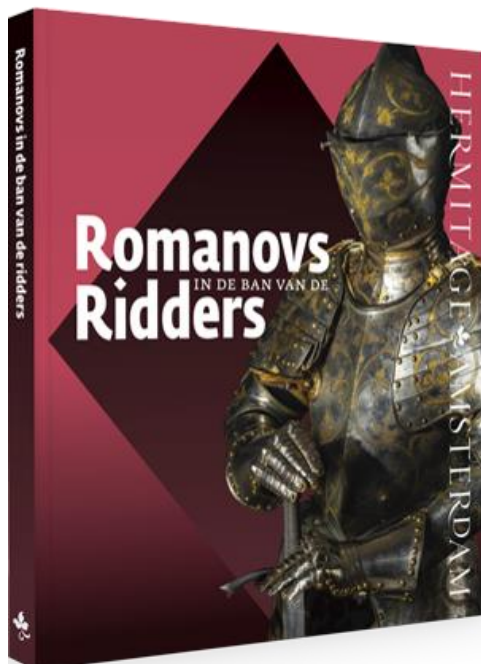
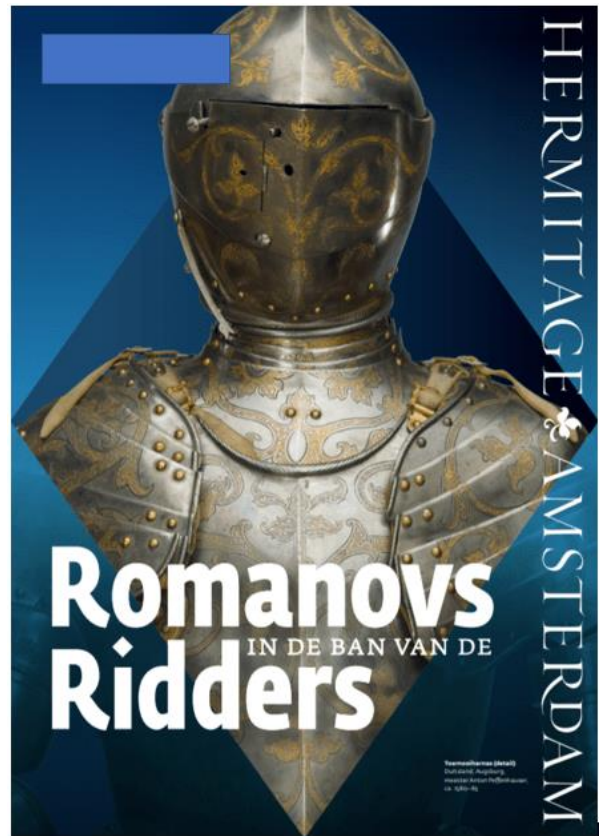
From November 7, 2020 to July 31, 2021

Experience this unique story of Tsars and knights. More than 250 objects from the European medieval art collection and the Arsenal of the Hermitage St. Petersburg, together for the first time in the Netherlands, tell about the Middle Ages, with knights and damsels, courtly love and tournaments, and their revival at the Russian imperial court.

The adventure story of Romanovs and Knights is there for the whole family. From breathtaking art by famous masters such as Hugo van der Goes to an exciting treasure hunt with radio play, for children from 7 years old. There is also a hashtag tour in which television personality Tim Hofman connects some high-profile masterpieces with popular themes of today. Suitable for young people from 15 years old. And for 15-24-year olds there is the Grand Art Game, with quizzes about the Middle Ages and knights. But above all, the exhibition is an experience full of epic knightly adventures, romantic ladies and rare art treasures.

Mr. Mosterd of the Hermitage Amsterdam said the crisis had compelled the museum's staff to rethink exhibitions and try to appeal to a different kind of visitor. The exhibition of medieval art, "Romanovs Under the Spell of the Knights," for example, has been recast with greater emphasis on armor, weapons and battles.

"It's more suitable for families with young kids, which is for us in some ways a new audience," Mr. Mosterd said. "That's 100 percent a change we made for marketing reasons."



On November 7, 2020 the book "Romanovs under the spell of the Knights" will be published.

Medieval splendour at the Russian court and the Middle Ages through the eyes of the Russian Tsars.

Knights and ladies, tournaments and courtly love. Around the beginning of the nineteenth century, a romantic longing for the Middle Ages aroused. There is talk of a revival of flourishing knightly romanticism. To the anger of the French, Tsar Alexander III buys a famous art collection in Paris. It forms the basis for the Arsenal in the Hermitage St Petersburg.

*Romanovs under the spell of the Knights* brings the world of Tsars and knights to life through objects from the European medieval art collection and the Armory of the Hermitage St. Petersburg. Among the many highlights are an illuminated copy of Roman de la Rose, a precious reliquary bust of Saint Thekla and some twenty full armor.

A revival of a revival. Because you can continue to fall in love with the specific romance of the Middle Ages.

Author: Mikhail Piotrovsky | Publisher: Publisher WBOOKS.

€ 39.95.

## The exhibition "Tsar and the Sea" was presented in Petrozavodsk

On October 8, the exhibition "Peter the Great. Tsar and the Sea" was opened in Petrozavodsk. It was prepared by the Peterhof State Museum-Reserve for the 60th anniversary of the Museum of Fine Arts of the Republic of Karelia. It became a part of a large-scale exhibition project event "Russian North", in honour of the anniversary of the Petrozavodsk Museum and the resumption of its work after several months of renovation.

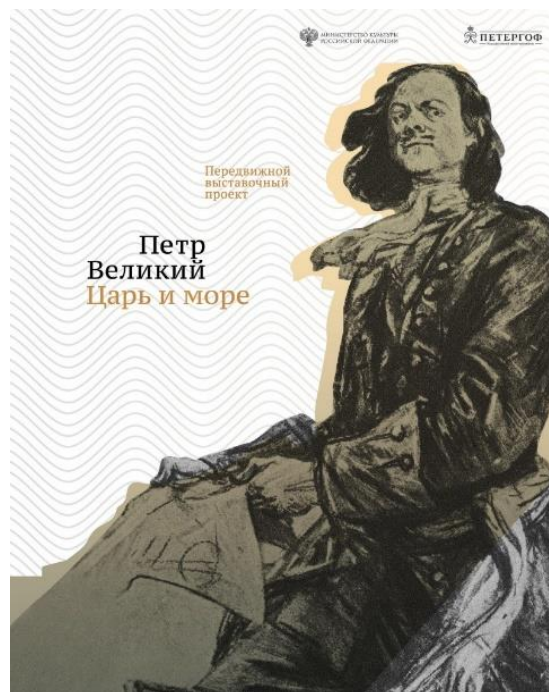
At the opening of "Peter the Great. The Tsar and the Sea", General Director of the Peterhof State Museum-Reserve E.Ya. Kalnitskaya said - "The exhibition that we have brought here, at first glance, may not be so attractive: there are banners, there are billboards. But, I believe, this art form has a great future. This art must definitely be taken to the streets, on the square, it should become a bright educational project ... Such an exhibition can never be compared with museum exposition, no concept can ever replace a genuine thing, and this is understood not only by museum workers, but also by people who come to exhibitions".

N.I. Vavilova, director of the Museum of Fine Arts of the Republic of Karelia and director of the State Tretyakov Gallery Z.I. Tregulova also said a few words.

The exhibition "The Tsar and the Sea", organized on the eve of the 350th anniversary of the birth of Peter I, which will be celebrated in 2022, tells about the main passion of the first Russian Emperor - about sea and navigation, about how the young Tsar's personal passion turned into a matter of national importance and unprecedented scope. Peter played a huge role not only in the history of Russia, but also in the history of Karelia. During his reign Karelian territories received an impetus for rapid development in the light of the Tsar's dream of access to the Baltic Sea.

In 1721, having won the Northern War, Russia received the status of an empire. Access to the Baltic was provided by a powerful fleet, which did not exist at the beginning of the 18th century. The "Tsar and the Sea" project tells how the country managed to achieve such large-scale changes during the reign of one Monarch. The young Tsar Peter turned navigation from a personal hobby into a matter of national importance, and the country acquired a new position in the world arena.

The viewer travels along the waves of history together with Peter the Sailor. The non-linear storytelling highlights key milestones on the path to the ruler's grand goal. Here he is, still young, sailing on Lake Pleshcheyevo in an old English boat, studying engineering in Holland, but already wise by experience, with the rank of vice admiral, he celebrates the victory. The seaside residence created by Peter - Peterhof, becomes a symbol of Russia's naval glory.





The idea is supported by the exhibition design - the stands are made in the form of rolling sea waves. They are like historical events, moving spontaneously, and the dashing nature of the Tsar-Carpenter. Subordinating the course of history is a task that only a wise and great ruler can do. Traveling around Europe during the Great Embassies, Peter became convinced that access to the sea and a strong fleet ensure the country's authority and wealth.

The exposition is based on quotes and citations from literary sources of different times, for example, the artistic interpretation of the sea deeds of Peter I by Alexander S. Pushkin and Peter A. Vyazemsky, as well as fragments of the Emperor's correspondence with associates and testimonies of his contemporaries. It presents archival materials, and rare exhibits from the Peterhof State Museum-Reserve.

The project was initiated by the Ministry of Culture of the Russian Federation as part of the program of educational events dedicated to the 350th anniversary of the birth of Peter I.



The exhibition runs from 08.10.2020 to 02.12.2020

After the presentation of the exhibition, the Museum of Fine Arts held a conference entitled "The Work of Museum Organizations with the Legacy of Peter the Great". The discussion devoted to the activities of Peter I was attended by the Deputy Minister of Culture of the Russian Federation A.Yu. Manilova, director of the D.S. Likhacheva A.V. Kobak, director of the National Museum of the Republic of Karelia M.L. Goldenberg, General Director of the Museum of the World Ocean S.G. Sivkova, director of the Museum of Fine Arts of Karelia N.I. Vavilova, General Director of the Peterhof State Museum-Reserve E.Ya. Kalnitskaya, specialists from Karelia and other regions of Russia participated in the discussion.





## Activities in Tsarskoye Selo



### *Experts assess the progress of the restoration of the Alexander Palace*

Since 2010, large-scale work has been carried out to restore the largest of the imperial palaces of Tsarskoye Selo - the last residence of Emperor Nicholas II.

Experts of the St. Petersburg branch of the Glavgosexpertiza studied the reconstruction of the historic building. All work is being carried out on the basis of the design solutions approved by them.

*Glavgosexpertiza* - is the State expert agency for appraisal of design documentation and engineering survey results in urban planning.

“The opportunity to see how a unique historical building is being recreated and the awareness of our involvement in this once again remind us of the importance of our work and the degree of personal responsibility,” said Anna Kopeikina, head of the St. Petersburg branch of the Glavgosexpertiza of Russia. The deputy head of the branch, experts and employees of Glavgosexpertiza also took part in the field trip. They were accompanied by the director of Tsarskoe Selo Olga Taratynova, chief architect Maria Ryadova and other representatives of the museum-reserve.



The Alexander Palace was built in 1792-1808 at the behest of Empress Catherine II for her beloved eldest grandson - Grand Duke Alexander Pavlovich, the future Emperor Alexander I. The outstanding architect Giacomo Quarenghi created a classic example of palace architecture, the layout scheme of which are distinguished by regularity and symmetry, and the design is quite typical for palace buildings of the late 18th century. The building is designed in three main volumes - the central part with protruding small wings and two symmetrical wings. Two floors with mezzanines and a semi-basement, two entrances in small outbuildings equipped with carriage ramps and a southern entrance with two pedestrian ramps with a terrace.

Both under Nicholas I and under Alexander II, numerous alterations of interiors and facades were carried out. Nicholas II, who was born in Tsarskoe Selo, used the Alexander Palace as his main residence. Here, after the February Revolution in 1917, the Emperor with his wife and children were under arrest. From the Semicircular Hall of the Palace, on August 1 (14) of the same year, - the



Imperial Family was sent to the Siberian exile and in Yekaterinburg, the family members and their entourage were shot in the summer of 1918.

The three-century history of the Romanovs' reign was over. But the "last house of the Emperor" continued to exist in Soviet, and then in modern Russia. After the revolution, the palace housed first a historical and household museum, then the All-Union Museum of A.S. Pushkin. The palace was practically destroyed during the Great Patriotic War, therefore, after the war, large-scale restoration was carried out with partial replacement of structures, conservation of premises, alteration of lost interiors and dismantling of the remains of the design that did not correspond to the general style.

In 1997, the Alexander Palace was transferred to the Tsarskoye Selo State Museum-Reserve, and cosmetic repairs were carried out in the Left Wing, where the museum's exposition was placed. Ten years later, the restoration of the roof and partial restoration of the facades of the building were carried out. In 2011, the restoration of the facades and three central rooms of the State Suite of the palace began. The design documentation for reconstruction and adaptation of the building for museum use was, developed by the Studio 44 Architectural Bureau. In 2010 and 2018 it was approved by the St. Petersburg branch of Glavgosexpertiza.

On April 17 2020, on the eve of World Heritage Day - the International Day for the Protection of Monuments and Sites, - celebrated on April 18, the Directorate of the Tsarskoye Selo Museum-Reserve invited experts and employees of the St. Petersburg Glavgosexpertiza branch to visit Alexander Palace to show them the progress of large-scale works. The pandemic has made its own adjustments - the city was quarantined, and the excursion instead took place only in the fall - after the restrictions were lifted.

As the experts could see, today the work of the first stage in the palace is almost completed and the work of the second stage of preservation of the building is completed partially. A monolithic reinforced concrete caisson was arranged in all basements of the palace with a lowering of the floor level marks, reinforcement and "removal" of brick walls, piers and openings were made, interfloor ceilings and arches were restored and reinforced, new staircases and elevators were restored or built, entrances to building, rafter system and roofs in the left wing of the palace. The historical layout and decoration of the premises of the first and second floors of the left wing was recreated, corresponding to the period of



residence of Nicholas II and Alexandra Feodorovna, all internal engineering networks and systems were laid, historical interiors were recreated in most of the premises,

During the visit, the experts examined the already completed lobby, reception room, work and large ceremonial offices of Nicholas II, a room with a swimming pool, a dining room and other areas in the left wing of the palace, and also clarified how the historical interiors were restored and how the original colours, materials and details were determined decor. Representatives of the museum showed the results of work, reconstruction of objects according to individual surviving details, fragments of tiles, including elements of decorative and applied art restored according to historical inventories, previously lost ceiling paintings, fabric wall decorations and parquet floors. During their restoration, ceramic tiles and special types of wood were used for facing fireplaces and decorative panels, fabrics and artificial marble made by special orders.

The most time-consuming and difficult task required strict adherence to technology and a high culture of production, was the lowering of the floor level in the basement of the Alexander Palace with the installation of a reinforced concrete caisson serving as a pressure head waterproofing. Installation of caissons was carried out in cramped conditions, using compact drilling equipment, while materials were fed manually. The columns were “hung out” one by one, so as not to allow simultaneous execution of works in adjacent areas. Since the foot of the foundations of the brick pillars supporting the vaults of the basement floor turned out to be higher than the design mark of the floor slab after the deepening, the temporary hanging of the pillars on micro-piles provided by the project was carried out. The transfer of loads between them was carried out through steel grillages from rolled profiles. After hanging each pillar, the foundation under it was dismantled and a new monolithic reinforced concrete columnar foundation was made of concrete. The foundations for the columns were combined into a single structure with the basement floor slab by reinforcement outlets. Today, there are no groundwater leaks in any room of the basement floor of the Alexander Palace, which indicates the high-quality implementation of correctly adopted design solutions.

In the premises of the second stage, which were also examined by experts and employees of the St. Petersburg branch of the Glavgosexpertiza of Russia, in some places there is still no decoration and floors, work is being done to strengthen the brickwork of walls and openings, communications are being





laid, and rough floors are being arranged. Among the remaining works of the first stage in the left wing of the palace, installation and commissioning of equipment for video surveillance systems, security and fire alarms, fire extinguishing, communication and lighting, equipment in the server room, as well as carpet laying will be carried out.

In addition, the territory adjacent to the palace will be landscaped by the end of 2020. In 2021, work will continue on the second stage, while it is planned to open the premises of the left wing of the palace for visitors and service personnel, including the museum area with a permanent exhibition.







In the State Duma was made a proposal to restore the monument to Emperor Alexander III, erected in 1912 in front of the Cathedral of Christ the Savior, according to the press service of the chairman of the political party and head of the faction "Fair Russia" Sergei Mironov. The monument dedicated to Alexander III was made by the sculptor Alexander Opekushin. In 1931 the monument was demolished. In 2005, at the initiative of the Union of Right Forces party, a monument to Alexander II was erected near the church.

"The more Alexander III did for the country, the more obvious his successes were, the less chances he left to fans of "great shocks". And today we must remember with gratitude both his deeds and the lesson he taught contemporaries and future generations," said Sergei Mironov.

This year marks 175 years since the birth of the Emperor. Alexander III, known as the Tsar-Peacemaker. During the years of his rule, the country did not participate in serious military and political conflicts.



In the village Lokot, Bryansk Region, in the estate of the Grand Duke Mikhail Alexandrovich, improvement work continues. It is planned to recreate what was during the heyday of the estate. The builders began to erect a staircase and a small fountain.

The large fountain, which was previously surrounded by a colourful parterre, has survived to this day in the estate. But the small fountain located above was destroyed. The formwork for pouring the concrete parapet of the future fountain has already been made. The contractor is simultaneously building a ladder to it.

The project also includes other works, in particular, paving paths and alleys with tiles, as well as laying out flower beds in the form of the coat of arms of the Russian Empire.

According to the author of the project, the view of the park will be as close as possible to the one that was under the Grand Duke.



A monument to Emperor Nicholas II was installed in the Penza region. The opening of the bust to the last Russian Tsar took place on October 15, 2020 in Proletarsky village, Zemetchinsky district. The monument was erected on the territory of the church in honor of the icon of the Mother of God "Quick to Hearken". The ceremony was attended by about 100 people.

For a small settlement, the appearance of such a monument is a large-scale and significant event. The initiative came from local residents, and they it was blessed by Bishop Mitrofan of Penza. One of the initiators Anatoly Tashkin-Bury, said that an all-Russian fundraising was announced to implement the plan. As a result, money was sent from all over Russia and even from Paris. "There were some



troubles. Communists came to the opening from Penza with posters of provocative content. But serious incidents were avoided," Anatoly said.

Emperor Nicholas II and his entire family, consisting of a wife and five children, were canonized by the Russian Orthodox Church as martyrs in 2000. This event showed that a serious re-evaluation of the events of the early 20th century began, and the installation of such monuments serves as evidence that it is gradually reaching people in all corners of our homeland.



On October 10, 2020, opened an exhibition of prints and lithographs "The 300th Anniversary of the History of the Russian Imperial House. Portrait of a Dynasty" was opened in the "Park of history" in Yekaterinburg. Visitors to the exposition from the funds of the Kaluga Museum of Fine Arts, will see a unique collection of engraved and lithographed portraits of representatives of the Russian Imperial House, views of residences, palaces and churches in Moscow and St. Petersburg, created by Russian and foreign masters in the first half of the 18th - early 20th centuries.

The collection includes two parts: a gallery of portraits from the famous and rare edition "Collection of twenty-four portraits of the Imperial Family" by painter Jean Henri Benner, who worked in Russia since 1817, and lithographs from the album "Views of St. Petersburg. 1837 ". One of these albums belonged to the famous Italian ballerina Maria Taglioni.



The branded wagon of the "Imperial Route" was presented in Yekaterinburg on October 10 - in memory of the Grand Duchess Elizabeth Feodorovna and the Alapaevsk martyrs. In the near future, it will start operating on the Sverdlovsk railway as part of the Yekaterinburg-Alapaevsk train.

There are 44 seats in the carriage, which are covered with red fabric with an embroidered "Imperial Route" logo. On the folding tables there is a route map, which allows passengers to get acquainted with the objects of display on the territory of the Sverdlovsk region. At the end of the car there is a photo zone imitating the interior of an imperial train. Passengers will be provided with women's and men's suits of the early XX century for photographing. Currently, a travel audio guide is being developed in Russian, English and Chinese, as well as a guide adapted for children 9-16 years old.

The carriage has a compartment for passengers with limited mobility with a special attachment for a wheelchair, a guide call button, a video screen, and two lifting devices for boarding people with disabilities.

The car is equipped with a microclimate system, an environmentally friendly toilet complex, information boards, video monitors. The seats in the cabin are equipped with armrests, folding backs and tables, personal audio modules and sockets.

The head of the Sverdlovsk railway, Ivan Kolesnikov, said that in the near future the carriage will begin to run as part of the existing suburban trains between Yekaterinburg and Alapaevsk. In 2021, a special additional train will be appointed, which will follow with a minimum number of stops to Alapaevsk. Travel time will be 2 hours 55 minutes.





One of the first monuments to Peter the Great in Russia - the obelisk in Lipetsk - is awaiting restoration. The specialists will have to correct the shortcomings made during the previous restoration work.

The three-sided obelisk on Petrovsky Spusk in honour of Peter the Great is the first to be caught by rust, chips and cracks. The monument is attacked by the corrosion of ownerlessness.

"For six months we have been working hard to determine the user of this monument. The administration of the city of Lipetsk met us halfway in all matters," said Alexei Grushikhin, head of the department for the protection of cultural heritage in the Lipetsk region.

Petrovsky descent without the usual vertical of the stele. In 1999, the monument was dismantled and transported to the Novolipetsk plant for restoration. Set to, among other things, return the original color. The restoration went on for six months. Apparently, it was still not possible to do it for centuries.

"The inscription was restored incorrectly. Here is a mess of different fonts, which never was" - said local historian Alexander Klokov.

Some of the details of today's monument are not just a non-letter restoration, but generally a free interpretation. The pyramid was left without a white stone base, which was replaced by a concrete casting. There are fewer steps than in old photographs. The cladding is not equal to the original.

"The restoration should provide not only the external appearance, but also the technology. Technology: how it should be restored, what the coating should be, how the inscription on the facade of the monument should look like, if it was incorrectly restored. What to do with the facing of the base of the monument - it is multi-colored, it has never been like that," added Alexander Klokov.

A user has appeared at the monument. This is the administration of Lower Park. It was given an assignment to carry out work to preserve the monument.

"We have issued a protection obligation, we have developed and approved the subject of protection. This facility, like all historical and cultural monuments in the region, is under special control. And, of course, here, as prescribed by law, we control almost every step. Because after the scientific documentation is developed, it will come to our management again, we will analyse it," says Aleksey Grushikhin.

The question of the stele's appearance is not just an image for the city. In 2022, Russia will celebrate the 350th anniversary of the birth of Peter the Great. By this date, according to the region, the monument should be put in order.

Video - [https://tvkultura.ru/article/show/article\\_id/370528/](https://tvkultura.ru/article/show/article_id/370528/)



Four chairs were returned to the Pavlovsk Palace Museum. The artistic, historical and cultural value of these items is undeniable: on the inner surface of one of the chairs, there is a palace inventory label with the text: "PAVLOVSKY PALACE N 1003". On another chair, the paper label is fragmentary. The chairs that have returned to the collection are a typical example of Russian furniture art of the first third of the 19th century: four legs slightly bent to the sides, with a through back, connected from above by a horizontal bar in the form of an ellipsoidal concave shield. This form of furniture, typical of Russian furniture art of the "Alexander Empire" period, subsequently became widespread throughout Russia. It is believed that the design of the chairs with a solid side frame was developed by the famous architect V. Stasov in the late 1810s.



On the seat frames, the numbering of parts of the object with deep serifs (I-III) has been preserved. Such marking is often found in the design of furniture products and serves as a designation of the order in which parts are aligned.

According to the inventory of 1908, these items were in the storeroom of the Pavlovsk Palace:

"The inventory of things in the palace storeroom for 1908. No. 1003. Polished walnut wood chairs. 4."

Between 1908 and 1915, they were moved to the Constantine Palace in Pavlovsk. Their further fate has been little studied. Most likely, the chairs were removed from the museum during the 1920s and 30s sales period and ended up in private ownership.

Now they will once again decorate the interiors of the Pavlovsk Palace.

The Pavlovsk Museum-Reserve sincerely thanks VTB Bank for its help in returning the seemingly lost items from the historical collection!



"For Faith, Tsar and Fatherland" - The Konstantinist-cadet Erast Nikolaevich Giatsintov, recalled the Tsar's visit to the cadet-school as follows:

"The Tsar bypassed our ranks ... He urged us to serve Russia and spare no effort for this service ... No forces could keep the cadets, and as the Tsar passed, all the cadets followed him, frantically shouting "hurray" and left with him to the Guard house, where he put on his greatcoat, got into the sleigh and drove off. But the cadets could not be restrained - we rushed out into the courtyard and, taking off our rifles, shaking them, ran after the Tsar's sleigh (who followed to Voznesensky Avenue), continuing to shout furiously "hurray." After the departure of the Tsar, we received a 3-day vacation. All classes, both drill and training, were stopped. It was, so to speak, our reward for the visit of the Tsar.

I must tell you that our adoration of the Sovereign Emperor was not fetishism or, as it is now customary to call it, a cult of personality. This is something completely special that I cannot convey. I saw the same thing in adults who had the good fortune to introduce themselves to the Emperor. My father returned so excited when he introduced himself to the Emperor on the occasion, it seems, of being promoted to secret councillor or receiving some order, I do not remember. He had some special eyes that evening. And I observed the same in everyone, even left-minded people, who came into contact or had the good fortune to see the Sovereign Emperor. "



Helen Rappaport and Størmerlige Films (US) have announced agreement on a new project called "THE SISTERS", a docu-series springing from the extraordinary book "Four Sisters" by Helen Rappaport. It is to be a surprisingly modern story of four isolated young women who together faced circumstances no one expected, & no wealth, status or beauty could overcome. About the real young women behind the myths and lies, whose lives were defined by extremism and political violence, impacted by lockdowns, and had only each other to rely on. Yet they preserved their sense of themselves, their faith, and their love of their family, until they were overwhelmed by forces that no one could stop.



In mid-October, a portrait of Glafira Alymova, a pupil of the Smolny Institute for Noble Maidens, a lady-in-waiting and later a lady-in-waiting of Catherine II, returned to the Partridge Drawing Room of the Great Peterhof Palace. The portrait was made in 1896 by N.A. Shabunin. He made a copy of an original work of D.G. Levitsky. The return of the painting became possible thanks to the participation and support of the long-term partner of GMZ Peterhof - VTB Bank (PJSC).

A series of seven portraits of the best pupils of the Smolny Institute for Noble Maidens was painted by the outstanding Russian painter D.G. Levitsky, on the highest order in 1772-1776 and for several centuries, from 1797 to 1917, decorated the Great Peterhof Palace. In 1895, with the establishment of the country's first museum of Russian fine arts - the Russian Museum of Emperor Alexander III - it was planned to transfer Levitsky's portraits to the museum, and for the Peterhof Palace of the Academy of Arts, it was commissioned to write copies.

The portrait of Glafira Alymova was copied by Nikolai Averinovich Shabunin (1866-1907). Nikolai Shabunin, the son of a priest from the Mezensky district of the Arkhangelsk region, entered the Academy of Arts as a volunteer in 1886. Eight years later, he received two small incentive medals and began to study in the workshop of Professor I.E. Repin. In 1899 Nikolai Shabunin was awarded the title of artist, successfully worked in the genre of historical painting and as a portrait painter.

In 1896 copies of "Smolyanka" were written, but they were transferred to the Russian Museum - the originals of Levitsky returned to the Great Peterhof Palace. In 1911, the Russian Museum sent to Rome for the World Exhibition four copy portraits of "Smolyanka", including the portrait of Alymova, made by N.A. Shabunin. When, after several years of unsuccessful demands from the Russian Museum to return the paintings, the portraits of "Smolyanka" were returned to the museum, there were only three of them - Shabunin's work was absent. Until recently, the fate of Alymova's portrait and its location remained a mystery. Only in 2010, the work appeared at one of the international auctions.

This year, thanks to the support of VTB Bank (PJSC) and the Society of Friends of Peterhof, the Peterhof Museum has the opportunity to return to the Partridge Living Room of the Grand Palace one of the best copies of the series - Portrait of Glafira Alymova by N.A. Shabunin. The return of the portrait





to its historical place is a real event for the museum-reserve, in the collection of which there has not been a single portrait of "Smolyanka" since 1917.



The estate of Tsar Nicholas II's uncle near Orel will receive protection. A trio of experts drew up an act based on the results of the state historical and cultural examination of heritage site of regional significance. In the documents, this monument is called: "The complex of the former estate: 1. The main house, 2. Two wings, 3. The building of the former factory, 4. Barn, 5. Park", XIX century. " It is located in the Dmitrovsky district, in the village Dolbenkino. The project was developed by Gorproekt CJSC in 2020. The act was drawn up in the last days of September.

The project was created "in order to establish the boundaries of territories, special regimes of land use and requirements for urban planning regulations within the boundaries of the territories of protection zones of the cultural heritage object". The experts studied it and issued a positive opinion. The establishment of security zones means that certain types of work within their boundaries will be prohibited. The place is truly historic.

On the site of the village of Dolbenkino there was once a village called Dolbuta. No information has been preserved about its foundation. Only that the village Dolbuta is mentioned in the annals. According to legend, it got its name because one of the Tatars was defeated here. The village stands on the Rechitsa River, 80 km from Orel and 19 km from Dmitrovsk.

It is known that the lands and villages on the right bank of the Obshchitsa River were presented by Peter I to Dmitry Cantemir, the Moldovan ruler. His possessions grew, he bought more and more villages, including Dolbenkino. In 1807 a cloth factory was founded in Dmitrovsk. A similar manufactory was created in Dolbenkino by the Lobanov-Rostov Princes.

In 1844, at the request of the landowner Prince Lobanov-Rostov, the village was renamed "Lobanovo", and in 1897 the estate was acquired by Grand Duke Sergei Alexandrovich and Grand Duchess Elizabeth Feodorovna.

He also owned a stud farm where the Orlov-Trotter horse was bred. By the way, in the estate under Sergei Alexandrovich and Elizabeth Feodorovna, they grew outlandish fruits at that time for Central Russia: pineapples and strawberries. Even now, there are "green spaces, represented by tall trees and shrubs, as well as an apple orchard of historical value" on the territory of former estate complex. In addition, the St. Xenia of Petersburg Convent is located on the territory of the cultural heritage site.



In November, a monument to Catherine II the Great will be unveiled in Yelabuga - One of the oldest settlements in Tatarstan with a 1000-year history. The Press service of the Yelabuga region administration reported.

It was not by chance that they decided to erect the monument to the Empress here. In 1780, 240 years ago, it was she who conferred Yelabuga status as of a county town.

Then the city had about a thousand inhabitants. Streets intersecting at right angles divided it into quarters. The houses were mostly two- and three-story. And the center of Yelabuga became Cathedral Square near the Spassky Cathedral.

In order to preserve historical memory, the monument will be erected in the park near the Spassky Cathedral. Archpriest Sergiy Lepikhin said that the necessary funds were raised on the initiative of benefactors with the support of the Russian Noble Assembly and caring citizens.

"The monument to Catherine the Great is a kind of gift to the city," the priest emphasized.





It is planned to create a museum of the Patriotic War of 1812 in the Wittgenstein estate near Gatchina in the Leningrad Region. But so far, the house of the era of classicism - one of the few that has survived in the Leningrad region - is in desolation.

Druzhnoselskaya manor two centuries ago was one of the richest estates in the vicinity of St. Petersburg. It was owned by Prince Peter Wittgenstein - field marshal, hero of the war of 1812. Now the field marshal's estate is in desolation. Local residents say that some organization has already bought land around for the construction of private cottages, but the municipal authorities call this disinformation.

"In the future, the museum could be located here directly. We know that the first museum of the war of 1812 was located directly here, in Druzhnoselye. That is, if you go further to the tomb of St. Stephanie, then next to the building is the first museum of the war of 1812," said Dmitry Rumyantsev, head of the Siversky urban settlement of the Gatchinsky municipal district of the Leningrad Region.

"You and I are at the Church of St. Stephanie, which is the family tomb of the Wittgenstein family. Unfortunately, you will be surprised, but this building does not belong to anyone," added Evgeny Tchaikovsky, Chairman of the Leningrad Region Committee for Tourism.

The resting place of the 26-year-old Prince's wife is a monumental building created by Alexander Bryullov, the brother of the famous painter. Any European city could be proud of this building, but Druzhnoselye is a territory of desolation. The main alley of the park leads to a stone building, which tourists mistake for a manor house. In fact, this is a former poorhouse. The Prince built it for the soldiers of the war of 1812. He himself lived in a more modest wooden house on the outskirts. However, not all historians are sure of this.

"According to the location of these buildings, they most likely can only relate to some kind of service. It is excluded that the field marshal, while rebuilding his estate twice, violated the traditional plan when a beautiful alley should lead to the main building on the shore of the lake," explained the historian Andrei Baranovsky.

While historians are arguing, the Committee for Tourism of the Leningrad Region, with the help of entrepreneurs and volunteers, is cleaning up the park's territory and developing tourist routes.

Video - [https://tvkultura.ru/article/show/article\\_id/370746/](https://tvkultura.ru/article/show/article_id/370746/)



An exhibition dedicated to Emperor Alexander the First will arrive in Chelyabinsk in 2021. The exposition about the war with Napoleon will be exclusive. In addition, the people of South Urals will be shown the ruler's coronation costume for the first time.

Director of the Moscow Kremlin Museums Elena Gagarina announced the new exhibition in Chelyabinsk. Daughter of the famous astronaut, she came to the South Urals to see how the current exposition from the capital - "Treasures of the East" was designed.

The guests of the capital are shown how the exhibits are arranged. The exhibition is exclusive, many jewels have never left the walls of the Kremlin museums. Elena Gagarina is satisfied with the design of the Chelyabinsk exhibition. And I'm ready to announce my plans for the next opening day. It will tell about the life of Alexander the First.

I would like to note that the residents of South Urals can see exclusive items of the past thanks to a 7-year agreement.

Chelyabinsk region concluded it three years ago with the museums of the Kremlin. Preparations are carried out within the framework of the Culture national project.

Video - <https://www.1obl.ru/tv/vremya-novostey/vremya-novostey-ot-27-10-2020/v-chelyabinsk-privezut-vystavku-ob-aleksandre-i/>





Under the Hammer...

## Romanov related items in Auctions



### Three Centuries, Moscow, Russia, October 7

Field Marshal General Grand Duke Nikolai Nikolaevich Sr. Historical sketch of his life and work. 1831-1891. Gervais V.V. With 114 illustrations. SPb, 1911. 25.3 x 19.4 cm.

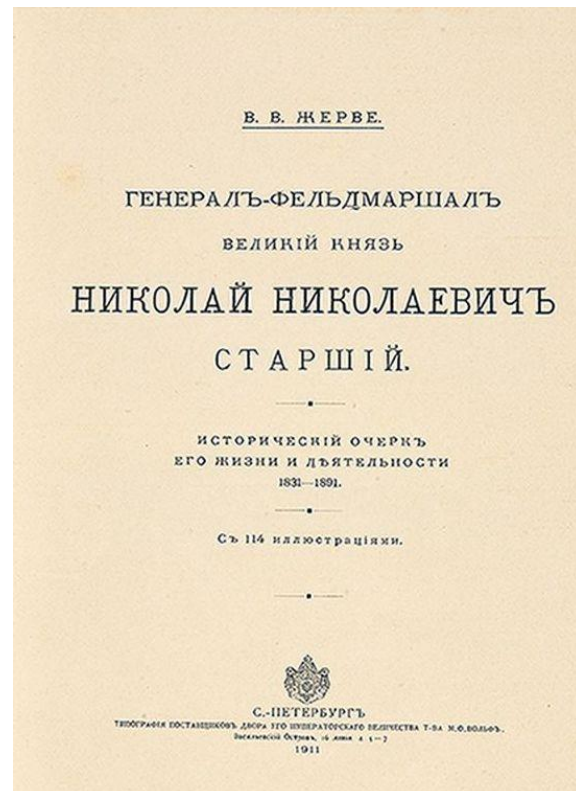
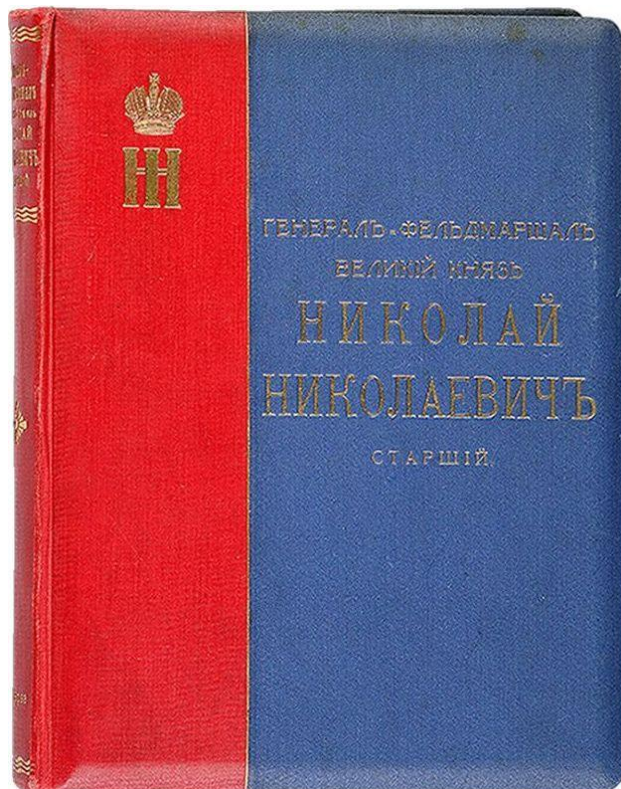
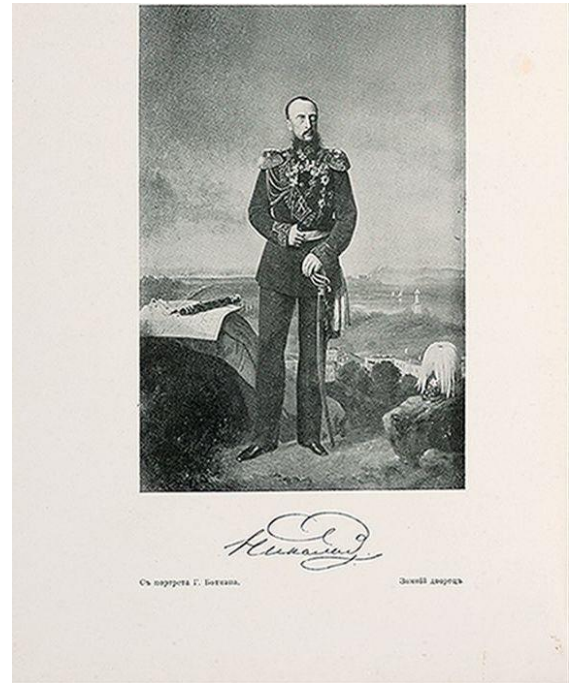
In publisher's compound calico binding. Three-sided gold edge. Composite endpapers made of moire paper.

The biography of Grand Duke Nikolai Nikolaevich the Elder was compiled by the military writer Viktor Vsevolodovich Gervais (1867 - not earlier than 1927) on behalf of the Special Committee for the construction of a monument to this hero of the Russian-Turkish War. The book was supposed to form the image of a hero-commander who liberated the Slavic brothers from Turkish rule. The publication contains rich illustrative material.

These are mainly images and photographs that were published for the first time, illustrations from other available publications were also used. The reproductions were made in the artistic zincography of the Partnership of R. Golike and A. Vilborg. Drawings by N. S. Samokish and A. P. Safonov.

Grand Duke Nikolai Nikolaevich - Sr. (1831-1891) - third son of Nicholas I, Field Marshal, Commander of the Order of St. George, 1st degree.

Estimated price: 90,000 - 100,000 Roubles





A selection of 5 bookplates of the Grand Dukes of the Romanovs:

Bookplate of Nikolai Nikolaevich the Elder (1831–1891). 6 x 6 cm;

- Mikhail Nikolaevich (1832-1909). 6 x 6 cm;

- Sergei Mikhailovich (1869-1918). 6 x 5 cm;

- Konstantin Nikolaevich (1827-1892). 9 x 7 cm;

- Igor Konstantinovich (1894-1918). 4 x 6 cm

Estimated price: 5,000 - 6,000 Roubles



A selection of 5 bookplates of the Romanov Imperial House:

Bookplate of Nicholas I with the coat of arms of the Russian Empire. 8 x 6.4 cm;

- Alexander III. 7.4 x 7.4 cm;

- Grand Duke Alexei Alexandrovich (1850–1908). 6.6 x 7.3 cm;

- Empress Alexandra Feodorovna (1798–1860). 7 x 7 cm;

- Sergei Alexandrovich (1857-1905). 8.5 x 8 cm

Estimated price: 10,000 - 12,000 Roubles

A photograph of Emperor Nicholas II with his wife, Empress Alexandra Feodorovna, and two daughters, Grand Duchesses Olga and Tatiana, surrounded by staff at the front-line hospital.

The press photographic agency, London, [1914-1916]. 19 x 13.5 cm. On the back there is a printing of a photo workshop and a typewritten label with a description of the picture in English.

Estimated price: 24,000 - 28,000 Roubles





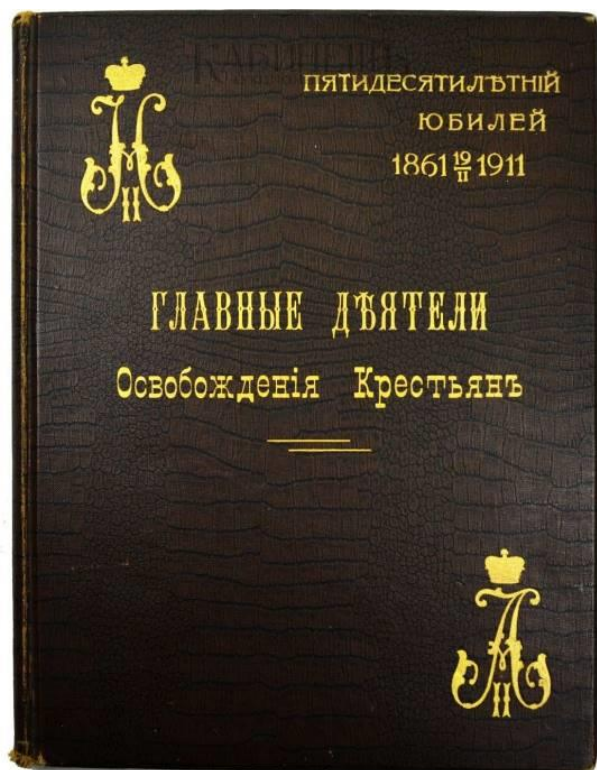
**Kabinet, Moscow, Russia, October 16**

The main leaders of the Emancipation of peasants / Fiftieth anniversary 1861.

1911. ed. S.A. Vengerova. (Gallery of Russian figures). Free prize to the "Bulletin and Library of Self-Education for 1903". SPb.: Brockhaus-Efron, 1903. 32 x 25.5 cm

Publishing calico binding with gold stamping. Moire endpapers. On the first blank page there are pre-revolutionary postmarks: "Net profit from this publication" The main leaders of the Emancipation of the peasants." "Moscow Society of People's Universities".

Estimated price: 22,000 - 25,000 Roubles





**Jar-Ptitza, Moscow, Russia, October 17**

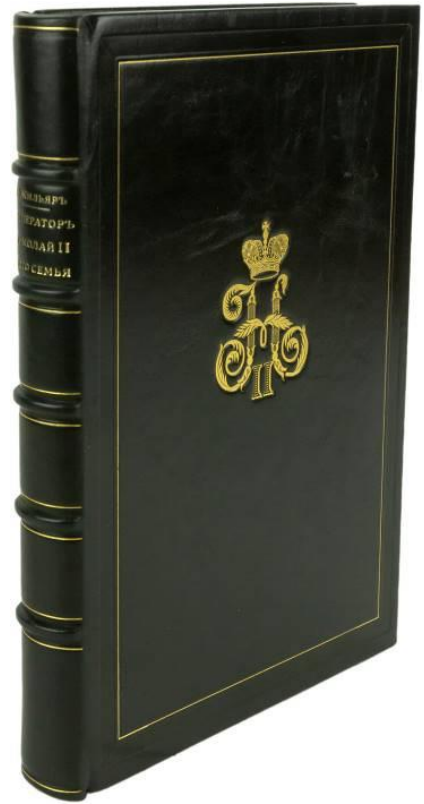
*Emperor Nicholas II and his family: Peterhof, Sept. 1905 - Yekaterinburg, May 1918 / By personal. memoirs of P. Gilliard; with foreword S. D. Sazonova.*

Vienna: Rus, 1921, 20.8x14.7 cm.

In a luxurious all-leather stylized individual binding with gold embossing. Triple gold edge. Moire endpapers.

Pierre Gilliard (1879-1962) was a Swiss teacher of French. From 1913 he was the mentor of Tsarevich Alexei Nikolaevich. In 1921 he published the book "Thirteen Years at the Russian Court: The Tragic Fate of Nicholas II and His Family"

Estimated price: 45,000 - 50,000 Roubles



**Postavshik, Moscow, Russia, October 17**

*Photo showing Dowager Empress Maria Feodorovna and Grand Duchess Xenia Alexandrovna, with servicemen, Cavaliers of St. George, in a hospital in a palace during WWI.*

On the backside a stamp from the infirmary of Grand Duchess Maria Georgievna.

Dimensions: 220 x 150 mm.

Estimated price: 36,000 Roubles





**Wednesday, Moscow, Russia, October 21**

Passports for traveling abroad of the Grand Duke Vladimir Alexandrovich and the Grand Duchess Maria Pavlovna with their accompanying persons.

Passport for traveling abroad in the name of His Imperial Highness Grand Duke Vladimir Alexandrovich. Issued February 11, 1907. Travel dates 15 February-13 April 1907

Passport for traveling abroad in the name of Her Imperial Highness Grand Duchess Maria Pavlovna. Issued on August 21, 1907. Dates of travel February 15-April 13, 1907.

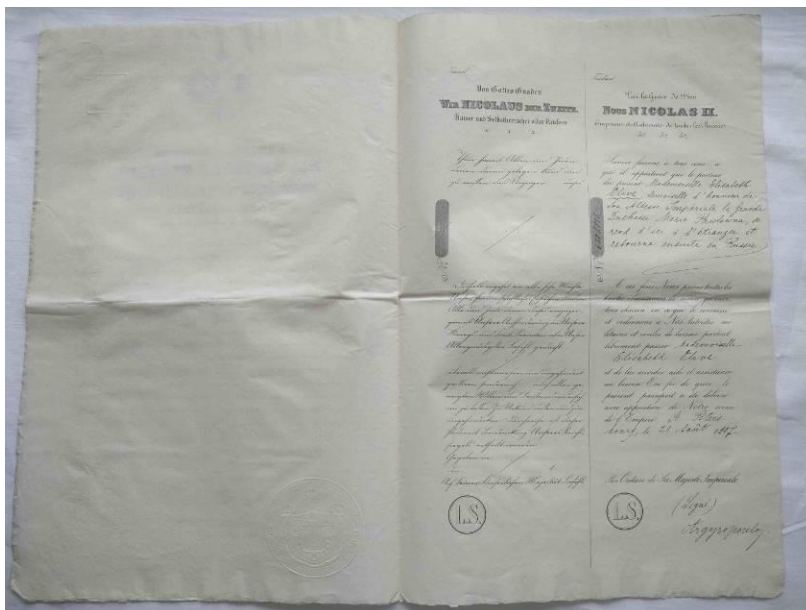
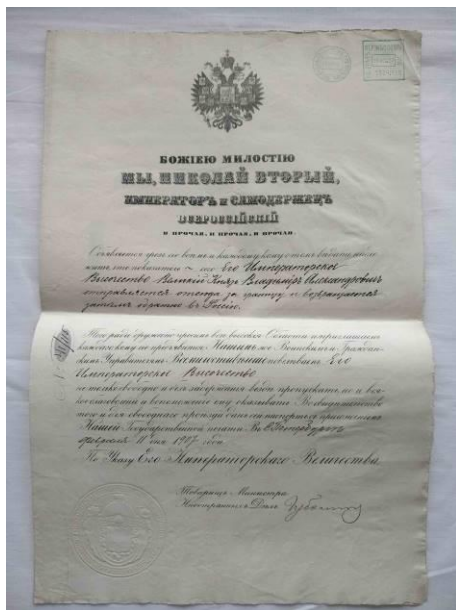
Passport for traveling abroad in the name of the adjutant of His Imperial Highness Grand Duke Vladimir Alexandrovich Colonel Vladimir Romanovich Knorring. Issued March 17, 1907. Travel dates March 21 - April 13, 1907.

Passport for traveling abroad in the name of the maid of honour of Her Imperial Highness Grand Duchess Maria Pavlovna Elizabeth Sergeevna Olive. Issued on August 21, 1907. Travel dates 24 August-4 December 1907.

Documents are printed on special paper with watermarks.

The size of each document is 43.5 x 57 cm.

Estimated price: 450,000 Roubles



**Lawrences Auctioneers, Somerset, England, October 23**

*Grand Duchess Olga Alexandrovna (1882-1960), floral studies, signed 'Olga', watercolour 36 x 49cm.*  
Provenance: A gift from the artist to her friend Ella Gladstone Murray, wife of William Gladstone Murray, assistant controller of the BBC and then chief of Canadian Broadcasting; thence by descent.  
Estimate: £500 - £700 (Sold for £1000)



*Grand Duchess Olga Alexandrovna (1882-1960). A view from the artist's kitchen window, Halton county, Ontario. Signed and dated 1951, oil on canvas board, in a frame by William Haines, Yonge St, Toronto. 29.5 x 34.5cm.*  
Estimate: £300 - £500 (Sold for £1000)



***Oriental art, Moscow, Russia, October 27***

*Paired portrait of the Emperor and Empress of the Russian Empire. Early twentieth century.*

The miniatures are placed on red velvet, framed in a wooden frame. Size 23x18 cm.

On the frame - metal plates with the inscriptions: "Sovereign Emperor Nicholas II Romanov" and "Sovereign Empress Alexandra Feodorovna".

Estimated price: 53,000 Roubles



***PiterOldBook, Moscow, Russia, October 27***

*Description of the burial of the blessed memory of Emperor Nicholas I, with the addition of a historical sketch of the burials of the Tsars and Emperors of the All-Russian and some other European Sovereigns.*

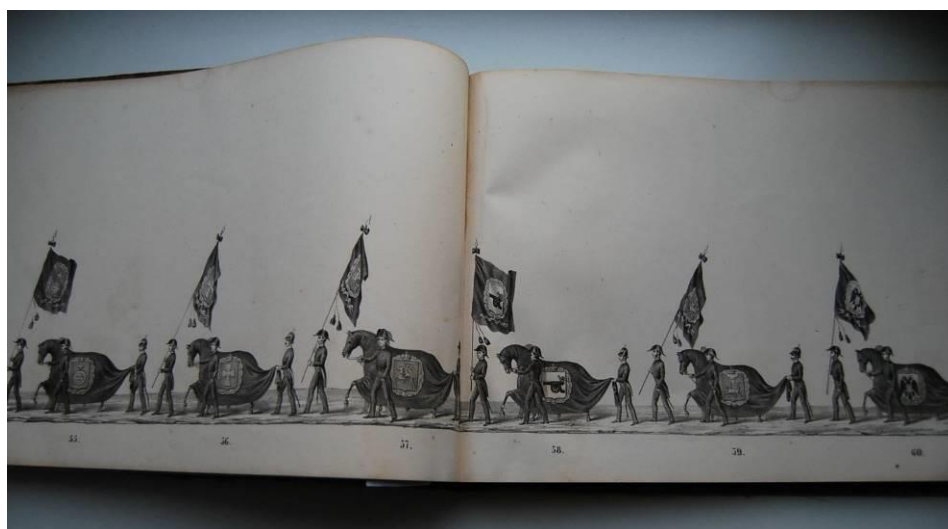
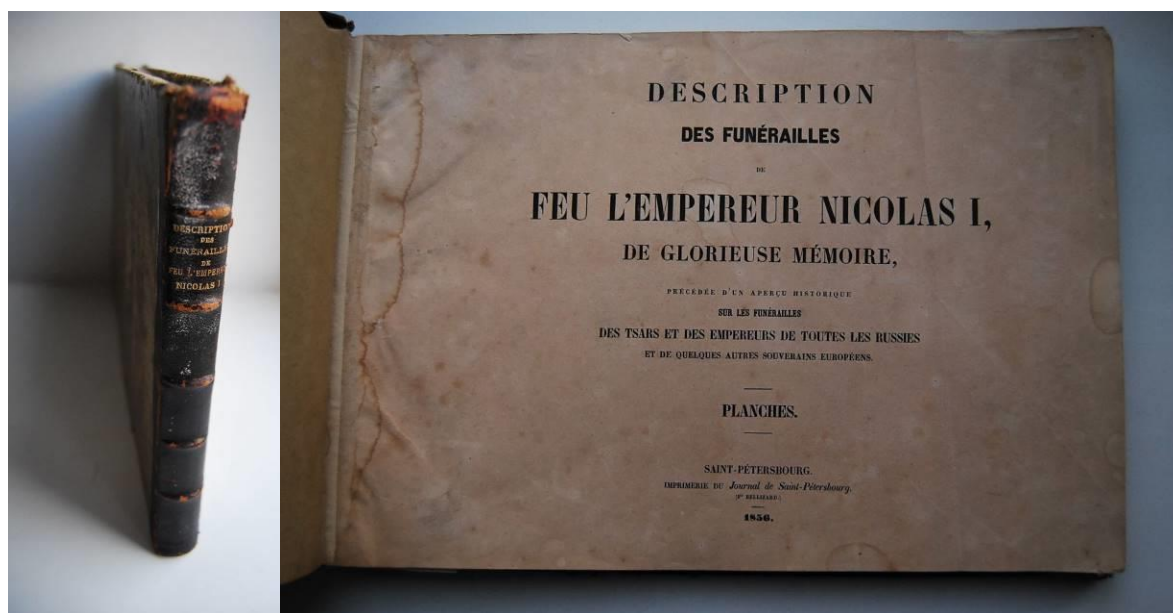
St.-Petersbourg Imprimerie Journal de St. Petersburg 1856, 94 p. silt Time-stamped semi-leather binding with bandages and gold-embossed spine. Album format 24.5x34.5 cm.

The edition contains a title page and 47 lithographs for a spread (94 pages). Lithographs were drawn on stone by Hess and printed at A. Petersen's lithographic institution. The lithographs consistently depict the funeral procession of Nikolai Pavlovich. The procession took place on February 27, 1855, and the burial took place on March 5.

The ceremonial albums of Russian Emperors from the house of Romanov are divided into the series "Coronation albums of Russian Emperors" and "Funeral albums of Russian Emperors" (which, by the way, are represented by only three albums of the burial of Empress Maria Feodorovna, wife of Paul I, Emperors Alexander I and Nicholas I, and a rare book "Description of the order maintained during the burial of the blessed, highly glorious and highly worthy memory of the All-All-Illuminated Most Powerful Peter the Great, The Emperor and Autocrat of All Russia and the blessed memory of Her Imperial

Highness the Empress Tsesarevna Natalia Petrovna. Moscow, 1726), published in the XVIII-XIX centuries.

Estimated price: 25,000 Roubles





**Best Offer, St. Petersburg, Russia, October 29**

*Garden stool, Porcelain, Imperial Porcelain factory. Green stamp of Emperor Nicholas II, 1913.*

Height 46 cm. Diameter 25 cm.  
Estimated price: 300,000 Roubles





***Bruun Rasmussen, Copenhagen, Denmark, November 2***

*Gold 37 ½ Roubles – 100 Francs 1902, Nicholas II, 1894–1917, St. Peterburg, 32.28 g.*

A superbly pedigreed and truly wonderful proof like example of the highest denomination coin ever minted by Russia.



This issue consisting of only 225 pieces should be considered as a presentation type struck for the Emperor to be given as special gifts. 25 of these were reserved for the Emperor's brother-in-law, Grand Duke Alexander Mikhailovich (1866–1933)

Ex. Bernhard F. Brekke (1914–2011). As a collector Brekke was one of the foremost connoisseurs of Russian coins in the 20th century, and Ex. Gaston DiBello (1892–1967), a prominent Italian born industrialist from New York, was a keen numismatist who received several prizes for his exhibitions. Estimate: 600.000–800.000 Dkr.

*Gold medal from the All-Russian Industry and Art Exhibition in Moscow 1882, Russia, Alexander III, 1881–1894. 51 mm, 80.07 g.*

Estimate: 75.000 Dkr.





Very excited to be able to present a pre-view of some of the Imperial objects at the Russian Art Auction on December 7th 2020 at Bruun Rasmussen in Copenhagen, Denmark. There are many interesting items; early Moscow stamped silver, Faberge, Koechli, Ovchinnikov, Rückert, Imperial Porcelain Factory, icons, and paintings by Nikolai P. Bogdanoff-Belsky. And here are some samples:

#### Bruun Rasmussen, Copenhagen, Denmark, December 7

*Painting by Grand Duchess Olga Alexandrovna. Tea table with her Russian samovar at Knudsminde Farm.*

In the window sill several colourful alpine violets. Signed Olga. Watercolour on paper laid on paper. Sheet size 30 x 28 cm. Knudsminde Farm in Ballerup, north of Copenhagen, was the residence of Grand Duchess Olga Alexandrovna of Russia 1930-1948. Provenance: In the same Danish family's private ownership since the 1930s.

Estimate: DKK 15,000-20,000 / € 2,000-2,700



*Portrait of Tsar Peter the Great of Russia wearing armour and an ermine cloak (1672-1725), ruler from 1682.*

Unsigned. In the style of Louis Caravaque, 18th century Oil on canvas. 74 x 63 cm.

Provenance: Dowager Queen Caroline Amalie of Denmark's estate auction 1882 no. 212. The painting is described in the catalogue as painted by A. Meltzer and is entitled "Portrait af Peter den Store af Rusland. Brystbillede" (Portrait of Peter the Great of Russia. Half-length portrait). It is also described with the measurements 30 x 24 inches corresponding to the present portrait in cm.

Estimate: DKK 25,000-30,000 / € 3,350-4,050

*Carl Fabergé - A pair of Russian silver grape scissors, chased with rosettes and scrolling, stylized flowers and foliage on stippled and fluted handles.*

Marked with the Imperial Warrant as purveyor to the Imperial Russian Court, Moscow 1896-1908, 84 standard. Weight c. 87 g. L. 14.5 cm. W. 5.4 cm. Estimate: DKK 15,000-20,000 / € 2,000-2,700





*The Imperial Porcelain Factory - A porcelain plate, decorated in colours and gold on white ground, border with the Russian lesser state coat of arms, surrounded by stylized scrolling foliage, center with a view of the Yelagin Palace on Yelagin Island, St. Petersburg.*

Marked in underglaze green Cyrillic H II 1904 for Tsar Nicholas II of Russia (1894-1917). Diam. 23.3 cm. Yelagin Palace served as an Imperial summer palace during the reign of Tsar Alexander I of Russia 1801- 1825.

Estimate: DKK 50,000-60,000 / € 6,700-8,050

*An Imperial hand seal with cylindrical, tapering lapis lazuli handle, mounted with a concave gilt-bronze foot on a round, not engraved matrix.*

Apparently unmarked. Presumably Russia. C. 1900. H. 12 cm. Diam. 2.7 / 3.2 cm.

Provenance: Grand Duchess Anastasia Mikhailovna of Russia (1860-1922). Thence by her daughter, Queen Alexandrine of Denmark (1879-1952); her son, Hereditary Prince Knud of Denmark (1900-1976); his daughter, Princess Elisabeth to Denmark (1935-2018). Before her death the hand seal was passed on to private Danish ownership, where it has been until today.

Estimate: DKK 10,000-15,000 / € 1,350-2,000



*The Imperial Glass Factory - A Russian cut crystal wine glass, cuppa with prismcut sides, front adorned with a raised oval medallion with the enameled mitre crowned A for Tsarevich Alexander Nikolaevich.*

On a red velvet and ermine cloak, baluster faceted stem on a slightly raised scalloped base with a cut star in the bottom. The Imperial Glass Factory, c. 1840-1850. H. 11 cm. Tsarevich Alexander Nikolaevich was the future Tsar Alexander II of Russia (1818-1881). The present glass is part of a service, produced for him, when he was crown prince.

Estimate: DKK 15,000-20,000 / € 2,000-2,700



*A Russian Imperial and Royal honey-coloured quartz hand seal, domed faceted top, tapering and vertical faceted handle, concave foot on a round matrix, engraved A below the Royal Danish crown, top and handle richly engraved with chamomiles, set with facet-cut sapphires and demantoid garnets, mounted in gold.*

Russian Lapidary Workshop, early 20th century. H. 5.7 cm.

Provenance: Present from Grand Duchess Anastasia Mikhailovna of Russia (1860-1922) to her daughter, Queen Alexandrine of Denmark (1879-1952). Thence by her son, Hereditary Prince Knud of Denmark (1900-1976); his daughter, Princess Elisabeth to Denmark (1935-2018). Before her death the hand seal was passed on to private Danish ownership, where it has been until today.

Estimate: DKK 10,000-15,000 / € 1,350-2,000



*A Russian Imperial and Royal Art Nouveau "Style Modern" 14k gold tiepin, of snake form, set with a pearl, an old mine-cut diamond and two cabochon-cut blue glass stones.*

Friedrich Koechli, St. Petersburg town mark, 56 standard. Late 19th century. In original dark red velvet case lined with blue velvet and silk from C. E. Bolin in St. Petersburg, lid interior marked with the Imperial Warrant as purveyor to the Imperial Russian Court. With an accompanying note in Danish from Empress Maria Feodorovna of Russia to her father, King Christian IX of Denmark.

Provenance: Original note with Empress Maria Feodorovna of Russia's handwriting says in Danish: "My Angel Papa from Minny". In the Royal Danish family it was common to mention the names with "angel", while "Minny" was the Empress's nickname. Thus, the tiepin was a present from Maria Feodorovna (1847-1928) to her father, King Christian IX of Denmark (1818-1906). Thence by his son, King Frederik VIII of Denmark (1843-1912); his son, King Christian X of Denmark (1870-1947); his son, Hereditary Prince Knud of Denmark (1900-1976); his daughter, Princess Elisabeth to Denmark (1935-2018). Between the mentioned exhibition in 2002 and the death of the Princess, the tiepin came into Danish private ownership, where it has been until today.

Estimate: DKK 25,000-30,000 / € 3,350-4,050



*A minor 14k gold gentleman's pocket watch chain medallion, of circular form, front with a portrait photograph anno 1866 of Princess Dagmar of Denmark on the occasion of her engagement with Tsarevich Alexander Nikolaevich of Russia, on the reverse a lock of her hair.*

Denmark, early 1860s. H. incl. loop 1.9 cm. Diam. 1.3 cm.

Princess Dagmar of Denmark, the future Empress Maria Feodorovna of Russia (1847-1928), was engaged to Tsarevich Alexander Nikolaevich, the future Emperor Alexander III of Russia, in Denmark 1866. The portrait in the medallion was the official engagement photograph and among others used for a postcard. A gentleman's pocket watch chain medallion like this was very personal. Though, it is not verified, the medallion must clearly be a present from Princess Dagmar to somebody very close to her. E.g., it could quite obviously be her father, King Christian IX of Denmark, who could wear it in memory of his daughter, when she was soon going to leave the family home.

Provenance: Acquired by present owner in Denmark four years ago.

Estimate: DKK 8,000-12,000 / € 1,100-1,600



*A Russian Imperial presentation porcelain Easter egg, decorated with flowers and scrolling leaf vines in colours and gold on white and blue ground, with the mitre crowned monogram for Grand Duchess Olga Alexandrovna.*

The Imperial Porcelain Factory, early 20th century. H. 9 cm.

Estimate: DKK 15,000-20,000 / € 2,000-2,700



*A Russian Imperial and Royal 14k gold Easter egg pendant, decorated with the red translucent enamelled and mitre crowned monogram of Grand Duke Alexander Mikhailovich of Russia.*

Dmitri Ivanovich Osipov, Moscow town mark, 56 standard. Late 19th century. H. incl. loop 2.1 cm. Grand Duke Alexander Mikhailovich of Russia (1866-1933) was grandson of Tsar Nicholas I of Russia as son of Grand Duke Mikhail Nikolaevich and Grand Duchess Olga Feodorovna of Russia.

Provenance: Grand Duke Alexander Mikhailovich of Russia (1866-1933), who gave the pendant to his sister, Grand Duchess Anastasia Mikhailovna of Russia (1860-1922); thence by her daughter, Queen Alexandrine of Denmark (1879-1952); her son, Hereditary Prince Knud of Denmark (1900-1976); his daughter, Princess Elisabeth to Denmark (1935-2018). Before her death the pendant was given to private ownership, where it has been until today.

Estimate: DKK 8,000-12,000 / € 1,100-1,600



*A Russian Imperial and Royal Easter egg pendant, top decorated with red translucent enamel on guilloché ground, lower part set with rose-cut diamonds in garlands on white opaque enamel, divided by a two-coloured gold acanthus wreath, 14k gold loop.*

Workmaster Mikhail Perchin, St. Petersburg town mark, 56 standard. Late 19th century. H. incl. loop 2.4 cm. Mikhail Perchin was work master at Fabergé 1886- 1903.

Provenance: Grand Duchess Anastasia Mikhailovna of Russia (1860-1922); thence by her daughter, Queen Alexandrine of Denmark (1879-1952); her son, Hereditary Prince Knud of Denmark (1900-1976); his daughter, Princess Elisabeth to Denmark (1935-2018). Before her death the pendant was given to private ownership, where it has been until today.

Estimate: DKK 10,000-15,000 / € 1,350-2,000

*A Russian amethyst and diamond brooch, of oval scrolling form, centrally chased with the mitre crowned Imperial Russian double-headed eagle, set with a rose-cut diamond, each side adorned with a cabochon-cut amethyst, mounted in 14k gold.*

Work master August Hollming, St. Petersburg 1908- 1917, 56 standard.

Weight c. 8 g. H. 1.7 cm. L. 4.5 cm. 1062 1065 In original green leather case lined with cream silk and velvet, lid printed with the Imperial Warrant in gold as purveyor to the Imperial Russian Court. August Hollming was work master for Fabergé from 1880 until his death in 1915.

Provenance: Present from Empress Maria Feodorovna of Russia to Miss Thora Mortensen, who was lady-in-waiting for the Empress at "Hvidøre" in the 1920s. Thence by descent to the niece of Thora Mortensen's daughter with residence in Denmark, until today.

Estimate: DKK 40,000-60,000 / € 5,400-8,050





*A Russian sapphire and diamond brooch, of scrolling and flowering circular form, set with cabochon-cut sapphires and old-cut diamonds, mounted in 14k gold.*

Maker's mark AK, St. Petersburg town mark, 56 standard. Late 19th century. Weight c. 10 g. Diam. 2.8 cm. In original green velvet case lined with cream silk and velvet from Friedrich Koechli in St. Petersburg, lid interior marked with the Imperial Warrant as purveyor to the Imperial Russian Court.

It is presumed so far that AK is an unidentified maker working for Friedrich Koechli alternatively Alexander Karpovich Karpov for Friedrich Koechli. Provenance: Present from Empress Maria Feodorovna of Russia to Miss Thora Mortensen, who was lady-in-waiting for the Empress at "Hvidøre" in the 1920s. Thence by descent to the niece of Thora Mortensen's daughter with residence in Denmark, until today.

DKK 30,000-40,000 / € 4,050-5,400



*A Russian ruby and diamond brooch, of oval form with scrolling foliage, set with numerous rose-cut diamonds, an old-cut diamond and a cabochon-cut ruby, mounted in 14k gold.*

Friedrich Koechli, assayer Jacob Liapunov in St. Petersburg 1896-1903, 56 standard. Weight c. 6 g. H. 2.5 cm. L. 3 cm. In original green velvet case lined with cream silk and velvet from Friedrich Koechli in St. Petersburg, lid interior marked with the Imperial Warrant as purveyor to the Imperial Russian Court. Provenance: Present from Empress Maria Feodorovna of Russia to Miss Thora Mortensen, who was lady-in-waiting for the Empress at "Hvidøre" in the 1920s. Thence by descent to the niece of Thora Mortensen's daughter with residence in Denmark, until today..

Estimate: DKK 25,000-30,000 / € 3,350-4,050



*A Russian sapphire and diamond brooch, of circular form with portal-shaped profiles, set with cabochon-cut sapphires and pear-shaped old facet-cut diamonds, mounted in 14k gold.*

Friedrich Koechli in St. Petersburg, 56 standard. Late 19th century. Weight c. 17 g. L. 3.3 cm. Diam. 3 cm. In original green velvet case lined with cream silk and velvet from Friedrich Koechli in St. Petersburg, lid interior marked with the Imperial Warrant as purveyor to the Imperial Russian Court.

Provenance: Present to the Danish actress, Louise Jacobson, née Larcher (1834-1922) from Tsar Nicholas II of Russia in the early 1890s. Louise Jacobson was married to the Danish Admiral Georges Jacobson (1832-1897), who was also hunting captain for King Christian IX of Denmark. Thus, Louise and Georges Jacobson were part of the Royal Danish Court. Tsar Nicholas II of Russia gave the brooch as a present during one of his travels to Denmark, visiting his grandparents, Queen Louise and King Christian IX of



Denmark. Thence by descents to Georges and Louise Jacobsen's great-granddaughter with residence in Denmark, until today.

Estimate: DKK 30,000-40,000 / € 4,050-5,400

*A Russian diamond and gold tiepin, formed as the mitre crowned Imperial Russian double-headed eagle holding torch and wreath, centrally set with an old-cut diamond and the eagle with several rose-cut diamonds, mounted in silver and gold.*

Apparently, no maker's mark, but attributed to Carl Fabergé. H. 6 cm. In original red leather case lined with silk and velvet, lid printed with the Imperial Warrant in gold as purveyor to the Imperial Russian Court. Later metal pin end protector enclosed. The Imperial Russian double-headed eagle with the torch and wreath was used in different epochs through history instead of sceptre and orb, and it was among others also used by the Russian Life-Guards Sapper Battalion.

Provenance: Peder Christian Bast (b. Løkken 1858, d. Vejle 1946), pilot in Frederikshavn. In 1904, the Russian fleet sailed from Kronstadt heading for Japan in connection with the Russo-Japanese War 1904-1905. The fleet's route went through Danish waters and off the coast of north-east Jutland, Peder Christian Bast came on board one of the Russian ships as a pilot to ensure safe passage in these Danish waters. Later the same year, in gratitude, he received the above Russian tiepin with case from Tsar Nicholas II of Russia. Thence by descents to Peder Christian Bast's great-grandson with residence in Denmark, until today.

Estimate: DKK 15,000-20,000 / € 2,000-2,700



*A Russian Imperial presentation porcelain Easter egg, decorated in colours and gold on white ground, front with the mitre crowned Cyrillic monogram of Grand Duke Pavel Alexandrovich of Russia, the back with the coat of arms of Russian Grand Dukes (for sons of Russian Tsars), mounted with a suspension light brown silk ribbon.*

The Imperial Porcelain Factory, c. 1900. H. 7.2 cm. Grand Duke Pavel Alexandrovich of Russia (1860-1919) was the sixth son and youngest child of Tsar Alexander II of Russia. Provenance: Danish private collection.

Estimate: DKK 15,000-20,000 / € 2,000-2,700





*A Russian Imperial silver cigarette case, adorned with a variant of the mitre crowned Cyrillic monogram of Grand Duke Pavel Alexandrovich of Russia in gold and the Imperial Russian double-headed eagle in gold, set with a rose-cut diamond, lock with a red glass stone.*

Cyrillic maker's mark PC, Moscow 1908-1917, 84 standard. Weight c. 218 g. H. 11 cm. W. 8 cm.

Provenance: Danish private collection.

Estimate: DKK 8,000-12,000 / € 1,100-1,600



There will also be an online auction same day, but more about that in next issue of Romanov News.

