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To the 60th anniversary of the death of Grand Duchess Olga Alexandrovna

60 years ago, on November 24, 1960, at 11.35 p.m. in Toronto, Canada, Grand Duchess Olga Alexandrovna, the youngest daughter of Emperor Alexander III and Empress Maria Feodorovna, died.

In the Fall 1959, Olga's health started to decline. Some said she had lost her will to live, but in fact she was very sick, and lost more weight than she could afford. By December she was too weak to even open the front door and described herself as a "crippled skeleton". In April 1960 Olga was hospitalised in Toronto General Hospital. Her condition was so bad, that no one dared to tell her about her sister Grand Duchess Xenia Alexandrovna has passed away on April 20, 1960.

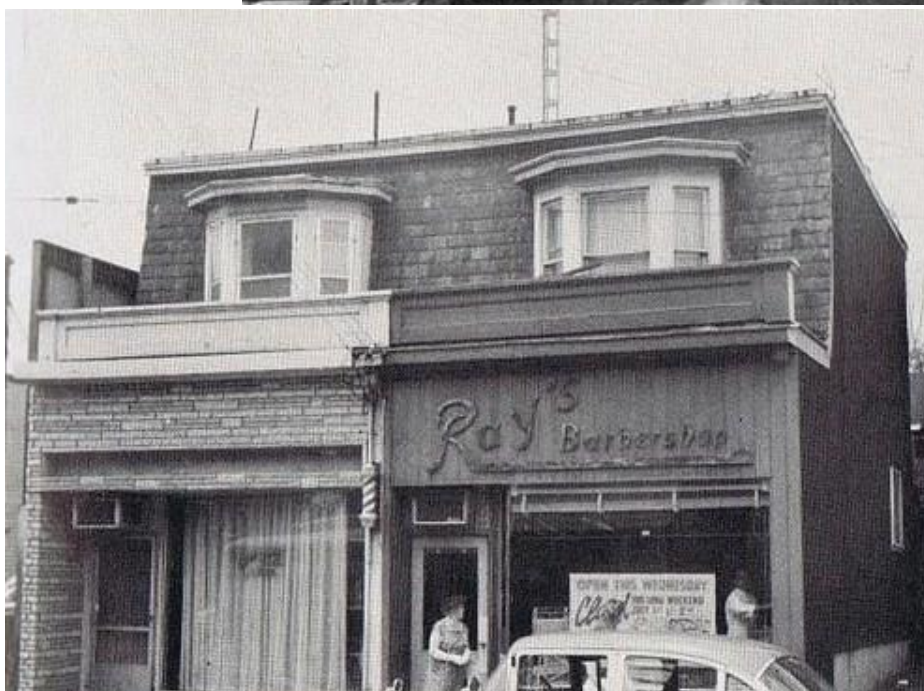
The doctors concluded that nothing more could be done for her and wanted to send her home. It is unclear what the diagnosis was, but it is believed to be cancer.

Arrangements were made to take the Grand Duchess to the home of her friends, Russian émigré the Martemianovs - Zinaida Vasilievna and Konstantin Nilovich Martemianov - on 716 Gerrard Street in the east end of Toronto. Olga insisted on it, because she didn't want to be a burden for her sons: the newly married Tikhon (to Livia Sebesteyn on September 21st, 1959) and Gury who lived in distant Ottawa. Olga Alexandrovna wanted to be among friends that could provide her with round-the-clock nursing and love.

The Russian Convent in New York lent their miraculous icon of Our Lady and it was brought to the Grand Duchess' bedside.

On November 21st, Olga passed into coma and three days later she passed away. Her friend, the former Prince Dimitry Shahovskoy, then Bishop John of San Francisco, came to administer the last sacraments.

Grand Duchess Olga Alexandrovna's son Tikhon, the Martemianovs, and Ian Vorres (Later the author of her biography), gathered in



The home of the Martemianovs, on 716 Gerrard Street, Toronto.

the bedroom for the very first panikhida, served by Father Diatchina, Dean of the Cathedral of Christ the Savior in Toronto.

Tikhon Nikolaevich sent a letter to Denmark to an old friend of the family, Alexandra Mikhailovna Iskra: "Dear Aunt Alexandra! So, that night our dear, dear, unforgettable Mom passed away. And thank God for everything. For the last week she had suffered greatly, and it was evident that the sooner the end, the better for her. There was an internal haemorrhage. She was so weak that she didn't speak. For the last two days, I don't know if she was conscious or not. But before that she managed to receive the Holy Communion twice. Before her death, she clearly called her father. There will be a funeral on Wednesday. Your Tikhon."

The coffin with the body of the Grand Duchess was transferred to the Cathedral of Christ the Saviour, where everyone could say goodbye to one of the last representatives of the Imperial family.



The Cathedral of Christ the Saviour in Toronto – Above in 1960, and below as per today.



During all the years that Grand Duchess Olga Alexandrovna and Nicholas Alexandrovich Kulikovsky lived in Canada, they and their family became devoted parishioners of Christ the Saviour Cathedral in Toronto. Grand Duchess Olga and her husband were always present at services, and they showed great care for the church's decoration, and the well-being of the parish. Therefore, the Grand Duchess herself created icons for the second level of the iconostas. The Grand Duchess also donated a "shrine" for the Icon of the Mother of God which the parish had recently received. Such was the relationship of the Grand Duchess with the parish that, when the new building on Manning Avenue was purchased after her repose, the parish hall was named after her, and also the Russian School.

For many Russian exiles, the news of the death of Olga Alexandrovna was not a surprise, since it had long been known about her serious illness. But the very fact of the death of the Tsar-Martyr's sister deeply disturbed many compatriots in the diaspora.

The head of the Russian Church Abroad, Metropolitan Anastassy, the day after receiving the sad news, served a panikhida at the Cathedral Church of the Sign of the Mother of God in New York. The Metropolitan also said a heartfelt word dedicated to the memory of the late and martyrdom of her brother, Emperor Nicholas Alexandrovich.

In the Intercession Cathedral of New York, Archbishop Irenaeus, who was under the jurisdiction of the North American Metropolis (the future Orthodox Church in America), also served a requiem for the last Grand Duchess. Such a sad news could not but touched a true Russian heart. Moreover, with the death of Olga Alexandrovna, a whole era passed into eternity - she was not only the last of the Romanovs who had the indisputable right to the grand-ducal title, but was also the last child of an Orthodox Autocratic Sovereign.

Literally every publication of the Russian Diaspora responded to the sad news. Many magazines and socio-political heralds have placed condolences on their pages: "The Akhtyrsky hussars with deep sorrow announce the death of their unforgettable August Chief Her Imperial Highness Grand Duchess Olga Alexandrovna, who followed on the night of November 24-25, 1960 in Toronto, Canada", - or: "The Society for Aid to Russian Children Abroad deeply mourns the death of Her Imperial Highness Grand Duchess Olga Alexandrovna on November 24 in Toronto, Canada, and expresses sincere condolences to the sons of the deceased."

For five days, when the coffin with the body of Grand Duchess Olga Alexandrovna was in the church, the cadets of the Russian Association of Corps, representatives of the Russian branch of the Canadian Royal Legion named after St. Nicholas and loyal officers of the Akhtyrsky regiment carried the guard of honour. An exquisite piece of silver and gold embroidery with the imperial crown and the cipher O.A. for Olga Alexandrovna lay at the foot of the coffin.



The solemn funeral service began at 9 a.m. on November 30, 1960 at the Cathedral of Christ the Saviour in Toronto and lasted about three hours. On the day of farewell to the Grand Duchess, more than 800 people gathered at the church and around.

The funeral service for the Grand Duchess was served by Bishop John of San Francisco and a representative of the Greek Orthodox Church in Canada, Bishop Athenagoras (Kokkinakis) of Elea (Head of the Greek Church in Canada), who uttered a memorial word.

The open coffin, with the imperial standard draping it, stood on a catafalque surrounded by sheer walls of flowers.



During the entire funeral service, the sons of the Grand Duchess Tikhon Nikolaevich and Gury Nikolaevich, and other relatives stood to the right of the coffin. Princess Vera Konstantinovna, a second cousin of Grand Duchess Olga Alexandrovna, came to the funeral from New York.

A large wreath of red and white carnations was laid on behalf of King Christian of Denmark and his wife Queen Ingrid. Many wreaths and flowers were sent by other European ruling houses.

Queen Elizabeth II of Great Britain sent a telegram of condolences to the children of the deceased.

Unfortunately, due to political motives, only a representative of the Danish embassy was present at the funeral service, which once again confirmed that the Russian Imperial Family, albeit in exile, still had weight and influence.



At the end of the service, the last homage having been paid, the coffin was closed and taken out to the waiting car.



The funeral procession went to the York cemetery, where Grand Duchess Olga Alexandrovna found her eternal peace next to her husband Nicholas Alexandrovich Kulikovsky, and not far from her faithful maid Emilia Tenzo (Mimka), who died in 1955. Hardly an eye remained dry when Father Diatchina stepped forward and scattered a handful of Russian soil over the coffin, Olga Alexandrovna, the Last Grand Duchess of Russia, is buried at York Cemetery, Section 15, Lot 254, on 160 Beecroft Road, Toronto, Ontario, Canada.

A short film regarding the funeral of Grand Duchess Olga Alexandrovna.

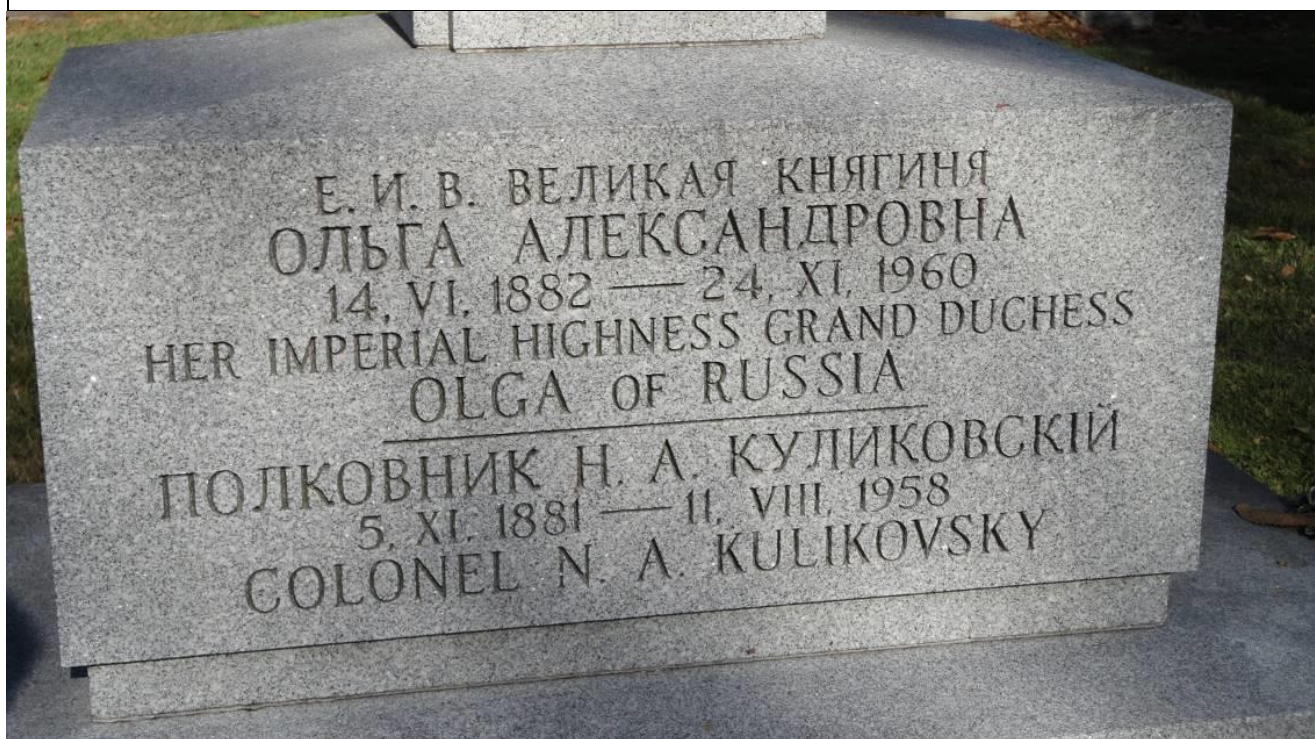
Video - <https://youtu.be/3v6yLI6CLoM>

(This film was uploaded on Facebook by Romanov News on November 24th, and soon after “copied”, and uploaded to YouTube by someone called “The Romanov History”.)

Later, at the expense of the parishioners of the Cathedral of Christ the Savior and according to the drawing of the artist Mikhail Mikhailovich Vyacheslavtsov, a large Orthodox stone cross was erected on the grave of the Kulikovskys. And on August 25, 1996, a stone monument with a bronze plaque was unveiled, next to her grave site.



Consecration of the monument at the grave of the Grand Duchess and her husband





The monument (called "The last Grand Duchess"), located a few steps in front of the cross, is shaped as a lying cross in stone with a bronze plate on the top. There is the Russian double-headed eagle and in the center an inscription – "Her Imperial Highness Grand Duchess Olga Alexandrovna was born at Peterhof Palace in Russia. She was the youngest daughter of their Majesties Emperor Alexander III and Empress Maria Feodorovna (Princess Dagmar of Denmark), a sister of Czar Nicholas II, a niece of their Majesties King Edward VII and Queen Alexandra of Great Britain, a cousin of Her Majesty Queen Elizabeth II, and closely related to all Royal Houses in Europe. She survived the revolutionary slaughter of Her Royal Family in 1918 and escaped in 1920 from Russia to Denmark. In 1948 she moved to Cooksville, Ontario, Canada. Colonel Nicholas Kulikovskiy was the beloved husband of Her Imperial Highness Grand Duchess Olga Alexandrovna. "The Last Grand Duchess of Russia"



Library exhibition of the Grand Duchess Olga Alexandrovna in Yekaterinburg

On the occasion of the 60th anniversary of the repose of Grand Duchess Olga Alexandrovna (1882 - 1960) a small book exhibition was opened in the reading room of the library "Sovereign" in the "Tsarsky" centre in Yekaterinburg.

The youngest daughter of Emperor Alexander III and Empress Maria Feodorovna already at a young age, her artistic talent and love for drawing showed up. The best painters became her teachers.

Being a deeply religious person, the Grand Duchess felt the beauty of nature as a spiritualized creation of God. Prayer and attendance at the church gave her the strength not only to overcome the difficulties that fell to her, but also to continue painting. This feeling of gratitude to God permeated not only the icons created by Olga Alexandrovna, but also her portraits and still life's.

The First World War, which began on August 1, 1914, changed the usual life. Grand Duchess Olga Alexandrovna founded a hospital at her own expense, and she herself went to the front, working as a sister of mercy.

On the estates of Olgino and Ramon, the Grand Duchess opened hospitals and schools for peasants, and paid for the education of the children of her servants. She has been a trustee and benefactor of over one hundred different societies.

The exhibition presents books from the main fund of the library. Among them are "Grand Duchess Olga Alexandrovna Romanova-Kulikovskaya" by Marina Udaltsova (top shelf, left). It covers her entire life - from birth in 1882 in Peterhof to her death in 1960 in Toronto. It includes letters from the front to the nieces, saints Royal Martyrs, the daughters of Nicholas II - Olga, Tatiana, Maria and Anastasia - from the beloved "old aunt" Olga. It is written on the basis of documentary sources from the State Archives of the Russian Federation and the Russian State Historical Archives, the State Museum-Reserves Peterhof, Tsarskoye Selo and Gatchina.

"25 Chapters of my life" (top shelf, middle) – The original memoirs of Grand Duchess Olga Alexandrovna, dedicated to her life in Russia. A personal point of view on many well-known events in the life of the country, remarkable details from the life of both the Russian Imperial and Danish Royal courts, expressive portraits of the closest relatives - members of the Romanov house, as well as the



living language of memoirs make this book an invaluable source for everyone interested in the fate of the last representatives of the ruling dynasty.

The publication also contains unique photographs from archives and private collections and artwork by Olga Alexandrovna herself.

The book "Life in War" (second shelf, middle) presented at the exhibition tells about the life and work of the Grand Duchess Olga Alexandrovna during the Great War of 1914-1918. The narration includes her correspondence with her nieces - Grand Duchesses Olga, Tatiana, Maria and Anastasia - daughters of Emperor Nicholas II Alexandrovich and is accompanied by photographs and drawings by the August wartime artist.

Strangely, the classic biography of Olga Alexandrovna by Ian Vorres "The Last Grand Duchess" is not in the exhibition, even if it exists in a Russian language version.

A video with a chapter from Grand Duchess Olga Alexandrovna's memoirs was released

On November 26, 2020, was held the premiere of the 8th episode of "Living memories", where Maria Shashlova, a leading actress, reads an excerpt from the book of memoirs of Grand Duchess Olga Alexandrovna – 25 chapters of my life.

The excerpt describes the celebrations and mass pilgrimage in 1903 on the occasion of the canonization and transfer of the relics of the Saint Seraphim of Sarov.

Video - <https://youtu.be/shB1YRfqGbs>



Grand Duchess Olga Alexandrovna in Sarov, 1903



The project was implemented due to a grant from the President of the Russian Federation, provided by the Presidential Grants Foundation. Partner of the project was the Museum of the Family of Emperor Nicholas II in Tobolsk - a branch of the Tobolsk Historical and Architectural Museum-Reserve.

Authors of the project: Irina and Mikhail Razumovsky. Animation artist: Maria Mayorova. Photography: Mikhail Nikitin. Editing: Sergei Kuznetsov. Composer: Ivan Uryupin.

A new historic plaque for Grand Duchess Olga Alexandrovna

In Toronto, on 718 Gerrard Street, on November 13th 2020, a historic plaque in honour of Grand Duchess Olga Alexandrovna was unveiled. She died on November 24th 1960 – 60 years ago in the house, located at this address.

It was added upon the request of the shop Basil's - selling Books and Vinyl – as many people have stopped there to ask. As they tell – “A few people have stopped by Basil's on Gerrard asking what we know about the very last final end of the Romanov dynasty. Of course, we are aware that Grand Duchess Olga Alexandrovna fled the Bolsheviks and found herself first in Denmark, then in rural Ontario and finally in a modest rooming house in east Toronto.

Basil's is named after Saint Basil, among many things, opened soup kitchens and while *Basil's On Gerrard* has no religious affiliations, the name seemed to fit with the possibilities around retailing soup, art and some books, records, broth, pastries, and what have you along the way. Saint Basil's cathedral in Moscow is often mistaken for the Kremlin. No such grand designs here, but we are trying to find our way in this knocked down economy.”





Gerrard Street is a street in Toronto, Ontario, Canada. It consists of two separate parts, historically referred to as Lower Gerrard and Upper Gerrard. The former stretches between University Avenue and Coxwell Avenue for 6 km, across Old Toronto. The latter portion starts 300 m north of Lower Gerrard's eastern terminus and runs between Coxwell Avenue and Clonmore Drive, between Victoria Park Avenue and Warden Avenue, in Scarborough for another 4 km.

Gerrard Street travels through a few important districts and neighbourhoods of Toronto, most notably Discovery District, East Chinatown, and Gerrard India Bazaar, Toronto's prime South Asian ethnic enclave.

Gerrard is named for Samuel Gerrard (1767-1857), an Anglo-Irish businessman in Lower Canada and a personal friend of the Honourable John McGill, member of the Legislative Council of Upper Canada. Upper Gerrard was originally a separate street called "Lake View Avenue", which was in the town of East Toronto. The name was changed after East Toronto was annexed by Toronto in 1908.



The exhibition "Faberge - Jeweller of the Imperial Court" in Hermitage

On November 24, 2020, the State Hermitage Museum hosted the opening ceremony of the Faberge - Jeweller of the Imperial Court exhibition.

The exposition presents works by the famous jeweller, an outstanding master - Carl Faberge (1846-1920).

Mikhail Piotrovsky, General Director of the State Hermitage, opened a new online exhibition in the Armorial Hall of the Winter Palace:

"Today we are introducing the Imperial insert. Faberge as an Imperial jeweller, a supplier to the Imperial court, a man who got his jewellery skills from working as a restorer with Hermitage jewellery. It appears as works from our Royal collection, two Imperial collections - Pavlovsk and Peterhof, and three new museums - the Faberge Museum in Baden-Baden, the Russian National Museum (Moscow), and the Museum of Christian Culture (St. Petersburg). We are pleased to show all this today."

"This is a wonderful exhibition. This is the famous Faberge. This is the Winter Palace. The exposition is dedicated to the memory of the author of this exhibition, Marina Nikolaevna Lopato, who recently left us. Marina Nikolaevna was an amazing specialist, a keeper of Western European jewellery art, a connoisseur of jewellery work in St. Petersburg, an expert on Faberge. Everyone remembers and remembers her," said the director of the Hermitage. - Marina Lopato was the curator of the famous exhibition "Faberge - Court Jeweller", which was successfully held in 1993 in St. Petersburg, at the State Hermitage Museum, and then in London and Paris. The exhibition has become historical, it was made by international efforts, it brought together many collections then. It was a triumph for Faberge thanks to the Hermitage. "

The opening ceremony in the Armorial Hall was attended by Olga Grigorievna Kostyuk, Head of the Department of Western European Applied Art of the State Hermitage, Svetlana Viktorovna Kokareva,

Deputy Head of the Department, Tatyana Valerievna Baboshina, Research Fellow of the Department of Western European Applied Art, curator of the exhibition.

After the solemn performance, Tatyana Baboshina took an online tour of the new exposition, the broadcast of which can be seen here - <https://youtu.be/a31ZNIGrSi4>



For the exhibition, the State Hermitage has published a scientific illustrated catalogue "Faberge - Jeweller of the Imperial Court" (2020).

The catalogue is preceded by an introduction by Mikhail Borisovich Piotrovsky, General Director of the State Hermitage - "Faberge is back in the Winter Palace".

The author of the concept, Marina N. Lopato (1942-2020), well-known researcher of the work of Carl Faberge, Doctor of Arts, Head of the Artistic Metal and Stone Sector of the Department of Western European Applied Art of the State Hermitage (1978-2020).

The compiler of the catalogue: Tatyana V. Baboshina, researcher in the Department of Western European Applied Art of the State Hermitage. Catalogue design: Irina M. Dalekaya.



Paying tribute to the great master, the Hermitage displays in all its diversity works that never cease to amaze, amaze with their imagination and skill. The works created by the last Court Jeweller of Imperial Russia, whose activities are inextricably linked with the Winter Palace and the Imperial Hermitage, tell about the exquisite taste of their former owners and their love of beauty.

The Armorial Hall of the Winter Palace displays exhibits from the collections of the State Hermitage, the Faberge Museum in Baden-Baden (Germany), the Peterhof State Museum-Reserve, the Pavlovsk

State Museum Reserve, the Russian National Museum (Moscow), the Museum of Christian Culture (St. Petersburg).

Peter Karl Gustavovich Faberge was born in St. Petersburg in 1846. Since 1866, for 15 years, Carl Faberge visited the Imperial Hermitage's Treasure Gallery, studying and restoring jewellery of the old masters. Since 1874, he began to supply the Cabinet of His Imperial Majesty with products made in his own workshop, in 1885 Faberge received the title of "Supplier to the Court of His Imperial Majesty", in 1910 - the title of the Court Jeweller of the Imperial Court. Since 1885, "Imperial" series of Easter eggs began - the famous and unique in the history of jewellery art. In 1901, Nicholas II acquired a miniature copy of the Imperial Regalia, which received the Grand Prix at the World Exhibition in Paris. In 1902, the Imperial Hermitage contributed to the organization of the first personal exhibition of the jeweller, which was opened for two days in the palace of Baron von Derviz on the Promenade des Anglais. It was a complete triumph for Carl Faberge. The patroness of the exhibition was the Empress Alexandra Feodorovna. During the First World War, Faberge equipped the Infirmary named after the heir to Tsarevich Alexei in the Winter Palace with medical equipment. In 1918, Carl Faberge left Russia for good.

In 1993, the exhibition "Faberge - Court Jeweler" was presented in the St. George Hall of the Winter Palace. Later it was held in Paris and London. Further, the Hermitage hosted a series of exhibitions dedicated to the Faberge collections; in 2014, the Carl Faberge Memorial Halls were opened in the General Staff of the State Hermitage. In the year of the 250th anniversary of the Hermitage, Russian President V.V. Putin handed over to the museum two Faberge masterpieces - "Mantel clock" and "Clock-Rothschild egg".

Products made by the Faberge firm were very diverse, distinguished by the highest quality, since the most high-class craftsmen worked in it: jewellers, stone cutters, enamellers, silversmiths, draftsmen. To preserve and develop such an enterprise, Karl Faberge was helped by his personal qualities of an organizer, he skillfully solved commercial problems, creating things for the middle class, but imperial orders brought him world fame.

At the exhibition you can see a miniature copy of the Imperial regalia, made by Faberge for the World Exhibition in Paris in 1900, for its manufacture Faberge asked permission from the Cabinet of His Imperial Majesty.



With the Easter gift from Alexander III to his wife Empress Maria Feodorovna - an Easter egg of white enamel with a surprise in the form of a coloured gold chicken, with a crown and a ruby egg inside - the famous and unique in the history of jewellery "Imperial" series of Easter eggs began. Fabergé artists

and craftsmen made gifts in the form of eggs not only for Easter, but also on the occasion of any Imperial Family events. Among the exhibits on display are an egg made for the 10th anniversary of the wedding of Nicholas II and Alexandra Feodorovna and an egg presented to the Dowager Empress Maria Feodorovna.



The exposition includes gifts and personal belongings of royal persons made by the famous company, household items and interior items that were once located in living quarters in the Imperial residences, items intended for diplomatic gifts. Here you can see: the tiaras of the Empress Alexandra Feodorovna, the tiara of Maria Feodorovna, the bracelets of the Empresses, the brooch, which was among the gifts of the Empress Maria Feodorovna, taken by her in 1908 on a trip to England, the ring presented to Nicholas II by his children in 1913 - 300 anniversary of the House of Romanov, a dish presented by the St. Petersburg nobility to Nicholas II on the occasion of his coronation, a mantel clock - "XXV wedding anniversary of Alexander III and Maria Feodorovna" - presented on October 28 (November 9) 1891 given by members of the Imperial family to Alexander III and Maria Feodorovna on the occasion of 25 anniversary of their wedding.

Acquaintance with jewellery collections in the Jewellery Gallery prompted Faberge to turn to the creation of objects *de luxe* and objects *de fantasie* - expensive things for rich people. This is how figurines of animals and people, cigarette cases, watches and photo frames made of gold and silver, decorated with enamel and precious stones, appeared. The exhibition features the "Rothschild Egg Clock", which got its name due to the fact that it was ordered for Baron Rothschild in 1902, frames with photographs of Empress Alexandra Feodorovna with her daughter Tatiana, Emperors Alexander III and



Nicholas II, Empress Alexandra Feodorovna and Tsarevich Alexei and others, as well as precious figurines skilfully made of stone: a figurine of a soldier, a figure-portrait of a camera-Cossack Empress Maria Feodorovna A.A. Kudinov.

The presented artefacts are distinguished by a variety of techniques, an abundance of forms and a rich imagination. The technique of producing transparent enamel and applying it to an engraved or guilloché background has become a trademark of Faberge items.

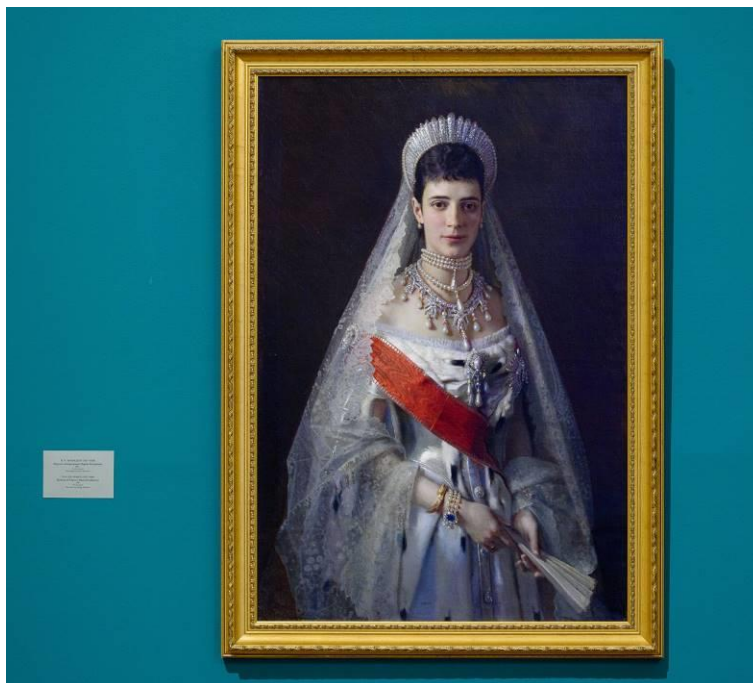




Carl Faberge made his contemporaries appreciate their works, first of all, the creative component: the skill of the masters, the uniqueness of technology and design, and only then notice the value of the materials. In this, not the last role was played by the fact that the priority connoisseurs were people of the highest strata of society: The Imperial family and aristocratic circles, that is, people well educated, with an exquisite taste and knowledge of the contemporary art of Russia and Europe and its history. Frames, clocks, electric bells, knobs of walking sticks and umbrellas, ink utensils and many other household items in the hands of Faberge jewellers acquired the appearance of a finished work of art.



The outbreak of the First World War reduced production (on the eve of 1914, about 600 people worked in the Faberge workshops), but the company adapted its workshops to the needs of wartime and began to produce products intended for the front. Among such items are a saucepan and a container for sterilization with the inscription "Infirmary named after the Heir and Grand Duke Alexei Nikolaevich in the Winter Palace" - with monograms of Empress Alexandra Feodorovna and Grand Duchesses Olga and Tatiana, who served as sisters of mercy in the hospital deployed in the ceremonial halls of the Winter Palace, a basin with the inscription "Field military hospital train No. 142 named after Her Imperial Majesty Empress Maria Feodorovna", a marching samovar with monograms of Emperor Nicholas II and the heir to Tsarevich Alexei.



The atmosphere of the late 19th and early 20th centuries is recreated by the picturesque portraits of the August persons, costumes and dresses, personal belongings of members of the Imperial Family.

Video reports - Exhibition of works by Carl Faberge has opened in the Hermitage

An exhibition of works by Carl Faberge has opened in the Hermitage's Armorial Hall. Here, in the State Museum, the master acquired skills in jewellery, being a restorer of a collection of jewellery

Jewellery and household items that do not lose their relevance even after 100 years. In the Armorial Hall, the guests' attention is riveted to showcases with Faberge masterpieces. Easter eggs, tiaras, dishes, clocks, photo frames: in one room, the Hermitage has combined items from the collections of six depositories, including the Faberge Museum in Baden-Baden.

Mikhail Piotrovsky, Director of the State Hermitage:

"Faberge found such a key, worked in the Hermitage for many years and created a style of historicism incorporated the features of different styles. It was passed on to his masters - such a Petersburg style." Carl Faberge was a welcome guest at the Winter Palace. In 1885, the master received the title of Supplier of the Court of His Imperial Majesty. The jeweller's firm employed 600 craftsmen - stone cutters, enamellers, and silversmiths. The production volumes were enviable.

Tatiana Bazhenova, correspondent:

"The gem of the exhibition is a miniature copy of the Imperial regalia: two crowns, a sceptre and orb. The Faberge firm completed it in 1900. The materials of the product amaze the imagination of connoisseurs of jewellery art. The craftsmen used platinum, gold, silver, diamonds, sapphires and pearls."

The exposition in the Hermitage also features items from the legendary Easter series. The exhibits include an egg made for the 10th anniversary of the wedding of Nicholas II and Alexandra Feodorovna, as well as the "Rothschild Clock Egg". This object was presented by Vladimir Putin on the occasion of the 250th anniversary of the Hermitage.

Tatiana Baboshina, Researcher, Department of Western European Applied Arts:

"In order to fulfil this order, Faberge specifically requested permission to study the mechanism of the Peacock clock, which is located in the Winter Palace, this is a work of James Cox. The cockerel from surprise appeared once an hour, flapped its wings, crowed."

An unexpected side of Faberge's legacy is the military collection. It was created during the First World War. Instead of exquisite products, the company produced items for the needs of the front - pots, basins, samovars. However, these things are not devoid of branded engraving.

Videos – 1) <https://topspb.tv/news/2020/11/24/dlya-nuzhd-dvora-i-fronta-v-ermitazhe-otkrylas-vystavka-rabot-karla-fabertzhe/>

2) <https://iz.ru/1091815/video/v-ermitazhe-otkryta-vystavka-fabertzhe>

3) <https://www.tvc.ru/news/show/id/198145/>

4) <https://otr-online.ru/news/v-ermitazhe-otkrylas-vystavka-karla-fabertzhe-168187.html>

5) <https://www.ntv.ru/novosti/2484725/>



Many experts have raised concerns regarding this Easter Egg, if it at all is a Faberge. The miniature portraits on it is not from the same year and also some of the children are from a later year than egg is estimated to be from (1904). But here the State Hermitage has it on display in this exhibition!?

Exhibition about Emperor Nicholas II opened at the airport of Murmansk



November 21, Murmansk - By Decree of the President of the Russian Federation No. 246 of May 31, 2019, following an open vote, Murmansk International Airport was named after the last Russian Emperor Nicholas II.

In this regard, the management of the Novaport-Holding decided to organize in the departure hall of domestic airlines a permanent photo exhibition dedicated to Emperor Nicholas II, members of the Imperial family and their role in the history of the development of the Kola North.

Documents and photographs from the State Archives of the Russian Federation, as well as from the archives

of the Murmansk and Arkhangelsk regions and the Republic of Karelia were used.

"It was important for us to convey to our contemporaries the historical memory and the role of the Romanov family in the development of the Kola North" noted Sergei Rudakov, General Director of Novaport-Holding.

According to the management of the Murmansk airport, the idea to make an exhibition dedicated to Nicholas II, his family and their role in the development of the Kola North was born long ago. The main task that had to be solved was to make the exhibition in such a way that it did not interfere with passengers, which, given the small space of the terminal, turned out to be a difficult task. A way out was found - archival documents and photographs were digitized and light structures were made, which adorned the check-in and internal departures halls.

"Many materials presented at the exhibition have never been published, and visitors to the Murmansk airport have a unique opportunity to see them for the first time. This became possible thanks to the enormous archival work carried out by the staff of the Murmansk Metropolia of the Russian Orthodox Church. On behalf of the Murmansk airport and on my own behalf, I express my deep gratitude to Metropolitan Mitrofan of Murmansk and Monchegorsk for his invaluable contribution and assistance in preparing a photo exhibition and preserving our history," said Ruslan Stepanets, General Director of Airport Murmansk PJSC.



The exposition is divided into two parts. The first is called "The Kola North during the reign of Nicholas II" and tells about the social and economic development of the Kola North region at the turn of two centuries. Visitors will see materials related to the founding of the cities of Aleksandrovsk-on-Murman and Romanov-on-Murman, which became the last city founded during Nicholas II reign. The first part of the exposition is located on the second floor of the registration hall.

The second part is entirely devoted to Romanov-on-Murman - now Murmansk. Passengers will see the first master plans for the city's development, the names of streets and squares in honour of members of the Imperial family. This part, located in the domestic departure hall, will tell about the first pages of the history of Murmansk and the importance of preserving historical memory.

The exhibition is permanent and will work after the reconstruction of the terminal.



Deputy Governor of the Murmansk Region Vladimir Evmenkov took part in the opening ceremony of the exposition. Due to the coronavirus restrictions, the event was held with a minimum number of guests from regional administrations and the polar capital administrations, the command of the Northern Fleet, the regional Duma and the clergy.

The Deputy Governor expressed his gratitude to the management of the Novaport Holding and the Murmansk airport for the efforts put into the creation of the exhibition and for their attitude to the history of the region.

"I am very pleased that the Murmansk airport is developing, a large-scale reconstruction is underway, during which, among other things, such exhibitions are being created. This is an additional touch to ensure that our airport becomes a modern developed harbour, not only a gateway, but also a showcase of the region. At the exhibition, both residents and guests will be able to appreciate the richest history of the region and the strategic role that Murmansk plays today in the development of the Arctic Circle and the entire country," stressed Vladimir Evmenkov.

The Deputy Governor recommended that residents and tourists now arrive at the airport in advance to be able to visit the photo exhibition.

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

Opening of the exhibition “Kings and Knights. The Romanovs and Their Love for the Middle Ages” in Amsterdam

On November 19, 2020, the long-awaited exhibition “Kings and Knights. The Romanovs and Their Love for the Middle Ages” opened in Hermitage Amsterdam.

The large-scale exposition presents magnificent works of medieval art from the collection of the State Hermitage and tells about the interest that Russian Emperors of the 18th-19th centuries had in the Middle Ages.

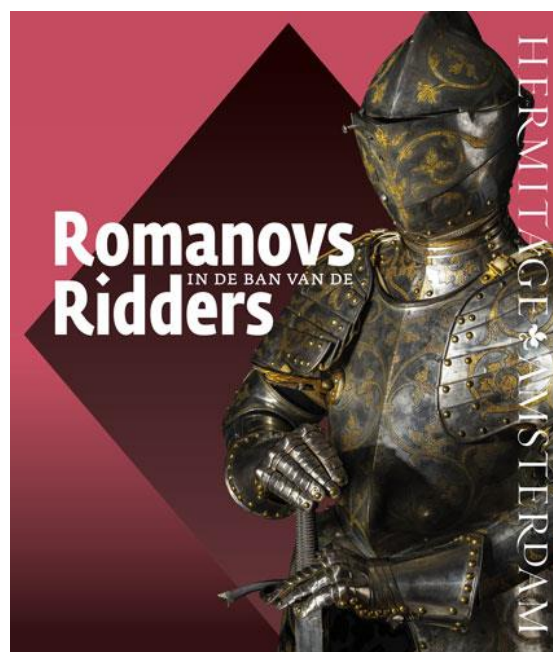


Mikhail Piotrovsky, General Director of the State Hermitage Museum and Paul Mosterd, Acting Director of the Hermitage Amsterdam Exhibition Centre, congratulated the guests, colleagues from St. Petersburg and Amsterdam, and all art lovers in the online format with the opening of the exhibition.

Mikhail Piotrovsky:

"Dear friends! I welcome you to the new exhibition at the Hermitage Amsterdam Centre. We managed to take advantage of the gap between the two waves of the pandemic to change exhibitions at the Hermitage Amsterdam centre. This is our great common victory ... Art is a way to fight the pandemic, and this is a step in this fight - today's exhibition. It is beautiful in every sense. This is an exhibition about the Middle Ages and different views on the Middle Ages. It is about collecting, about the love of the Middle Ages. This is an exhibition about the culture of the Russian Imperial Court and the culture of the Royal Court of the Netherlands and the connections that existed between them. I am very grateful to our colleagues at the Hermitage Amsterdam Centre, with whom we created this exhibition together ...

The existence of the Hermitage Amsterdam Foundation, the Hermitage Amsterdam Centre and the existence of the Friends of the Hermitage in Amsterdam are a very important thing not only in the development of ties



between the Netherlands and Russia, which were laid by Peter I. It is a very important thing in consolidating culture as an important factor in life of mankind. I am grateful to you for the fact that you, fearing nothing, came here, to this exhibition. This is an exhibition about knights - about people who are not afraid of anything."

Paul Mosterd:

"Dear friends, guests, art lovers! We have been working for a long time, and our new exhibition is "Kings and Knights. The love of the Romanovs for the Middle Ages"- turned out to be wonderful. This is an exhibition about kings, knights, knightly tournaments and sublime love. An exposition about the wonderful art of the Middle Ages, from the collection of one of the most famous collections in the world - the State Hermitage. The fact that this exhibition was able to come to Amsterdam, we call a miracle during a pandemic, and the story of how we did it is worthy of a separate documentary. We are very proud that we have succeeded. And in this difficult period of time, this in itself is a statement that we are alive, culture is alive, and we are telling you a new story, showing a new exhibition. We thank Mikhail Borisovich Piotrovsky and his colleagues from the bottom of our hearts. We managed to make a wonderful exhibition, and this means that cultural cooperation continues. Such cities as Amsterdam and St. Petersburg need it."

The halls of the Hermitage Amsterdam centre showcase paintings and graphics, knightly armour and samples of Western European weapons, monuments of medieval applied art, manuscripts, stained-glass windows, as well as pieces of furniture, glass and ceramic products, porcelain, tapestries, fabrics - more than three hundred exhibits from the collection of State Hermitage. They tell about the era of the Middle Ages, combining the images of the era and the prevailing ideas about it at the end of the 18th and throughout the 19th centuries.

The items of the exhibition create a special world of Gothic cathedrals, monasteries and castles, tournaments and knightly duels, which attracts with its romance and mystery. A special installation dedicated to the knightly tournament, organized in the central hall of the Exhibition Centre, emphasizes the atmosphere of medieval times.



Authors of the exhibition concept are: State Hermitage: G.V. Vilinbakhov, Deputy General Director of the State Hermitage for scientific work, museum researchers: N.R. Biskup, I. A. Garmanov, T. N. Kosourova, E. N. Nekrasova, N. L. Zykov; Hermitage Amsterdam - Peter Eckhardt, curator of the exhibition centre.

Curator of the exhibition "Kings and Knights. The Romanovs and Their Love for the Middle Ages" Yuri G. Efimov, Head of the Weapons Sector of the Arsenal Department of the State Hermitage.

The exhibition is accompanied by an illustrated catalogue in Dutch and English published by the Hermitage Amsterdam Exhibition Centre.

Video about the exhibition - <https://youtu.be/pKEsvND6GjU>

Speech by Mikhail Piotrovsky - <https://youtu.be/5fV5QSTlfSq>

Speech by Paul Mosterd - <https://youtu.be/T6iw9ZlvPf8>



An exhibition dedicated to Empress Catherine the Great has opened in the Hermitage-Kazan

On November 7, 2020 the exhibition “Catherine the Great. The Golden Age of the Russian Empire” was opened at the Hermitage - Kazan Centre.

It is a large-scale story not only about the Empress, but also about the history of Russia, which she ruled for thirty-four years.

Only two Russian Sovereigns were honoured to be called "Great": Peter I and Catherine II. It is difficult to find any sphere of the empire's life that Catherine II would have bypassed her attention. Science and arts flourished in Russia, factories and plants developed, cities were built and improved. At this time, the foundations of the territorial division of the state and its administrative management were laid, the principles of teaching and upbringing of youth were developed, transformations were carried out, which for many decades predetermined the course of the development of Russian history. Catherine's rule is an era of great generals and brilliant military victories. The reign of Catherine II is quite rightly called the “Golden Age of the Russian Empire”.

The exhibition, presented in the halls of the Hermitage - Kazan centre, includes many thematic sections. The story of the arrival of a young German Princess to Russia, her life at the court of Empress Elizabeth Petrovna, the palace coup of 1762 and the coronation of Catherine II, collecting, court and family life. Well-known ceremonial portraits of the Empress by Andreas Kaspar Güne and Vigilius Eriksen, a double portrait of the Grand Duchesses Alexandra Pavlovna and Helena Pavlovna, personal belongings of Princes Konstantin Pavlovich and Alexander Pavlovich, the future Emperor Alexander I, Catherine the Great and other members of the Imperial family: costumes, children's toys, jewellery, weapons, pieces of furniture, cameos, porcelain sets, books written by Catherine II for her grandchildren, works of art performed by the highest persons with her own hand, and much more. Some of the artefacts were specially restored for the exhibition and are shown for the first time.



Catherine II is considered to be the founder of the Hermitage. In 18th century Russia the word "hermitage", which translates as "a hermit's shelter", had several meanings. Thus, Baron Marie Daniel de Corberon, who had been in the French diplomatic mission in Russia since 1775, wrote: "We were then shown the Hermitage - this is a small apartment of Her Imperial Majesty." Sixty to eighty invited people attended and, in the Hermitage, theatre was staged and dinners were served. The word "Hermitage" began to be used to designate not only the premises where royal persons had rest in the circle of loved ones, but also the meetings with the Empress, where guests admired works of art, played cards, listened to music, talked, read new works of poets and writers ...



The exhibits of the second part of the exhibition tell about the main events of the reign of Catherine II, the development of crafts and arts, the Empress's reforms aimed at educating her subjects. Thanks to the policy of protectionism pursued by her, manufactories and factories developed in Russia: providing them with orders, inviting leading European and Russian craftsmen to work, Catherine II contributed to the prosperity of both existing enterprises and new ones that emerged during her reign. Items made of Tula steel, porcelain, glass, coloured stones, bones, as well as samples of tapestry from the Hermitage collection tell about various ways of supporting "business" in those days. Many of these items belonged to the Empress.

The reign of Catherine II is a very important stage in the history of Kazan, which is reflected in the concept of the exhibition. In 1767, Catherine II, while traveling along the Volga, which she loved, visited Kazan and spent several days here. The city made a favourable impression on her, she wrote: "We are here very well, and truly at home."

Residents of Kazan called her "Ebi-patsha", which means "Grandmother-queen". At the exhibition you can see engravings with views of Kazan and its environs, portraits of Catherine II in a traveling suit and her personal things that she took with her on the trips.

Under Empress Catherine, a systematic study of Tatar history, culture and language began. The "ABC of the Tatar language", the translation of the Koran into Russian, the composition of Piotr Ivanovich Rychkov "The Experience of Kazan History of Ancient and Middle Ages", "The History of the Kazan Kingdom" and other books, some of which are on display, were published. It is impossible to talk about

the literature of the 18th century without mentioning Gabriel Romanovich Derzhavin, a native of Kazan: his bronze bust can also be seen at the exhibition. The poet dedicated many lines to his native land, including the famous poem "Harp", in 1798.

One of the sections of the exhibition tells about the Pugachev rebellion. The headquarters of the commander of the troops sent by Catherine II to suppress the uprising was located in Kazan. In addition, battles took place not far from the city, which contributed to the suppression of the rebellion.



Catherine II made sure that the Kazan governors could receive her and dignified guests in a dignified manner. By the orders of the Empress in the 1770s - 1780s, the so-called governor's or provincial silver services were made. The Hermitage collection has preserved several items from the Kazan service, which are also on display at the exhibition.

The author of the concept and curator of the exhibition is Natalya Y. Bakhareva, senior researcher in the Department of the History of Russian Culture of the State Hermitage.

An illustrated scientific catalogue has been published for the exhibition, including an opening speech by the President of the Republic of Tatarstan Rustam N. Minnikhanov, an opening speech by the General Director of the State Hermitage Mikhail B. Piotrovsky, articles and catalogue descriptions of exhibits compiled by researchers of the State Hermitage.

The exhibition is accompanied by a wide educational program. As part of the Hermitage Days in Kazan, the curator of the exhibition, Natalya Y. Bakhareva, will deliver a series of lectures on Empress Catherine the Great.

The exhibition will run at the Hermitage-Kazan Centre until April 11, 2021.



At the opening ceremony General Director of the State Hermitage Mikhail Piotrovsky addressed the participants with a video greeting: "Catherine II, as you know, visited Kazan, and we dedicate the entire exhibition to this visit. She was fascinated by Kazan, but there was a very big meaning in her visit. As Derzhavin wrote in the poems dedicated to her, she, the Great Sovereign, came here in peace - not like the troops of Ivan the Terrible or Peter I had sailed before. She was delighted with the wide palette of different ethnic groups and languages. In our time, the Hermitage-Kazan Centre has become part of this cultural diversity. In fact, the Hermitage came to Kazan after Catherine, our founder, as it came after Peter the Great to Amsterdam. Here we are fulfilling a certain covenant of Catherine II in the spirit of that wonderful holiday."

The opening ceremony was attended by Margarita Tikhonova, head of the Hermitage-Kazan centre, and Natalia Bakhareva, curator of the exhibition.

The ceremony was moderated by the director of the Kazan Kremlin State Historical and Architectural Museum-Reserve Airat Sibagatullin: "I would like to thank Mikhail Borisovich for the support he provides to us and the Hermitage staff who worked a lot on the project. It should be noted that this exhibition is very bright and large-scale, the largest in the regions of the Russian Federation. I want to urge all residents of the Republic of Tatarstan to come and enjoy the fruits of our cooperation with the State Hermitage. We brought 555 exhibits, 30 of them were specially restored to bring them to Kazan, and 25 of them were not exhibited before."



"I was very impressed by the children's clothes of the grandchildren of the Great Empress. I was certainly impressed by her clothes. I drew attention from what fabrics, from what cloth, how it was embroidered, how it was decorated, what laces," said Ruziya Kashalova, a visitor.

A box-chest with a children's "dowry" of one of Catherine's granddaughters, a blanket, a bedspread, shoes, a children's drum that belonged to the Grand Duke Alexander Pavlovich, and a flint hunting rifle.

"The exhibition is wonderful, very bright, it gives an idea of Catherine and her visit to Kazan. And luxurious sets, jewellery, portraits. You can walk for hours to admire. There are a lot of personal belongings, wonderful toys of the Empress's grandchildren, these guns are just a sight for sore eyes, tiny, but real," said another visitor Oleg Karjakin.

Video - https://tvkultura.ru/article/show/article_id/371487/



To the 100th anniversary of the end of the Civil War

The State Central Museum of Contemporary Russian History opened the exhibition "What I Have to Say ..." dedicated to the 100th anniversary of the end of the Civil War in southern Russia and the Russian Exodus from Crimea. The State Archives of the Russian Federation provided a number of unique historical documents for the exposition.

The events of 1920 in the Crimea ended the large-scale Civil War in Russia (1918 - 1922). As a result, tens of thousands of our compatriots were forced to leave their homeland and emigrate. This event known in the Russian history as the Russian Exodus.

The exhibition features unique documents and artifacts from the funds of the leading federal museums, archives, and private collections. The visual series focuses on the tragedy of the fratricidal conflict and the split in society.



Presenting two destinies - artist A.N. Vertinsky (1889 - 1957) and General Ya.A. Slashchev (1885 - 1929) - the exhibition tells about the tragic confrontation a century ago through the perception of these two outstanding persons; about their friendship, forced emigration and return to their homeland.

They met in the spring of 1919 in Odessa, when Vertinsky performed, at the request of Slashchev, one of his songs entitled "What I Must Say ..." dedicated to the Moscow cadets who died in armed resistance to the Bolsheviks in November 1917. Then Slashchev and Vertinsky met already in Crimea. Slashchev's corps,

exhausted by constant battles, for a long time kept the peninsula from the superior forces of the Red Army. In rare moments of rest, Slashchev came to Vertinsky in Sevastopol and asked him to sing. According to the memoirs of contemporaries, they were similar. Artist and general. Both are incredibly eccentric, both are idealists and romantics, both are returnees.

The exhibition will feature personal belongings of A.N. Vertinsky and books written by General Ya.A. Slashchev (with notes by V.I. Lenin); works of artists who were in the 1920s in Crimea, and contemporary artists reflecting the Crimean events of the Civil War.

Among the most valuable exhibits is the St. Andrew's flag, now kept in the Kazan Cathedral of St. Petersburg, under which the Russian squadron left the Crimea for a foreign land. The banner is a gift to

the sailors of Soviet Russia from the communist sailors of the steamer "Reshid Pasha". This ship, transported former soldiers of the Russian Army returning from Gallipoli and Lemnos in 1921.

At the exhibition you can see shots from the films "Two Comrades Served" (dir. E. Karelov), "Running" (dir. A. Alov, V. Naumov), "Sunstroke" (dir. N. Mikhalkov), telling about the tragic events of Russian history at the beginning of the twentieth century.



Video - <https://www.tvc.ru/news/show/id/196359>



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.





An exhibition dedicated to the birthday of Grand Duchess Olga Nikolaevna opens at the museum on Ganina Yama

November 16, 2020, the exhibition "Our floating house", was opened, timed to coincide with the 125th anniversary of the birth of Grand Duchess Olga Nikolaevna and 125th the anniversary of the launch of the Imperial yacht "Standart".

In 1895, the yacht "Standart" was manufactured by order of Emperor Alexander III. However, his son, Emperor Nicholas II, was the first to sail on it, and in the same year his first daughter Olga was born. In her diary entries, the Grand Duchess Olga Nikolaevna named her favourite yacht "Our floating house". Tsar Nicholas II together with his family made numerous journeys on horseback, on trains, on horse-drawn carriages, in automobiles, on various sea and river vessels, but the Standart occupies a very special place in the life and travels of the Tsar's family. This exhibition will tell about it.

Visitors will see rare photographs of the Tsar's family on a yacht, which were painted in a colour palette by the famous colourist Olga Shirnina. These photographs will complement unique documents and items related to the Imperial yacht "Standart" and the history of the August House.

Exhibition opening: November 16, 14:00. The exhibition will be available to visitors daily from 11:00 to 16:30.

Grand Duke Sergei Alexandrovich remembered in Yuzhno-Sakhalinsk

7 November 2020, Yuzhno-Sakhalinsk - Members of the Sakhalin branch of the Imperial Orthodox Palestinian Society held a gala evening dedicated to the memory year of the Moscow Governor-General, Grand Duke Sergei Alexandrovich.

At the initiative of the society, 2020 was declared the year of memory of the Grand Duke in Russia. Sergei Alexandrovich was the fifth son of Emperor Alexander II and the younger brother of Emperor Alexander III.



In May 1882, the Grand Duke became the first chairman of the Imperial Orthodox Palestinian Society, now the oldest public organization in Russia, which conducts peacekeeping, educational, pilgrimage and charitable activities in the Holy Land, in Russia and other regions of the world.

In 1905, the Grand Duke was killed by a member of a terrorist organization, Ivan Kalyaev. After the death of Sergei Alexandrovich, the society was headed by his wife, Grand Duchess Elizabeth Feodorovna.

In memory of the founder and the first chairman of the IOPS in Russia, a large number of various events took place during the year. The Sakhalin Region was not an exception.



The organizers invited Dmitry Grishin, the chairman of the Sergei Memorial Fund, and Grigory Manevich, director of the history museum *Of the Imperial Orthodox Palestinian Society* to tell about the role of the Grand Duke in the history of the Fatherland, the significance of the Imperial Orthodox Palestinian Society and the educational projects that are taking place in various regions of Russia.



Dmitry Grishin, PhD (History) has been working on the Romanov theme for many years. He is the author of books about Grand Duke Konstantin Konstantinovich, poet K.R. ("Grand Duke Constantine"), Grand Duke Sergei Alexandrovich ("The Tragedy of the Grand Duke"), and one of his the most significant works "Sergei and Elizabeth" (2015).

As the historian said, this book is not just a biography in the traditional sense of the word. The author worked on it the publication for about two years, it is based on a slightly earlier work, published in 1998. The book "The Tragic Fate of the Grand Duke", dedicated to Sergei Alexandrovich, was the first. After, he wrote two books devoted to Sergei Alexandrovich, and the interest of the readers

did not weaken, there was a desire to hear more, focusing other things - like the relationship between the Grand Duke and the Grand Duchess.

"This is a documentary biography based on verified sources, documents, impressions, this is a story about two spouses. I wanted to consider their joint life path, the path of serving the Almighty, serving Russia," said Dmitry Grishin.

The death of Sergei Alexandrovich in 1905 was not like other terrorist attacks on high-ranking officials. According to the researcher, this was not an attempt on the life of a politician - by this time he had already resigned. It was necessary to remove this particular person, as a symbolic figure, who stands against chaos and bloodshed. "That is why it is so important to gradually reveal the true historical appearance of Sergei Alexandrovich, to clean up, restore, so to speak, his portrait," believes the historian.



The speech of Grigory Manevich was dedicated to the work of Sergei Alexandrovich to support Russian pilgrims in the Holy Land.

On May 8, 1882, Emperor Alexander III approved the charter of the Orthodox Palestinian Society created on the initiative of Grand Duke Sergei Alexandrovich and Vasily Nikolaevich Khitrovo, which was presented to him, and designed to promote pilgrimage and strengthen the positions of Russian Orthodoxy in the Holy Land. In 1889, the society was granted imperial status.

The Grand Duke becomes its first chairman and creates a large infrastructure to strengthen

Russia's position in the Middle East. New farmsteads for living and hospitals for medical care of pilgrims were built. Among those who came to pray in Jerusalem from all corners of the Russian Empire were representatives of different classes. For most of them, the trip to the Holy Land was an exceptional feat that required the exertion of all physical and moral strength. Under the leadership of the Grand Duke, the Palestinian society opened schools in which the local population learned the Russian language.

The excavations near the Church of the Holy Sepulcher, which led to the opening of the threshold of the Doomsday Gate, the city gate which Jesus Christ passed, became a great service to world

science. With the support of the Grand Duke, the church of St. Alexander Nevsky and the hospice - Alexander's courtyard of the IOPS were built.

By the early 20th century, Palestinian society was firmly entrenched in the Holy Land. In 1907, just two years after the death of the Grand Duke, summing up the 25-year work of the society, Emperor Nicholas II said: "Now, having possessions in Palestine worth almost two million roubles, the Orthodox Palestinian society has 8 households where up to 10 thousand pilgrims could find shelter, a hospital, six ambulances for incoming patients and 101 educational institutions with 10,400 students; in 25 years they have prepared 347 publications on Palestinian studies."

Archbishop Afsiy of Yuzhno-Sakhalin and Kuril spoke about the events held in the region dedicated to the preservation of historical memory and, in particular, about the project "Returning Forgotten Names", implemented by the regional organization "Brotherhood of Alexander Nevsky" with the support of the government of the Sakhalin and the Kuril Diocese.

A group of volunteers engaged in informing the residents of the Sakhalin region about the life and legacy of Grand Duke Sergei Alexandrovich, his wife, Grand Duchess Elizabeth Feodorovna, and the activities of the IOPS. Thematic classes were conducted with pupils of schools not only in Yuzhno-Sakhalinsk, but also in districts of the region, including the Kuril Islands. Several information pickets were held, educational brochures were prepared.

The premiere of the play "Vocation" performed prepared by the artists of the Sakhalin Puppet Theatre under the

direction of the artistic director and director of the theatre Antonina Dobrolyubova became an important event. The script for the play was based on letters, memoirs and diaries of contemporaries, including Dmitry Arsenyev, the educator of the Grand Duke. Despite the fact that the production was prepared in the puppet theatre, dolls were not used in this case, but elements of the shadow theatre were included.

A literary and artistic competition "Lights of Russia" was organized in memory of Sergei Alexandrovich and the Martyr Elizabeth Feodorovna, as well as the history of the Imperial Orthodox Palestinian Society.

The essay competition was held in two stages in two age groups. Despite the limitations due to the epidemiological situation, more than one hundred and fifty young people from different regions, from Okha to Korsakov and Aniva, submitted their works to the competition.

According to the chairman of the regional public organization "Brotherhood of Alexander Nevsky", Archpriest Victor Gorbach, the solemn event ended with the presentation of diplomas and gifts to the winners of the competition, IA Sakh.com reports with reference to the organizing committee of the event.



A cigarette case in the form of a knapsack that belonged to Emperor Nicholas II

Rifat Gafifullin, deputy director of the Pavlovsk Museum, tells about an interesting cigarette case that belonged to Nicholas II.



Emperor Nicholas II was a heavy smoker. He had a large collection of cigarette cases, about which the aide-de-camp N.P. Sablin recalled: "On one small table, during the voyages of the Sovereign, his Majesty's cigarette cases (a wonderful collection), family gifts and regimental gifts were laid out. The Sovereign had cigarette cases for every day of the month, but there were probably more of them, each better and more interesting than the other. "

The collection of the Pavlovsk Museum-Reserve contains an unusual cigarette case of Nicholas II in the form of a knapsack made by the famous St. Petersburg silversmith Alexander Edward Tillander (1837-1918). It was donated by the officers of the Moscow 65th His Imperial Highness the Heir the Tsarevich regiment to their chief Grand Duke Nikolai Alexandrovich (the future Emperor Nicholas II) in memory of his participation in the ranks of the regiment in the parade of troops of the Warsaw Military District near the village of Shestakovo, Grodno province, which took place on September 2, 1886.

The cigarette case is made of silver in the shape of a knapsack, with overhead shoulder straps trimmed with red enamel, the numbers "17" (17th Infantry Division), stars and gold buttons, with overlaid red gold text in six lines: SHEFU / ot / Moscow regiment / in memory / 2nd September 1886 parade / At the

village. Shestakovo. Above the text is a silver crown with a blue enamel ribbon; on the reverse side there are two gilded silver patch belts and a St. George ribbon with enamel, forming the letter "H". The dates of the battles in which the regiment took part are engraved on the sidewalls, on the back wall - the date of the formation of the regiment in two lines: Moscow / 1700 June 25 and the date of appointment as the chief of the regiment led. book Nikolai Alexandrovich in two lines: St. Petersburg / 1868 May 6. The inside of the cigarette case is gilded.

On his birthday, May 6, 1868, Grand Duke Nikolai Alexandrovich was appointed chief of one of the oldest regiments of the Russian Guard, the Moscow Infantry Regiment. March 2, 1881 Upon the accession to the throne of Emperor Alexander III on March 2, 1881, the Moscow regiment was renamed the 65th Moscow Infantry Regiment of His Imperial Highness Heir Tsesarevich. After the accession to the throne of Emperor Nicholas II, the Moscow regiment from November 2, 1894 became known as His Majesty's 65th Moscow Infantry Regiment.

The regiment was stationed in the Sedletsk province (in the Kingdom of Poland). In September 1886, the Moscow regiment took part in large manoeuvres of the troops of the Warsaw and Vilna military districts in the Grodno province.



On September 2, 1886, the Moscow regiment took part in the parade. On a huge field near the village of Shestakovo, regiments (about 70 thousand people) were lined up in four lines to meet the Emperor Alexander III. An hour before the start of the parade, the chief of the regiment - the heir to the throne Nikolai Alexandrovich - was introduced to all the officers of the regiment, after which he stood on the right flank of his company. Since all the officers were in full marching ammunition, Nikolai

Alexandrovich expressed a desire to put on the knapsack. Then the regiment commander ordered the second lieutenant Kurnosov to take off his knapsack and offered it to the Tsarevich.

By the unanimous decision of the officers of the regiment, the backpack worn by the heir to the crown prince was decided to be left in the regiment as a relic and kept in a glass showcase in the hall of the officers' club.

Grand Duke Nikolai Alexandrovich not only on the day of the parade itself expressed his pleasure several times at the occasion of being in the ranks of his regiment, but also later often recalled this day, in particular, in a telegram sent to officers on the day of the regimental holiday, October 5, and on inscriptions on the portrait sent to the regiment commander.



Among the officers of the regiment, the idea arose to ask for permission to present to the Tsarevich in memory of this day and his first acquaintance with the regiment - a silver cigarette case in the form of an officer's knapsack. The request of the regiment commander was respectfully accepted by Alexander III and Nikolai Alexandrovich. The cigarette case was ordered from Tillander's store in St. Petersburg; the design drawing of the cigarette case was developed by the officers of the regiment. By December 1887, Tillander had completed the order. The jeweler lived up to the hopes of the Muscovites: the cigarette case accurately reproduced the officer's travel knapsack with all embossed seams, stitches, belts, buckles and other things. On December 4, 1887, the regiment commander, Colonel Sunnerberg, presented this cigarette case to the chief of the regiment, Tsarevich Nikolai Alexandrovich. In response, the Tsarevich deigned to donate one thousand roubles to decorate the officers' club.

This item has recently returned from the Tsaritsyno Museum, where, among other things, it was shown at an exhibition of imperial gifts from the Pavlovsk collection.

Activities in Tsarskoye Selo



Unique items from the Amber Room will be shown at exhibition

The exhibition "Secrets of Palace Interiors. Secrets of Restoration" in St. Petersburg will present the recreated items from the Königsberg and Berlin collections that were lost during the Great Patriotic War along with other items of the Amber Room. Visitors will see many unique items made by specialists from the Tsarskoye Selo amber workshop.

"The exhibition was created in order to show that craftsmanship does not die, that 40 years of the workshop's work have not gone unnoticed. The first hall is completely dedicated to the Amber Room. We have recreated almost completely lost collections - Königsberg and Berlin. These are the items that were exhibited in the halls and which were lost during the war. This is something that cannot be seen anywhere, except at this exhibition," - said the restorer of the first category Maxim Grigoriev.

All rooms in the museum are equipped with TV screens. They will broadcast films in which art critics and museum's researches talk about the exposition.



The restoration of the Maple Drawing Room

The Maple Drawing Room in Empress Alexandra Feodorovna's half of the Alexander Palace is a vivid example of Russian Art Nouveau. This interior, as well as the State Office of Nicholas II and the children's rooms on the second floor, was created on the site of the double-height Concert Hall, built according to the design of Giacomo Quarenghi, which was not used for its intended purpose for a long time.



The works were carried out by the Meltzer brothers' firm in 1902–1904. The warm pink walls were decorated with moldings of the trunks and stems of roses, foliage and flowers unfolding against the ceiling.

Roman Meltzer proposed an original solution for lighting the living room: along the perimeter of the room, separating the walls from the ceiling plafond, there was a large cornice that masked about two hundred lamps of electric lighting.

A mezzanine was set up in the living room - it communicated with a similar mezzanine in the Emperor's front office. It was decorated in a "Tiffany style" mantel mirror in a metal frame with multi-colored glass inserts that made up stylized roses.

The interior had several cozy corners where the Empress could do needlework, reading and painting. Often, children played or did their homework in this room, and five-hour tea was served.

The Maple Drawing Room was decorated with a display cabinet with walls and a door made of mirrored glass; it contained Faberge Easter Eggs from the collection of Alexandra Feodorovna, as well as Italian Venetian glass vases.

The room was always decorated with fresh flowers: heat-loving plants were placed in tubs, cut flowers in vases changed depending on the season.

The interior decoration was significantly damaged during the war. In the post-war period, in the course of adapting the palace to a new purpose - the Pushkin Museum, some of the surviving decoration elements - parts of the mezzanine, molding on the walls - were destroyed as objects of no value.

Researchers, architects, designers and restorers have carried out a large and complex work to recreate the stucco decoration of the unique interior, carved mezzanine and built-in gray maple furniture, returning the interior to its original appearance.

The stucco decoration was recreated from surviving photographs and rare analogs, for example, the preserved decoration in the mansion of Heinrich Gilse van der Pals on Anglijsky Prospekt in St. Petersburg, where the same decorative technique was used.

Invaluable help appeared during work, when in the opened space between two mezzanines - from Maple Drawing Room to Nicholas II's front office, a small fragment of the original decoration of the living room was discovered, which answered questions about the shade of pink and the nature of the stucco relief depicting roses.

It is planned to restore the Maple Drawing Room's lighting system.







The restoration of Alexandra Feodorovna's Bedchamber

How the textile decoration of the Bedchamber (Bedrooms) was recreated - one of the private chambers of Empress Alexandra Feodorovna in the Alexander Palace.

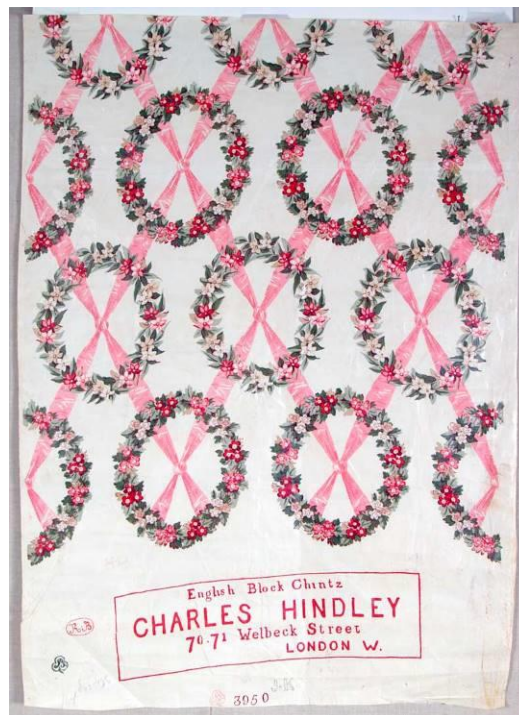


The peculiarity of the decoration of this room is the rich use of the same fabric: the walls and furniture are upholstered in chinets with a pattern in the form of wreaths of small pink flowers and ribbons, made on a special order at the English manufactory Hindley. Window and door curtains and alcove curtains are made of the same material.

Charles Hindley & Sons has existed since the early 19th century. In 1909, the company declared bankruptcy and was resold twice. The latest information about the Hindley manufactory dates back to 1921, when the company ceased to exist. Therefore, unfortunately, the museum's hopes of finding a "historical" manufacturer in Great Britain did not materialize.

Since the end of the 19th century, the term "chints" has been used to describe cotton decorative fabric of plain weave - usually with a large plant pattern and a glossy front side. This fabric was mainly suitable for interior decoration.

Chintz, along with unwaxed chintz, was actively used in the decoration of the Alexander Palace - in the decoration of the Bedchamber and in the Children's Room.



A sample of a chinets, from the museum's collection, served as a direct analogue for reproducing the pattern and texture of the newly made fabric. It was important to achieve an exact match between the colour scheme and the degree of waxing.

Thus, it became possible to reproduce the cut of window and door curtains and elements of alcove drapery thanks to the original items kept in the funds of the Pavlovsk Museum-Reserve. In addition, the masters relied on numerous pre-revolutionary and pre-war photographs.

Historical samples were used for recreation of the lining fabric and lace to decorate the walls and ceiling inside the alcove, as well as trimmings.

When recreating the colour of trimmings and carpets, the main reference point was the colour palette of the chinets. Fragments of historical carpets in the halls of the Alexander Palace served as an example.

Fabrics, trimmings and carpets were made by the specialists of Renaissance Workshops for the Restoration of Antiquities (St. Petersburg). The production and hanging of curtains, marquises and draperies for the alcove - by the master of the company "Le Lux" (St. Petersburg).

The work on the recreation of the fabric decoration of the Bedchamber - from the preliminary design to the implementation in the material - lasted more than two years.





The restoration of the Palisander Drawing Room.

The interior got its name from rosewood, a valuable tropical tree species of the genus *Dalbergia* (lat. *Dalbergia*), which has a high density and rich colour range: the colour can vary from light brown with a pinkish tint to dark brown with purple veins. A characteristic feature of this wood is considered to be extremely slow growth - a full-fledged mature trunk has been formed for almost two hundred years. Rosewood has high moisture and wear resistance, high decorative qualities, and lends itself well to mechanical processing. Panels, a fireplace, cornices and furniture were made of this material in the Empress's Palisander room.

The upper part of the walls of the residential interior was covered with a yellowish silk fabric without a pattern, ordered in France from the famous Charles

Burger company. The work carried out by Roman Meltser's firm in parallel with the finishing of the Lilac Office was completed in 1895.

The shelves and tables in the living room, as in the next study, were filled with memorabilia, among which were statuettes, vases, and small plastic. In addition, the interior was decorated with family photographs, paintings and watercolours with views of Hesse-Darmstadt - the Empress's homeland.

Books in German, English and French, arranged on shelves, were mainly classics of foreign

literature. Among them - "Princess Florimunda's Necklace" by Mary de Morgan, "Miss Esperance and Mr. Wicherly" by Lizzie Allan Parker, "Father Brown's Ignorance" by Gilbert Chesterton, "Angels' Party" by Basil King, "Rosalind in the Ardennes" by Henry Marriott-Watson, "The Valley fear" by Arthur Conan Doyle, "Antiquary" by Walter Scott, "Laocoon, or on the boundaries of painting and poetry" by Gotthold Lessing, "Ondine" by Friedrich de la Motte Fouquet.

Two telephones were installed in the Palisander Drawing Room, one of which connected the palace with the Headquarters during the First World War.

Since the dining room in the Emperor's half soon became the Reception Room, family dinners were often served in the Palisander Drawing Room.



At the moment, on the basis of iconographic material and historical samples, wall fabric, curtains, panels and fireplace, decorated with bevelled mirrors (decorative bevels along the edge of the mirror), have been recreated in Palisander.

During the restoration, a decision was made to recreate the frames for the paintings that were in this living room and preserved in the museum collection. The difficulty in reconstructing these frames was that, like many frames in the palace, they were made according to individual orders of artists, and their sketches or drawings were not preserved,

therefore, historical documents, photographs and descriptions were used to recreate them.

Work in the interior continues: according to the approved project, the production of a set of furniture will begin soon; museum researchers are engaged in the search and selection of household items, porcelain, paintings, interior sculptures - to replace those lost during the Great Patriotic War and the occupation of Pushkin.



The restoration of the Lilac Office.

This interior was designed by Roman Meltser. According to legend, the Empress gave him a branch of lilac, her favourite flower, so that the architect could choose the colour scheme for the interior decoration.

As a result, the walls were upholstered in mauve silk and crowned with a frieze with a pattern stylized as an iris flower. The ornamental painting of the ceiling was done in the "Louis XV style".

J. Becker's furniture and pianos have been painted with ivory enamel paint. Some of the furniture items were included in the composition of the walls and tied to the wall panel, forming corners. On the shelves, cabinets and fireplace were glass vases, mainly produced by the workshop of Emile Gallé, porcelain figurines and handmade souvenirs presented as a gift to the Empress, as well as family photographs. Usually the room was decorated with fresh flowers.

Alexandra Feodorovna spent a lot of time in the Lilac Office: she rested, read, worked. In the evening, the whole family gathered here. The cabinets contained books from the Empress's personal library,

notes, drawing supplies, board games. Among them - the "game of fleas": an old entertainment that develops the eye, concentration, communication skills. The players place their "fleas" against each other at a distance of half a meter and begin to "jump" to each other in turn, trying to cover the opponent's "flea" with their "flea". The winner is the one who manages to "eat" as many of the opponent's "fleas" as possible.



Thus, at the beginning of the 20th century, this room personified home comfort. Like many other rooms of the palace, the Lilac Office had a sad fate - the interior decoration was lost during the Great Patriotic War.

During the restoration, according to historical samples and data from archival documents, fabric upholstery of the walls and curtains (fragments of fabric were preserved in the Pavlovsk Museum-Reserve), built-in furniture, carpet, wooden panels, a fireplace, a picturesque frieze were recreated.

A huge amount of work was done to recreate the decor of the doors: first, models were made, then the doors were recreated from wood.

In the museum collection there is a writing table from the Lilac Office. It was found after the war in the park in a ruined state. In 2018, test cleanings of the paint layer of the writing desk were carried out. So, the initial colour of the interior decoration was determined and a decision was made on the colour scheme of the panels, built-in furniture and cabinet doors. The museum plans to restore the table according to the description and iconography.

By the opening of the exposition, a painting by the French artist Edouard Jerome Popillon "The Dream of the Virgin" will take its place, which the Pavlovsk Museum-Reserve will transfer to temporary storage for display in the Alexander Palace.



Manifesto of Emperor Nicholas II

Archpriest Nikolai Belyaev - senior priest of the Ioannovsky convent - donated to the museum the printed text of the manifesto of Nicholas II of August 16, 1902 in calico binding. He handed the document to the director of the museum Olga Taratynova in the Catherine Palace.

In this manifesto, the Emperor informs "all our loyal subjects" that on that day, in the church of the Tsarskoye Selo Grand Palace, the wedding of his cousin Grand Duchess Elena Vladimirovna with His Royal Highness Greek Prince Nikolai took place.

- I discovered this manifesto after the death of my brother, the famous archaeologist Sergei Alekseevich Belyaev, when I was sorting through his archive. And I decided that such a document should be kept in an appropriate place. Therefore, it is with great pleasure that I present it to the museum," said Archpriest Nikolai Belyaev.

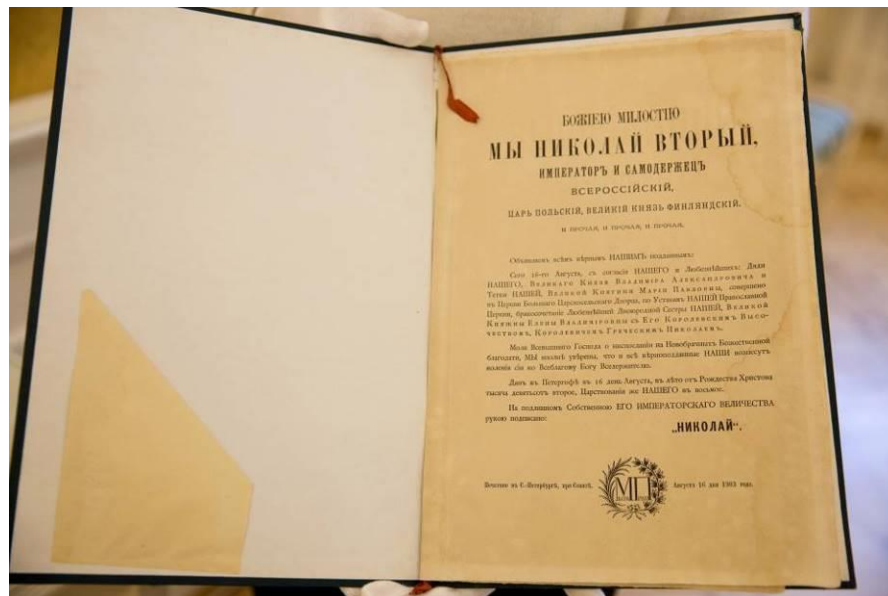
Father Nikolai Belyaev has been serving as a priest in the Ioannovsky convent in St. Petersburg for almost 30 years. He is a descendant of an ancient noble family. In the past he worked at the Institute of Theoretical Astronomy of the Academy of Sciences, dealt with minor planets of the solar system.

- The museum collection contains several manifestos dating back to the reign of Emperor Alexander I and dedicated to various events of the state level.

The manifesto presented today is now the only one in our collection dedicated to the wedding that took place within the walls of the Church of the Resurrection of Christ in the Great Tsarskoye Selo Palace.

We think that such manifestos were presented to those invited to the solemn ceremony, - says the chief curator of the museum Tatyana Serpinskaya.

The museum's collection contains a photograph of Grand Duchess Elena Vladimirovna and Nicholas the Greek on the day of their wedding; it was taken in the Portrait Hall of the Tsarskoye Selo Grand Palace.





In the Bryansk region, an icon is being restored in honour of the miraculous salvation of Emperor Alexander III during the crash of the Tsar's train in 1888, the regional department of culture said.

An icon from the funds of the Bryansk Museum of Local Lore is dedicated to a real historical event: on October 17 (29), 1888, the Imperial train crashed at the Borki station near Kharkov. Together with Alexander III on the train were Empress Maria Feodorovna, the eldest son Nicholas (future Nicholas II), sons George and Michael, daughters Xenia and Olga. Despite numerous human casualties and severe damage to the train, the Imperial family did not suffer.



The icon is quite large, about a meter high, the department said. It depicts in full growth the heavenly patrons of the members of the Imperial family: St. Mary Magdalene, St. George the Victorious, St. Nicholas the Wonderworker, the Blessed Grand Duke Alexander Nevsky. It is being restored by Yulia Reshetneva, a graduate of the Russian Academy of Painting and Architecture Ilya Glazunov.

The restoration of the icon is planned to be completed by the end of 2020, and then visitors to the local history museum will see it in a new section of the permanent exhibition, which is being prepared as part of the Imperial Route project.



The scientific conference "Emperor Alexander III and the art of his time", which was supposed to take place on November 26 at the White Hall of the Russian Academy of Arts, is postponed to 2021 (after January 15, 2021) due to the situation with the Covid-19 situation. Information about the new date of the conference will be posted later on the Russian Academy of Arts website. Speakers will be timely informed about the new date of the conference.



A memorial plaque to Grand Duke Nicholas Nikolaevich (junior) will be installed in Krasnodar. The City Duma of Krasnodar has decided to install busts of the Heroes of Russia, memorial plaques and a memorial sign. All of them are dedicated to people who contributed to the development of the city, and important historical events.

The Kuban military Cossack society proposed to perpetuate the memory of the Grand Duke Nicholas Nikolaevich Jr. He was in Yekaterinodar in 1916. They say – "Contemporaries considered him an excellent commander and an excellent strategist. The Grand Duke was at the head of the guard troops and the St. Petersburg district until the outbreak of World War I in August 1914. And the troops of the district were brilliantly prepared. Nicholas Nikolaevich's attention was paid primarily to the education of soldiers and their combat training. The main merit of the Grand Duke is that he managed, as they would say now, to reform the cavalry, prepared it for the modern war, which is the First World War." The memorial plaque will be installed on the house located on Evdokia Bershanskaya Street, 117. It was there that the uncle of Emperor Nicholas II, the Governor in the Caucasus and the commander-in-chief of the Caucasian army, met with the Kuban Cossacks. Now this building houses the administration of the Pashkovsky rural district.



Emperor Nicholas II visited Helsinki only once. Nicholas II was not much loved in Finland and the reception was cool. However, contrary to the censorship regulations, the visit was recorded.

The silent film recorded by photographer Oscar Lindelöf is more than ten minutes long. Here is shown an abridgment of the same film, which was later dubbed.

In March 1915, photographer Oscar Lindelöf had to remain in hiding for four days, as Russian authorities demanded that the film be sent to St. Petersburg for censorship. However, censorship did not reach the film. The film about the Tsar's visit is now one of the oldest and most historically valuable documentaries in the Finnish Archive.

Video – (Short version) <https://areena.yle.fi/1-50124228>



A collection created by decree of Emperor Nicholas II in 1907 was revived at the Imperial Porcelain Factory for the Day of National Unity.

"The numerous series was intended to illustrate all the nationalities living on the territory of the Russian Empire, and thus to emphasize its greatness. For 10 years of work on the collection that has no analogues, Pavel Pavlovich Kamensky, the chief sculptor of "Narodnosti", managed to create 74 models, "the message says.

Most of the items are currently in the collections of the Hermitage and the Ethnographic Museum. Back in 2007, the Imperial Porcelain Factory decided to revive the famous series. And to date, the craftsmen have made all 74 models.



In Simbirsk (Bolshevik name - Ulyanovsk), the Church of Sts. Royal Martyrs will become part of the restored Spassky Convent.

Recall that the monastery was founded simultaneously with the city in the first half of the 17th century and occupied a site within the boundaries of Cheboksarskaya (Bolshevik name - Bebel), Spasskaya (in 1918-2011 had the name Soviet), Dvortsovaya (Karl Marx) and Police lane (Firefighter) ... In the 1690s, a stone one-altar church with a wooden bell tower in the name of the Savior Image Not Made by Hands was built on the site of a burnt wooden church. At the same time, a second warm stone church was built in the name of St. Alexis, Metropolitan of Moscow. When it was completely dilapidated, a stone church in the name of the Iberian Icon of the Mother of God (consecrated in 1870) was erected in its place - one of the most beautiful in the city. The monastery contained an almshouse, an orphanage school for clergy and a hospital. In 1919-1921, a city concentration camp was established there. In 1920, the monastery was

officially abolished. In 1932-1936, the churches, previously officially recognized as heritage sites, were demolished.

Now the monastery is gradually being revived. Representatives of the diocese spoke about what is already being done and what is planned. At the moment, the complex consists of an abbot building, a sister building, a gate church with a bell tower and a small utility building. The cathedral is actively under construction, which is planned to be recreated by 2023.

It is planned that another cave church will be located directly under the cathedral, which will be dedicated to Sts. Royal passion-bearers. This idea is full of symbolism, according to the monastery. Emperor Nicholas II and his family were shot underground - in the basement of the Ipatiev House. Moreover, in the buildings of the Spassky Monastery, in the basements of these artificial caves, hundreds of new martyrs were interrogated, tortured, shot, among whom were the clergy and nuns of the Simbirsk province. The underground church is a symbol of the victory of faith over the persecutors; a symbol that has come down to us from the Roman Christians hiding in caves through the new martyrs being interrogated in the basements.



The ruins of the Faberge dacha in St. Petersburg were taken under increased protection, but they still cannot restore the monument.

In St. Petersburg, the monument of federal significance - the country house of Faberge - continues to collapse.

The famous jeweller bought the mansion in 1900 and just a few years later presented it to his son, Agafon Karlovich Faberge, who rebuilt the building in the Art Nouveau style.

Contemporaries called this place the "Small Hermitage". The house was a wonderful

architectural specimen, and the interiors amazed guests with their wealth and sophistication.

Nowadays, a crime occurs with the mansion - it is ruthlessly robbed, destroyed and set on fire. Part of the building collapsed. All that survived from the interiors is a huge marble staircase, oak railings and doors, fragments of tiled stoves and decor. But even in this form, one can appreciate the beauty and grandeur of the former Faberge dacha.

One of the rooms houses a hidden safe room with a massive steel door. According to legend, Agathon Faberge, having secretly transported his wife and five sons to Finland, remained in Petrograd in the hope of taking out a valuable part of his collection hidden in the country. However, in 1918 he was arrested on charges of speculation.

Then, behind the partitions of the dacha, an isolated room was discovered with a large number of precious stones, medals, vases and paintings. Valuables were seized without drawing up an act and inventory, and their fate is still unknown.

In May, a journalist and host of the "Offensive on Heritage" project, Andrei Novichkov, came to the Faberge dacha, and showed the deplorable state of the monument of federal significance, and also pointed out the virtually absent security on the spot.

After the release of the story, the Main Directorate of the Ministry of Internal Affairs of Russia for St. Petersburg and the Leningrad Region organized an inspection. during which It was found that today the building is in the operational management of FGBUK AUIPIK for the Northwestern Federal District, which systematically ignores the instructions of the Committee for State Use and Protection of Historical Monuments and culture (KGIOP) on the need for urgent restoration work, thereby violating the law.

At the request of KGIOP, 24-hour security was installed on the territory. That's all.

Russian Ministry of Culture informed about the project "Revival of historical estates". Its goal is to attract private investors to restore the historical buildings.

"At the first stage in 2020, it is planned to develop investment passports for ten "pilot" estates to offer to private investors. "Faberge CG (AK) Dacha" is among the estates that will be offered in the first place.





In Lokot village, Bryansk Region, laying paths in the park of the former estate of Grand Duke Michael Alexandrovich continues. On November 4, it became known that, according to the construction plan, half of what was planned was practically done. According to the project, the total area of tracks and grounds is 3947 m². They will be of three types. The area where the entrance group will be was paved with a ship board. According to the drawing, it resembles a wooden parquet, laid in the park of the estate of Mikhail Romanov in Tsarist times. Together with the arrangement of paths, the landscape is restored.



In St. Petersburg, the first ever comprehensive restoration of the monument to Emperor Nicholas I is being carried out; it was installed on St. Isaac's Square in 1859. Four bas-reliefs from the monument to Nicholas I are being restored. They tell about the key events of the Emperor's reign: the Decembrist uprising, the cholera riot, the awarding of Speransky for the "Code of Laws of the Russian Empire" and the opening of the Verebinsky Bridge of the Nikolaev railway.

Vandals unscrewed the bronze figures on the bas-reliefs. For example, one depicting the Cholera riot.

On almost all the bas-reliefs, the officers did not have swords, and the soldiers did not have rifles and bayonets. But the fragment "The Decembrist Uprising" suffered the most.

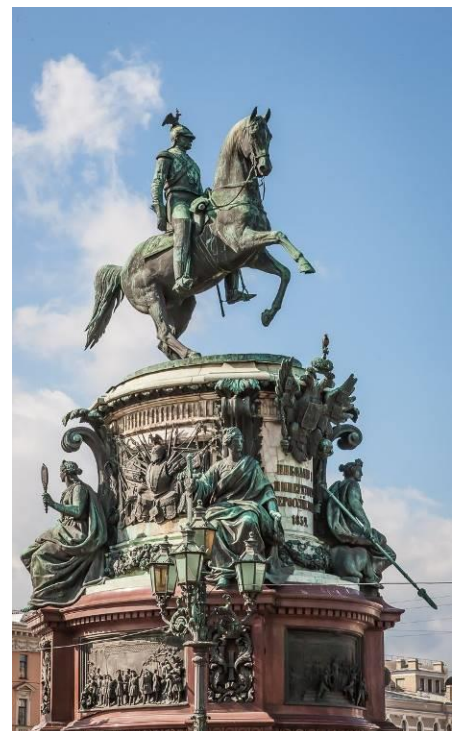
"Here 4 figures were lost. And there are a lot of small elements. For example, here are fasteners for a gun. This is about the same as that of this soldier. Here the bayonets are still lost. And many different small details. For example, there was a forge here. The flag does not have a pole," said Khristina Shumilova, Deputy General Director of Restoration Workshop Heritage.

All the lost elements have already been made.

If the bas-reliefs were restored in the workshop, then the sculpture and the pedestal were right there. During the research, experts came to the conclusion that the equestrian statue is a single whole with the pedestal. If you lift it, you will destroy the foundation.

Montferrand was the first in Europe to erect a monument on two points of support. But how exactly the sculpture was held was unknown. According to the architect's drawings, the steel elements go deep into the pedestal immediately from the horse's hooves. Studies have shown that two anchors from the supporting legs go to two guides, which secure the equestrian statue with four metal supports. Two anchors are about 7 meters long and two about 3 meters long. This entire complex system, as experts say, has been "patched up".

"We carried out the necessary measures, let's call it, conservation restoration, which helped to preserve it in the form in which it was and has come down to our days, from an aesthetic point of view. And from the engineering point of view, we patched up where there were critical elements," said Andrey Smelkov, deputy head of



the Department for the Protection and Use of Cultural Heritage Objects of the KGIOP. In addition to the bronze sculpture, the base was restored - white Carrara marble, Shoksha quartzite and Serdobol granite. The renovated statue of Emperor on his beloved horse Amalatbek will be seen next year.

Video - https://tvkultura.ru/article/show/article_id/371512/



The Committee for Culture of St. Petersburg sees no reason to dismantle the sculpture of Peter the Great on the territory of the Peter and Paul Fortress, the press service of the committee told.

Earlier on November 2nd, it became known that State Duma Deputy Yevgeny Marchenko sent an appeal to the Governor of St. Petersburg Alexander Beglov, which says that art critic Vera Smirnova turned to the deputy with a proposal to dismantle the monument to Peter I (sculptor - Mikhail Shemyakin) in the Peter and Paul Fortress. According to Smirnova, the monument has no artistic value and is only a "caricature of a great man." In addition, the document states that the art critic considers the location of this monument in front of the tomb of Russian Emperors - the Peter and Paul Cathedral, where Peter I is buried, blasphemous.

"In 1993, the monument was transferred to the collection of the St. Petersburg State Budgetary Institution of Culture" The State Museum of the History of St. Petersburg "and is currently part of the Museum Fund of the Russian Federation, - said the press service of the committee, noting that in accordance with the law, the museum is obliged to carry out activities for preservation, study, popularization, publication and presentation of its museum collection to visitors - Exhibiting part of your collection on the territory of the museum is the fulfillment of the requirements of the legislation. In addition, it should be noted that the annual attendance of the museum is more than 2 million people. The ensemble of the Peter and Paul Fortress is very popular and the committee sees no reason to dismantle the monument or move it to another location."

The monument to Peter I was presented to the city by Mikhail Shemyakin in 1991. On the eve of the Tsar's birthday, celebrated on June 9, the statue was erected on the main alley of the Peter and Paul Fortress in front of the building of the former guardhouse. Its prototypes were the death mask of Peter and his famous "wax person", kept in the Hermitage, created by the Italian sculptor Bartolomeo Carlo Rastrelli in 1725.

The statue by Shemyakin even repeats the pose of a wax copy of the Emperor - he sits on a throne with his hands on the armrests. The sculpture is distinguished by the unusual proportions of the Tsar's figure: with the natural size of the head, which quite accurately represents the true appearance of Peter, the torso and limbs are strongly elongated, their length is increased by 1.5 times. According to some critics, this gives the sculpture a grotesque character and makes its perception contradictory. The sculpture is a popular object in the Peter and Paul Fortress. Visitors can often be seen taking pictures next to it or rubbing the little fingers on both hands of the bronze figure of the Emperor which, according to the popular belief, will bring wealth and success.

It is believed that the author of the idea of creating a statue of Peter I on his death mask was Vladimir Vysotsky, who was a friend of Shemyakin. The work on the statue took eight years. The casting was done in the USA. Anatoly Sobchak proposed to install the monument in the Peter and Paul Fortress, when Sobchak was the chairman of the Leningrad City Council. The sculpture was installed on June 7, 1991, two days before the 319th anniversary of the birth of Peter I and a few days before the referendum at which the Leningraders decided to return the historical name of St. Petersburg to the city.





In Kovdor, Murmansk region, they plan to erect a monument to the Emperor of All Russia, the Tsar of Poland and the Grand Duke of Finland Nicholas II. They want to place the bronze bust on the territory of the Church of the Assumption of the Blessed Virgin Mary.

The initiative was put forward by the public movement "Tsar's Cross", and the question was brought up for discussion by the administration of the Kovdor region. A survey is conducted on the Murmansk region portal "Open Electronic Region" until December 4, 2020.

"The purpose of the erection of the monument to the Holy Royal Passion-Bearer Nicholas II is to mark the contribution of the Emperor to the development of the territory of the Murmansk region," the survey justifies.

The Church collect money for the monument and a pedestal. They need about 120-140 thousand roubles.

The bust weighs nearly 300 kg, and the pedestal weighs about two tons. The total high-rise is almost two meters. The monument is a reinforced concrete structure with a brown-bronze frame.

Work on the installation of the bust on the territory of the Holy Dormition Church began in June. Then the foundation was poured and everything quieted down.

It is worth noting that Nicholas II was the founder of the city of Romanov-on-Murman, which was later renamed Murmansk. The airport was also named after the Emperor.



The Palace of Culture of Mogilev city invited from November 5th to an exhibition telling about the life, service and spiritual path of the Family of Tsar Nicholas II "Crowned Family. The Way of Love".

The exhibition was created on the basis of material provided by the Russian Historical Society, the History of the Fatherland Foundation and the State Archives of the Russian Federation. This is a selection of enlarged photographs and reproductions of paintings, accompanied by diary entries, documents, eyewitness accounts.

The exhibition ends March 31, 2021.

Video - https://youtu.be/tdoAQ_tzYpM



Alexander Renzhin, the founder and leader, tells about the Museum of the Passion-Bearer Tsar Nicholas II in Moscow.

Video - <https://youtu.be/pM0kiUzzOgQ>



Video of a wall portrait of Emperor Nicholas II on Nicholas II Street, in Livadia, Yalta, Crimea.

Video - <https://youtu.be/xnnyeWU9MXg>





Emperor Alexander III's Massandra winery is put up for auction. The Crimean authorities have put up for auction the shares of the region's largest wine and viticulture association "Massandra", valuing the lot at more than 5.3 billion roubles.

Earlier, the Crimean authorities transformed the Massandra enterprise into a joint stock company, 100 percent of the shares are now owned by the republic. On October 14, the regional parliament supported the privatization of the winery until the end of 2020, approving the appropriate changes to the privatization program.

The enterprise was put up as a single lot at the auction in electronic form. Acceptance of applications will end on December 8, the auction will be held on December 14.



The construction of the Main Wine Cellar in Massandra began in 1884 by order of Emperor Alexander III. The construction site, taking into account the technological requirements of storage and processing of wine, was chosen by the Chief Winemaker of the Appanage Department in the Crimea and the Caucasus, Prince Lev Sergeevich Golitsyn.

The largest in Russia plant of an underground type with tunnels for aging table, strong and dessert wines was built in Massandra from 1884 to 1887 under the leadership of L.S. Golitsyn.

In three years, 7 tunnels were built by hand, 150 meters long and 5 meters wide, fanning out from the connecting gallery and located from the surface of the earth at a depth of 5 meters at the beginning and 52 meters at the end of the tunnel. In the tunnels, a constant temperature (12 ° -14 ° C) is maintained naturally, which creates ideal conditions for long-term aging of wine in oak containers of 350,000 decaliters of wine materials.

And in specially designated galleries, you can place up to a million bottles of collection wine.

The talented students of LS Golitsyn consistently and painstakingly continued their work, creating a school of classical domestic winemaking, expanding the production of unique wines from the South Coast of Crimea, which laid the foundation for Massandra's "golden fund" - its collection (wine library). The collection contains dozens of standards of centennial drinks of Massandra and other countries. Among them are Golitsyn wines, prepared specially for the royal table, which bear loud names: "The Seventh Heaven of Prince Golitsyn" of the 1880 harvest, "Honey from the Altai meadows of Prince Golitsyn" of the 1886 harvest, "Coronation Honey", etc. The oldest unique winery is Jerez de la Frontera, vintage 1775.

And on the basis of such a huge potential of the unique wine-making heritage, the Massandra wine-making plant was formed by a resolution of the Council of Labor and Defense of May 26, 1936 and a joint resolution of the Council of People's Commissars of the USSR and the Central Committee of the CPSU (b) of July 28, 1936.

With the organization of the Massandra Combine in 1936 and the unification of the winemaking of the entire South Coast and the farms of the Sevastopol zone, Sudak, Koktebel and the Crimean steppe regions, the capacity of the Main Cellar becomes insufficient.

And by a special government decree, a decision is made to reconstruct the Main Basement and build a new plant on the same territory, which according to the project has seven floors. The first floor is underground, the second is semi-underground, the rest are the administrative part and auxiliary services.

Construction began in 1938, and by the beginning of the Great Patriotic War, the underground cellar and part of the ground cellar were completed, in which 750 thousand decaliters of vintage wine were already aging in barrels.

During the evacuation to the deep rear, 120 thousand decaliters of vintage wine were transported by sea to Anapa and Novorossiysk, and then by rail to Tbilisi, Baku and Kuibyshev.

The remaining wines, which could not be saved, were destroyed (poured into the sea), and the blue sea water of the Yalta Bay turned a blood-red colour.

In 1955, the re-construction of the plant was completed. In 1971, the construction of a new cellar with a capacity of 500 thousand decaliters began. The construction was completed in 1975, after which a huge underground wine city was formed, whose products in 1974 began to receive a new four-storey bottling workshop with a capacity of 1,800 thousand decaliters of wine bottling per year.

Now the production and agricultural association "Massandra" is the largest grape and wine association, producing vintage grape wines, which have no analogues in the world winemaking practice.

In 1988, the Massandra wine collection was listed in the Guinness Book of Records as the greatest treasury of wines in terms of its numbers and uniqueness.



On November 3rd, Omsk Regional Museum of Fine Arts opened the exhibition "The Unknown Century" dedicated to the art of the 19th century.

In two halls of the Governor-General's Palace, a museum collection of foreign paintings of the 19th century - about 50 works by masters of leading art schools in Western Europe is presented. The exposition is complemented by works of Western European and Russian sculpture, Western European graphics and Russian painting, as well as objects of decorative and applied art. A number of works are exhibited for the first time.

At first glance, the art of the 19th century seems to be well known. However, in recent decades, there has been a tendency to rethink the entire artistic culture of the century. Awareness of the need for a new look allowed the German researcher Rudolf Zeitler in the 1960s to title the volume on 19th century art, "The Unknown Century."

The exhibition features works by Western European artists who adhered to the academic tradition and who exhibited their works in Salons and other official exhibitions. These authors were very popular and set fashion trends in art, their creations were highly valued by collectors.

The first section of the Natura Graceful exhibition invites you to plunge into the atmosphere of the main exhibition area of the 19th century - the Paris Salon. The salon exhibition entertained the audience and showed a beautiful life, charming women and brave heroes, lush bouquets of flowers and touching stories from ancient mythology or the Holy Scriptures.

In the middle of the 19th century, with the development of realism, new heroes appeared in the visual arts. Everyday life, life, work of ordinary people has become an urgent topic in art, which is reflected in the second section of the exposition - "Nature is simple". The works presented at the exhibition allow tracing the development of the peasant theme in the works of Western European and Russian masters of the 19th century. Costumes, dwellings of peasants, traditions and rituals that made up the life cycle



of the villagers, their activities and entertainment - these were the subjects that attracted artists and liked by the general public.

Most of the works presented at the exhibition come from the largest private pre-revolutionary collections of the Yusupovs, Gorchakovs, Saxe-Altenburgs, Fabergés, etc. Thanks to collectors who highly appreciated their contemporary art, Russia managed to collect and preserve brilliant collections of works by artists of the "unknown century".

Open until March 13, 2021.



After 10 years, the Church of St. Seraphim of the Sarov Compound of the Seraphim - Diveevsky Monastery (Peterhof, Oranienbaum highway, 11), a monument of federal significance - have returned to its historical appearance.

In 1904, when Tsarevich Alexei was born, a small wooden five-domed chapel was erected, consecrated in the name of St. Seraphim of Sarov "halfway between the Peterhof Palace and the Imperial Family's own dacha". In the same year, according to the project of architect Nikolai Nikonov on the personal order of Emperor Nicholas II, a stone church was laid. In 1911 the construction was completed. In addition to the main chapel, consecrated in the name of the Monk Seraphim of Sarov, two more chapels were consecrated: in the name of the Mother of God of Tenderness and in the name of St. Nicholas.

The Imperial family revered the Monk Seraphim of Sarov and was grateful to the Seraphim - Diveyevo monastery for the successful birth of an heir after the Empress's prayers and bathing in a spring in Sarov.

The neo-Russian style church was five-domed, with a high hipped bell tower. The church was badly damaged during the Great Patriotic War, the bell tower and domes were destroyed.

In 1952 the building was transferred

to Petrodvoretstorg for trading warehouses. As a result, the interior of the church was divided by concrete ceilings, while the beams were inserted not only into the newly constructed walls, but also into the old masonry. A freight elevator passed through the altar. The walls were extended and the building was shaped like a brick cube. The building of a coal-fired boiler house with a pipe is attached to the facade.

In 1994 the building was transferred to the St. Petersburg Diocese.

"Research and design work on the restoration of the church began in 2010 under the KGIOP program. In parallel with the phased implementation of the project in 2012, the restoration of the church began, - said the chairman of the KGIOP Sergey Makarov. - During this period, the five domes and the bell tower were recreated, the facades were restored. The building on the Oranienbaum highway has regained its "postcard" appearance. The work will continue next year: funds have been allocated for the development of a project for the restoration of the interiors barbarously destroyed during the Soviet period."

The total amount of financing from the budget of St. Petersburg amounted to 252.8 million roubles.

Video - https://tvkultura.ru/article/show/article_id/372828/





The Governor of the Krasnoyarsk Territory, Alexander Uss, supported the idea of returning the name of Nicholas II to the Severnaya Zemlya archipelago in the Arctic Ocean. The proposal was put forward by a group of public figures. This is stated in a letter addressed to the Speaker of the Legislative Assembly of the region, Dmitry Sviridov, signed by the first vice-governor - head of the regional governor's administration Sergei Ponomarenko.

At the end of September, a letter with a proposal to return the name of Nicholas II to the Severnaya Zemlya archipelago in the Arctic Ocean was sent to the authorities of the Krasnoyarsk Territory. The appeal was supported by the traveler Fyodor Konyukhov, Bishop Iakov of Naryan-Mars, the granddaughter of the discoverer of the archipelago Boris Vilkitsky - Irina Tikhomirova, State Duma deputy Viktor Zubarev.

"Deputy of the State Duma of the Federal Assembly of the Russian Federation V.V. Zubarev addressed to the Governor of the Krasnoyarsk Territory A.V. Uss and addressed you with a public initiative to return the historical name "Land of Emperor Nicholas II" to the Severnaya Zemlya archipelago - the document says. The letter also indicates that in 2006 the Duma of Taimyr Autonomous Okrug (since January 1, 2007 has the status of the Taimyr Municipal District of the Krasnoyarsk Territory) decided to return this name to the archipelago, but the renaming procedure was not completed and this issue remains relevant.

Earlier, the committee on state structure, legislation and local self-government of the Legislative Assembly of the region sent requests to scientific experts, state and municipal structures: the Academy of Sciences, Moscow State University, the Russian Geographical Society, Siberian Federal University, the administration of the Taimyr region, the governor of the region to express their attitude to this initiative.

The first vice-speaker of the Legislative Assembly - chairman of the committee on state organization Sergei Popov said, that by the end of the year, the committee intends to collect the received appeals and in 2021 the regional parliament will launch a public discussion. "No one is going to wait for answers for years. A month and a half are quite enough for those who want to answer," he stressed.



Two photo exhibitions of rarities of Russian culture preserved abroad opened in Tyumen. The two exhibitions of the Russian Cultural Foundation - "Order on the dining table ..." and "For Faith and Loyalty!" – opened on November 24, at the Neftyanik recreation centre in Tyumen. The expositions will acquaint visitors with old photographs, paintings, archival documents, books, awards, banners, manuscripts and family jewels of the era of Tsarist Russia. You can visit them until December 22.

The "Order on the Dining Table ..." exhibition includes photographs of relics of Russian military history. They depict old menus, drawings associated with regimental, school, corps holidays, as well as commemorations dedicated to the great Victories. All exhibits were carefully kept in the collection of the Russian-American cultural, educational and charitable society "Rodina" (Lakewood, New Jersey). The organization was created by Russian officers in 1954, to save the spiritual and cultural heritage that ended up outside of Russia as a result of the dramatic events of the 20th century. In 2000, this remarkable collection was donated to the Russian Cultural Foundation, which returned it to Russia.

Regimental holidays were one of the most important rituals in the life of Russian officers. From the menu, guests of the exposition can find out all the holiday dates. At the festivals, they served roast duck, chicken, turtle, crayfish, quail, lobster and sturgeon soups. The menus were prepared in both Russian and French.



A favourite dish of sailors, found on almost all holidays, is a goose with apples. In 1752, shortly after the Navigation School moved from Moscow to St. Petersburg and the Marine Corps acquired a stable deployment in the Minich Palace, this bird has become an indispensable tradition of the Marine Corps and was served annually on November 6 as a signature dish.

And in exile, the officers gathered together on holy days for them and continued to serve Russia on foreign shores. Even the menu from the meeting of graduates of the cadet corps in New York on February 28, 1965 has been preserved. It is in Old Russian, untouched by the 1918 spelling reform. Those present signed on this piece of paper. In total 30 signatures.

"For Faith and Loyalty!" - the motto of the Order of the Apostle Andrew the First-Called, the patron saint of the Russian Guard. Until 1917, it was considered the highest order of the Russian Empire. This award was established in 1698 by Peter the Great and was awarded for special services to the Fatherland. It shows in photos the rarities once taken out of Russia. Among them - shoulder straps of the Crimean and Vladikavkaz corps, bank notes in denominations of one hundred roubles, banners, standards, premium silver trumpets and timpani, orders, weapons, regimental icons.

Visitors will also see things related to the history of the Russian Imperial House. These are autographs of the Tsar-Peacemaker Alexander III, and rescripts of the last Russian Emperor, and a collection of Easter eggs commissioned by the family of Nicholas II.

Other unique exhibits include notes sent by the Grand Duchesses from captivity in the Ipatiev House, and letters to the last Russian Empress. There are also medals with the image of Russian Sovereigns. Also glass negatives of photographs taken at the beginning of the 20th century are preserved.

Many of the exhibits were carefully restored before returning to the Motherland.



The Museum of Military Uniforms in Moscow presents an online exhibition dedicated to the 290th anniversary of the birth of Alexander Suvorov. (<https://museum-vf.ru/exhibition/suvorov-k-290-letiyu-so-dnya-rozhdeniya/>)

"Glory and victory obey him" - wrote contemporaries about Alexander Suvorov. You can see the trophy keys from the fortresses taken by the Suvorov troops in the Museum of Military Uniforms. About a hundred exhibits from the St. Petersburg Suvorov Memorial Museum were brought here. General-Field Marshal, Prince of Italy, Count of Rymnik, Count of the Holy Roman Empire (here is the certificate of honour of the Austrian Empire). A listing of all the awards and honours, as well as the fortresses taken and the battles won, for which Suvorov received them, would have taken the entire time of reporting on this exhibition. Most of the life of Alexander Suvorov, named after Alexander Nevsky, was spent on campaigns. He went down in history as a commander who did not lose a single battle. And, here, in the memory of the common people remained as an example of generosity and mercy.

"He has not signed a single death sentence. And at the end of his life, he even told about it that he had not signed a single death sentence. He understood that the soul is, in principle, immortal, and that it is always ready for correction. And it is necessary to correct it, and not to punish," said the director of the State Memorial Museum A.V. Suvorov Vladimir Gronsky.

Among the exhibits that were brought to Moscow from St. Petersburg from the Suvorov Museum are the personal belongings of the commander. Take a balsa cane, for example. And Suvorov used this teapot in the church on his estate in the village of Konchanskoye, where he was exiled by Paul I. Later, things were transferred to the Suvorov Museum, founded by decree of Nicholas II. Last year, its employees in the historical uniform of that time repeated the famous crossing of the Alps and met the local residents, among whom were the descendants of those from whom Suvorov bought provisions.



"This is Switzerland, where time flows much slower than here. And there a man can own a house, whose great-great-grandfather several times received Suvorov. And the stories about this fleeting meeting, it lasted, perhaps, a day, two days, for two centuries are transmitted in all details and details from mouth to mouth, the rooms in which these meetings took place are preserved, "- explained the chief researcher of the State Memorial Museum A.V. Suvorov Artemy Tuchapsky. Next year, Russia plans to launch the nuclear-powered submarine Generalissimo Suvorov. It is a tradition of the Russian fleet to name ships in honour of Alexander Vasilyevich.

Video - https://tvkultura.ru/article/show/article_id/372665/



The symbol of the Crimea - the castle-palace "Swallow's Nest" - opened its doors to visitors. Experts have been restoring the cultural heritage site for over a year.

The Swallow's Nest is not just a castle, but a legend that reopens its doors after restoration. The romantic castle "Swallow's Nest" is the main symbol of the Crimean Peninsula and has a truly bird-like size. There are only four rooms inside. This, for example, is the entire second floor. And the total area of the premises is no more than 100 square meters.

The snow-white castle made of Gasprin limestone had to be restored almost entirely. The famous spiers and towers have not been repaired for over 50 years. The foundation collapsed, as did the 40-meter sheer cliff. To strengthen them, the cracks were filled with cement mortar.

"We had to dismantle the bottom plate because there could be unpredictable destruction. It was hard work. Here the wind load is also very serious, "- said the head of the restoration project Vadim Guryev.

Here is the famous soaring balcony of the Swallow's Nest, which rises above the rocks and the sea. It was closed for visiting back in 2013 due to a strong accident rate. But now, after 7 years, tourists come here again to enjoy the stunningly beautiful panoramic view of the southern coast of Crimea.

Historians are still debating who was the first owner of the castle. At the beginning of the 20th century, a wooden building appeared on the Avrorina rock. It was called the "swallow's nest". But already in 1911, by order of Baron Steingel, the architect Alexander Sherwood built on this place a small Gothic castle with towers and battlements. The new owner gave it a new name - "Castle of Love". But it didn't catch on. In 1927, due to a strong earthquake, part of the rock broke off and fell into the sea. It was restored only 40 years later.

In the 90s, under Ukraine, one of the most expensive restaurants on the South Bank was opened in the castle. And tenants have almost completely destroyed its interior. The premises had to be restored using photographs. Now there are chimeras on the ceiling of the front room, a wooden staircase and shutters - everything is like 100 years ago.

"When the castle was built, the only original thing that survived was this unique fireplace. It is made of diabase stone," said Alexander Levin, deputy director of the Swallow's Nest Palace-Castle.

But the work has not been completed yet. Now it is necessary to make a pier for water transport.

"We will make the infrastructure so that pleasure boats could stop, that is, expand the opportunities for Crimeans and tourists to visit the Swallow's Nest," says the head of the Republic of Crimea Sergey Aksyonov.

After the opening, the Swallow's Nest Museum will host exhibitions of young Crimean artists, and the first excursion is promised to be held after the New Year.

Video - https://tvkultura.ru/article/show/article_id/372765/





Sculptor Vladimir Surovtsev and his son Danil Surovtsev have prepared a concept for an equestrian statue of Emperor Alexander the First. This was announced on November 26, 2020. "My son and I have already proposed an equestrian monument to Alexander I," said Vladimir Surovtsev. "We understand that he was the ideological inspirer of the entire Patriotic War of 1812 and in fact, like Joseph Vissarionovich Stalin, was the commander-in-chief."

Sovetsk, formerly Tilsit, is known as the place of the conclusion of peace between Russia, France and Prussia in the War of the Fourth Coalition: there, in 1807, Emperors Alexander I and Napoleon Bonaparte signed a treaty of alliance, according to which the conquests of the latter were recognized, and Russia joined the continental blockade of England.



On December 3, 2020, the exhibition "More than an Archive. To the 100th anniversary of the State Archives of the Russian Federation will open in the Exhibition Hall of Federal Archives in Moscow (Bolshaya Pirogovskaya St., 17). The jubilee exhibition is designed to show the variety of historical relics stored in the archive, which are often not known to the general public. The exhibition is organized by the Federal Archival Agency and the State Archives of the Russian Federation.

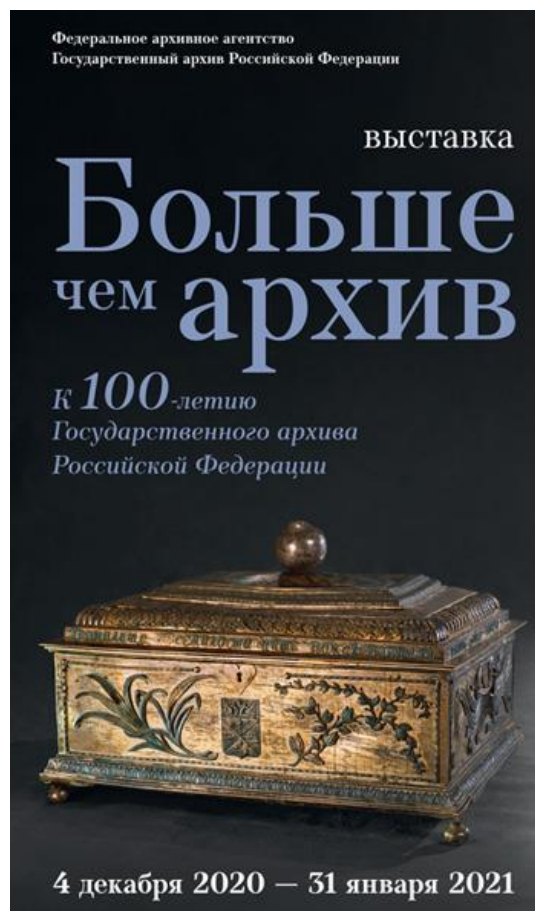
The exposition illustrates more than two centuries of Russian history. The basis of the exhibition is made up of documents and objects that are unique in their historical significance and interesting in terms of design, including those received by the State Archive in recent years. Particular emphasis is placed on the objects of painting and decorative and applied arts, personal belongings of famous historical figures.

Visitors will see a silver box made by I.V. Bukh, created specifically for keeping the Act of Succession to the throne of the Grand Duke Pavel Petrovich (Emperor Paul I). A unique document is the Constitution of the Kingdom of Poland signed by Emperor Alexander I in 1815, for which a bronze casket was made by order of the Polish Sejm. More than 20 kilograms of silver was spent on another huge casket, granted by Emperor Alexander I to store letters for the military exploits of the Don Army, which is eloquently indicated by an inscription made of turquoise around its perimeter.

Some of the items are works of applied arts and crafts. Among them are notebooks of Russian Empresses, decorated with precious stones, watercolours, and embroidery. They also contain notes about famous events and people, and sometimes unique autographs - for example, a poem by A.S. Pushkin's "The Leader", recorded by the poet himself in the album of the Grand Duchess Elena Pavlovna. This autograph of Alexander Sergeevich will be shown at the exhibition together with the portrait of Elena Pavlovna, executed by "the great Karl" - the eminent artist Karl Bryullov. It is especially worth noting the gift of French President Felix Faure to the Russian Emperor Nicholas II for the New Year 1897. It is an album with drawings, handwritten poems, scores and autographs of French artists. Many items entered the archive along with the documents of their owners and are a kind of illustration for them. For example, the recollections of the ballerina Matilda Kshesinskaya are perfectly complemented by her ballet shoes and the first dress made for classes at the ballet school. Also, on display are personal belongings, letters, memoirs and photographs of Russian military leaders - in particular, generals A.A. Brusilov and A.I. Denikin, Admiral A.V. Kolchak.

There are also sections dedicated to the Soviet era and the modern history of Russia.

The exhibition is open from December 4, 2020 to January 31, 2021.





A book about the life of the Grand Duke Michael Alexandrovich was published in a new format

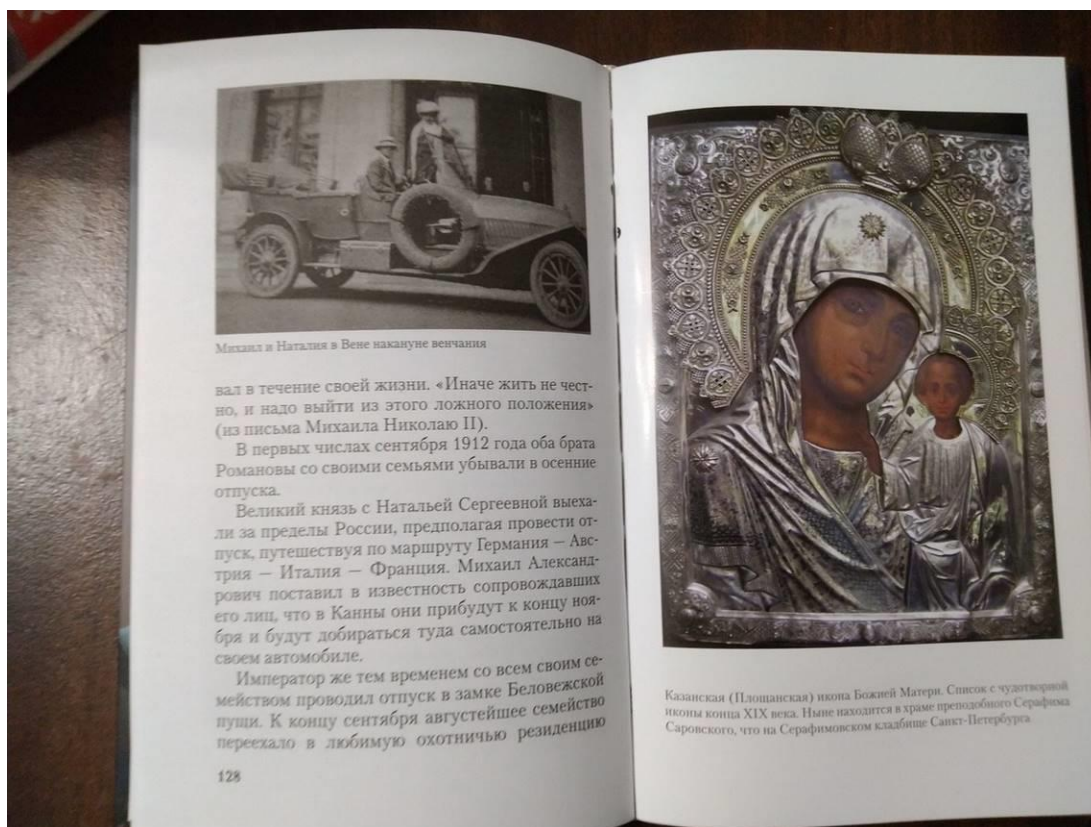
The new edition of the book by Metropolitan Mitrofan "The Icon of the Grand Duke" differs in size from the previous one. Initially it was a book-album of non-standard size, but now it has a classic format and contains 250 pages of text and many photographs. The circulation is 7000 copies. This was announced by Pavel Kondratyev, head of the information and publishing department of the Murmansk diocese.

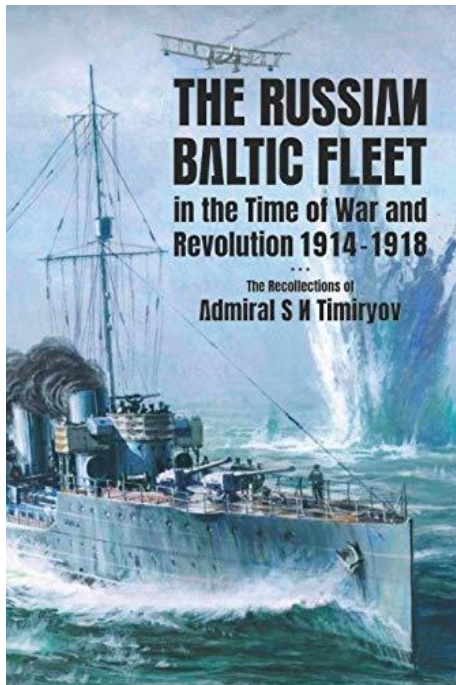
The book tells about the life of the younger brother of the last Russian Emperor Nicholas II. The author seeks to show the reader an amazing example of the spiritual world of a deeply religious and noble person, an honest officer, a brave warrior and a loving husband. An amazing love story of the Grand Duke for his wife Natalya Sheremetevskaya runs through the whole book.

History acquires special significance in connection with the canonization of Grand Duke Michael Alexandrovich by the

Russian Orthodox Church abroad and the study of the question of including his name in the Council of New Martyrs and Confessors of the Russian Church.

By tradition, the publication will be donated to the library system of the Murmansk region and will appear in church shops.





The Russian Baltic Fleet in the Time of War and Revolution, 1914-1918: The Recollections of Admiral S N Timiryov

The translation of these memoirs brings an important and authoritative historical source to those interested in Russian or naval history who are unable to access them in the original Russian.

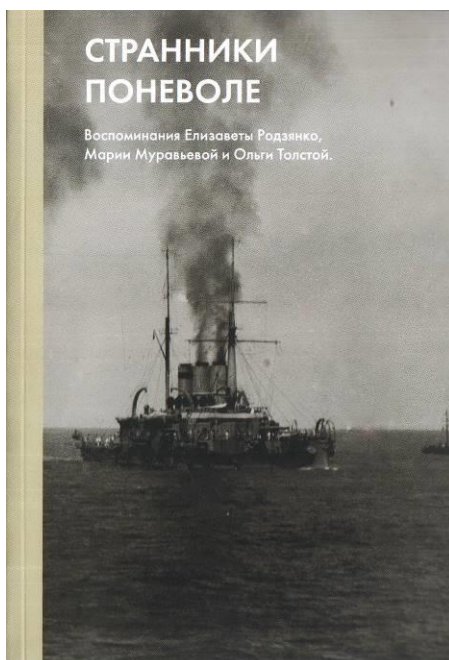
Their author, Rear Admiral S N Timiryov, was well placed to make observations on the character of many of the significant commanding officers and also many of the operations of the Baltic Fleet from the beginning of the war in 1914 up to exit from it in 1918. He trained with many of the key figures and shared battle experience with them in the Russo-Japanese War of 1904-05 and the siege of Port Arthur; and he spent a year in Japan as a prisoner of war with a number of them. In his subsequent career in the Navy he had roles which brought him into contact with new recruits as well as with many serving officers, and as the Executive Officer on the imperial yacht Standart for some years, he came into contact with senior members of the navy establishment and of the government, including the Imperial

household. His memoirs also exhibit an unusual degree of self-awareness.

Written in Shanghai in 1922, these memoirs remained unknown to scholars for several decades. Since their publication in New York in 1961, in the absence of access to authoritative archives, many historians in the West used them as a source for the study of the role of the Navy in the Russian revolution, particularly as it unfolded in the north. They have also been used as a source in numerous studies of the naval war in the Baltic, and following the fall of the Soviet Union they were re-published in Russia and are regarded there as an authoritative source on the history both of the revolution and of the Russian Navy in the First World War.

This first English-language edition, complemented by extensive notes and commentary on issues which may not be familiar to many, will fascinate scholars and naval historians alike.

Publisher: Seaforth Publishing. Hardcover. 288 pages. ISBN-13: 978-1526777027

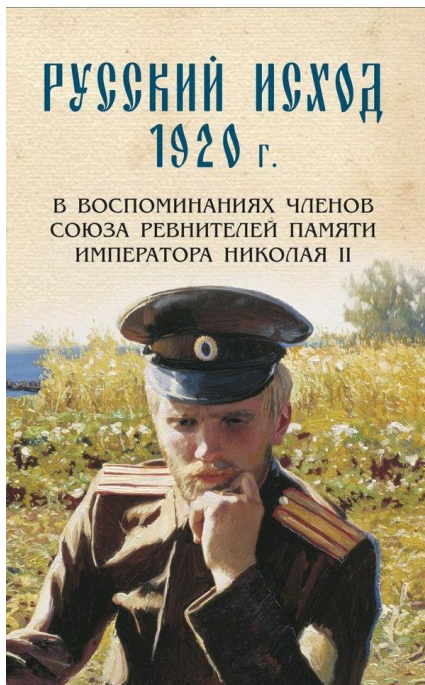


Wanderers against their will. Memoirs of Elizabeth Rodzianko, Maria Muravyova and Olga Tolstoy

The book presents the memoirs of representatives of two generations of the famous Russian noble family – Elizabeth F. Rodzianko, daughter-in-law of the last representative of the State Duma of the Russian Empire, mother of Bishop Vasily (Rodzianko), and her two daughters – Maria M. Muravyova and Olga M. Tolstoy.

Together, through the prism of personal destinies, they present the tragic history of Russia and the Russian Diaspora in the 20th century. The pages of the book reflect the fall of the empire, the events of the revolution and the Civil War, World War II, wanderings in a foreign land and the spiritual quest of the Russian emigration.

Publisher: Association for Assistance to Regional Development "Stolypin Center", Moscow. Soft cover. Pages: 336. ISBN: 978-5-9907000-5-5



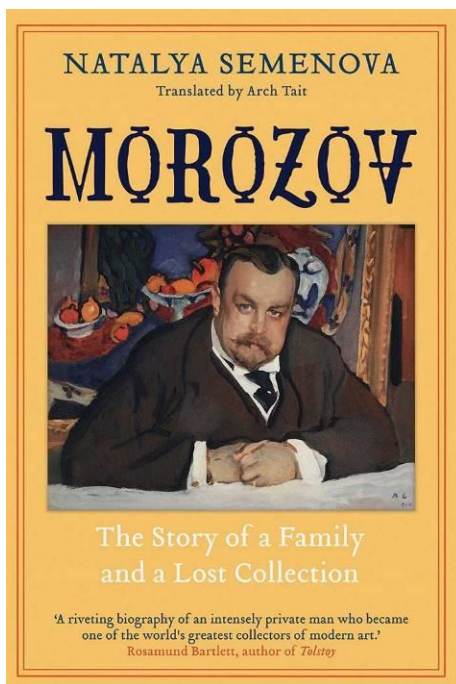
A collection of memoirs dedicated to the 100th anniversary of the Russian Exodus to be published in Costa Rica

An additional edition of the collection of memoirs of participants in the Russian exodus, prepared by the Union of Zealots in Memory of Emperor Nicholas II, will be published in Costa Rica. This decision was made by representatives of the Latin American branch of the union, according to the Coordinating Council of Compatriots in Costa Rica.

Russian compatriots living in Costa Rica called the release of the collection "The Russian Exodus of 1920 in the Memoirs of Members of the Union of Zealots in Memory of Emperor Nicholas II" a significant and extraordinary event in the life of the Russian community. And they agreed with the head of the union (and one of the editors of the collection) Alexei Vasiliev, who emphasized the importance of preserving Russian history and the patriotic education of youth.

It is emphasized that some of the materials included in the publication are published for the first time.

The Russian Exodus is called the mass evacuation of Russians in 1920. The emigrants ended up in many countries of the world, where they continued to play an important role in public, scientific, educational and cultural life.



Morozov: The Story of a Family and a Lost Collection

The first English-language account of Ivan Morozov and his ambition to build one of the world's greatest collections of modern art. A wealthy Moscow textile merchant, Morozov started buying art in a modest way in 1900 until, on a trip to Paris, he developed a taste for the avant-garde. Meticulous and highly discerning, he acquired works by the likes of Monet, Pissarro, and Cezanne. Unlike his friendly rival Sergei Shchukin, he collected Russian as well as European art. Altogether he spent 1.5 million francs on 486 paintings and 30 sculptures-more than any other collector of the age.

Natalya Semenova traces Morozov's life, family, and achievements, and sheds light on the interconnected worlds of European and Russian art at the turn of the century. Morozov always intended to leave his art to the state, but with the Revolution in 1917 he found himself appointed "assistant curator" to his own collection. He fled Russia and his collection was later divided between Moscow and St. Petersburg, only to languish in storage for decades.

Morozov: The Story of a Family and a Lost Collection is being published to coincide with "The Morozov Collection" exhibition at the Foundation Louis Vuitton, Paris, in October 2020.

Under the Hammer...

Romanov related items in Auctions



Christies, London, UK, November 23

Grand Duchess Olga Alexandrovna - Six nature studies, all signed 'Olga' (lower left and right).

Watercolour on paper; unframed. 14 ¼ x 18 in. (36.1 x 45.6 cm.); and smaller (18) together with four plates, three saucers and a coffee cup, all hand painted by the artist; and three vases and a coffee cup and saucer.

Estimate: GBP 4,000 - GBP 6,000 / USD 5,308 - USD 7,962



Faberge clock purchased by Dowager Empress Maria Feodorovna (1847-1928), from the St Petersburg branch of Fabergé on 4 February 1910 for 300 Roubles.

A jewelled and guilloché enamel silver-mounted desk clock marked Fabergé, with the workmaster's mark of Henrik Wigström, St Petersburg, 1908-1917, scratched inventory number 18793.

Rectangular, enamelled in translucent raspberry over a moiré guilloché ground, further engraved with floral garlands suspended from ribbons in the upper and lower sections, with a circular seed-pearl bezel, all within an acanthus-chased border, the white enamel dial with black Arabic chapter and pierced hands, the ivory back with a silver scroll strut, the back-plate with hand-set, marked throughout; in the original Fabergé wooden case. 5 3/8 in. (13.6 cm.) high.

Estimate: GBP 80,000 - GBP 120,000 / USD 106,160 - USD 159,240



Kabinet Germany, Berlin, Germany, November 25

Lot of two framed photographs. Emperor Alexander II. Grand Duke Nikolai Alexandrovich (1843-1865), 1860-70s

Russian Empire, unknown photographer. 1860-70s. Light size of each photo: 6.5 x 5 cm.

Frames: St. Petersburg, workshop of E. K. Schubert. Last quarter of the 19th century. The size of each frame: 22.5 x 7.5 cm. Silver, glass. On the legs of the frames there is a workshop stamp and an assay mark "84" in an oval shield. An exceptional rarity!

Grand Duke Nikolai Alexandrovich (1843-1865) - the eldest son of Emperor Alexander II and Maria Alexandrovna. In 1855, after the death of Emperor Nicholas I, he became the Heir to the Tsarevich. In 1864, while traveling across Europe, he became engaged to the daughter of the Danish King Christian IX, Princess Dagmar (future Empress Maria Feodorovna). In France he suddenly fell ill and died in 1865 from meningitis.

Start price: € 2,400



Badge of the 5th Alexandria Hussar Regiment, in the name of Lieutenant Colonel Radetzky

Russian Empire, private workshop. 1916 (?) Size: 29 x 22 mm. Weight: 10.5 g. Silver, enamel, casting, blackening, engraving.



It belonged to the immediate military commander of the poet Nikolai Gumilyov. Having received the rank of warrant officer, Gumilyov served in the 4th squadron of the 5th Alexandria hussar regiment under the command of Lieutenant Colonel A. Radetsky from April 10, 1916. Lieutenant V. A. Karamzin,

who since March 1916 served as a squire at the headquarters of the 5th Cavalry Division, which included the 5th Alexandria Regiment, recalled: "When meeting with the commander of the fourth squadron, Lieutenant Colonel A. E. von Radetsky, I asked him: "Well, how is Gumilev doing with you?" To which Axel, with his characteristic brevity, replied: "Yes, yes, nothing. A good officer and, you know, a good guy." And this increase in the words of the kindest Radetzky was the highest praise." Radetzky von, Axel-Ottokar Friedrich Evgenievich (1876–?) Entered the service on August 15, 1896 as a volunteer of the 1st category in the 15th Dragoon (later 5th Hussars of Alexandria) regiment. In the same year he was sent to the Tver Cavalry School. In 1897 he was a regimental non-commissioned officer. On October 29, 1900 he was transferred to the Alexandria regiment. In 1901 he was sent to the 8th engineer battalion for training in subversive and telegraphic work. In 1904-1906. studied at the Officer Cavalry School. Staff captain (1907), captain (1913). Since 1913 he was the commander of the 4th squadron of the Alexandria hussar regiment. Lieutenant Colonel (1916). In April 1917 he retired due to illness.

Cavalier of the orders: St. Stanislaus 3rd degree (1909), St. Vladimir 4th degree with swords and a bow (1915), St. Anna 2nd degree with swords (1915), Annenskoe weapon with the inscription "For Bravery" (1916) , swords and bow to the existing Order of St. Anne, 3rd degree (1916).

On April 30, 1916, at a dinner on the occasion of Radetsky's departure on vacation, according to V.S. Karamzin, N.S. Gumilyov read a poem dedicated to the commander of the 4th squadron "We will glorify Colonel Radetsky with a song ..."

The Hussar Alexandria regiment was formed in 1776 to protect the Ukrainian line. The name was given to the Ukrainian city of Alexandria. In 1801, the Alexandria Hussar Regiment was renamed. In 1907, Empress Alexandra Feodorovna became the chief of the regiment and the regiment was named Her Majesty's 5th Hussar of Alexandria, Empress Alexandra Feodorovna's regiment.

The Alexandrian hussars received the nickname "immortal" after the Battle of Katsbach on August 14, 1813. During this battle, the Alexandrians, led by Colonel V. G. Madatov, together with their allies, the German "Hussars of Death", were part of one brigade. According to legend, after a series of brilliant attacks from the brigade, the Prussian general G. Blucher congratulated the hussars on the brilliant attack, mistaking them for his Prussian "Hussars of Death". The regiment commander, Prince V. G. Madatov, informing the general about his mistake, said that before him were not the "Hussars of Death", but the most that neither was the "Immortal Hussars." On the occasion of the 100th anniversary of Katsbach and on the eve of the 100th anniversary of the capture of Paris, in 1913 the Alexandrians were granted ceremonial hats (instead of the two-headed eagle - the state emblem) silver skulls - like those of the German "Hussars of Death". Their other nickname was "Black Hussars". In 1796 by the decree of Paul I, the Alexandrians were ordered to wear black uniforms with silver. Even when all Russian army cavalry regiments were dragoons, the color of the uniform of the Alexandrians was black.

On the reverse side of the badge there is a deer head and the inscription "Spala". Probably, the sign was supposed to remind of some event that took place in Spala - the imperial hunting grounds, since even during the First World War, parfors hunts were carried out.
Start price: € 4,000

Empress Maria Feodorovna. Photo in a frame. 1910s
Russian Empire, unknown photographer, 1910s. Size: 14.7 x 10.4 cm. Frame: Western Europe, unknown author, 1920s. Size: 17.5 x 11.7 cm. Brass, enamel, glass.
Start price: € 300



Commander-in-Chief of the Russian Army, Field Marshal General Grand Duke Nikolai Nikolaevich (the Elder)

The commander-in-chief of the Russian army, Field Marshal General Grand Duke Nikolai Nikolaevich (the Elder) with the highest officers of the staff and commanders of units after the signing of the Treaty of San Stefano in 1878 before leaving for Russia

Russian Empire (?), Unknown photo studio, after 1878. Photo size: 18 x 23.7 cm, mat size 18.8 x 24.4 cm. On the reverse side - owner's notes in pencil.



Among those depicted:

Grand Duke Nikolai Nikolaevich (the Elder) in the center. To the left of the Prince is the commander of the 1st Guards Infantry Division, Major General O.E. Raukh (1834–1890); third from the right in the first row - the commander of the Life Guards Cavalry Regiment V.B. Fredericks (1838-1927), sixth from the right in the third row - Colonel D. A. Skalon (1840-1919), adjutant of the Grand Duke Nikolai Nikolaevich the Elder, seventh from the right in the third row - the commander of the 11th Army Corps, Lieutenant General Prince A. I. Shakhovskoy (1822-1891), ninth from the right in the third row - the commander of the Ulansky Life Guards Regiment, Major General A.P. Strukov (1840-1911).

A historical rarity, since photographs of the period of the Russian-Turkish war of 1877–1878, especially those taken in the field, are almost never found.

Grand Duke Nikolai Nikolaevich - the last knight of the Order of St. George 1st degree in history - is captured in this photograph with the insignia of the Order of St. George of three degrees (1st, 2nd and 4th). The photo was taken after April 16, 1878, when the Grand Duke Nikolai Nikolaevich was granted the position of Field Marshal General. Probably, the photo was taken during the farewell of the Field Marshal to the officer corps of the headquarters before leaving the army.

During the Russian-Turkish war of 1877-1878. Grand Duke Nikolai Nikolaevich the Elder was the commander-in-chief of the active army in the Balkans. He led the last assault on Plevna on November 28, 1877. It was for the capture of Plevna that he was awarded the Order of St. George, 1st degree. On January 19, 1878, Grand Duke signed in Andrianople the preliminary conditions of peace and concluded an armistice. On February 19, 1878, on the outskirts of Constantinople, San Stefano he signed a peace treaty. On March 27, Nikolai Nikolaevich asked Alexander II to replace him with another person in the post of commander-in-chief for health reasons. On April 2, he received a telegram announcing his dismissal from the command of the army.
Start price: € 500

Grand Duke Vladimir Alexandrovich with his family and guests on the terrace of the Imperial Palace in Ropsha. May 22, 1898 Photo by L. Gorodetsky
Tsarskoe Selo, L. Gorodetsky's photography studio, con. XIX century. Photo size: 27 x 23 cm, mat size: 22 x 30 cm. The photo is pasted onto a company mat.



Sitting on the steps: Grand Duke Nikolai Nikolaevich the Younger, Lieutenant General A.N. Nikolaev, Grand Duke Andrei Vladimirovich, Grand Duke Boris Vladimirovich, Prince of Imperial Blood Georgy Maximilianovich Romanovsky, Duke of Leuchtenberg. In the second row are the Grand Duchess Maria Pavlovna and Grand Duke Pavel Alexandrovich. In the third row, the third from the left is the Grand Duchess Elena Vladimirovna, the far right is the Grand Duke Vladimir Alexandrovich. Between Grand Duchess Maria Pavlovna and Grand Duke Pavel Alexandrovich stands O.V. Pistol Kors (beloved, later wife of Grand Duke Pavel Alexandrovich).
Grand Duke Vladimir Alexandrovich was only two years younger than his brother, Emperor Alexander III. Therefore, from childhood, the brothers were very close. Vladimir Alexandrovich was allowed what the Emperor could not tolerate from anyone else. In particular, the "Small Imperial Court" of Grand Duke Vladimir Alexandrovich and his wife, Grand Duchess Maria Pavlovna.

As president of the Imperial Academy of Arts, the Grand Duke communicated with cultural figures, received bright and talented people in his house: politicians, diplomats, scientists. In many ways, "Small Dvor" has been shaping public opinion in St. Petersburg since the 1870s. It was in this circle that the romance between Grand Duke Pavel Alexandrovich and Olga Pistol Kors, the wife of Grand Duke Vladimir Alexandrovich's adjutant, developed. The Grand Duchess Maria Pavlovna made friendly visits to Olga Valerianovna, invited her to tea at her palace in St. Petersburg, although she was not officially represented at court. While the nephew of Pavel Alexandrovich, Emperor Nicholas II, was sharply negative about such

a misalliance, Grand Duke Vladimir Alexandrovich contributed much to this alliance by persuading E.A. Pistolkors to give his wife a divorce.

The photograph shows that Olga Pistolkors feels very free in the company of the Grand Duke and his retinue, which testifies to the favorable attitude of the grand ducal couple to her novel.

The palace in Ropsha, built as a hunting lodge, since the time of Emperor Peter I, has often changed owners and was in desolation. In 1801 the estate was acquired by Emperor Paul I, who was soon killed. The palace was governed by the Cabinet of His Imperial Majesty, His Imperial Majesty's Own Chancellery, then by the Department of Fates, and was intended for holding official ceremonies and receptions hosted by members of the Imperial family. So, in September 1898 within its walls took place the engagement of the daughter of Grand Duke Vladimir Alexandrovich Elena Vladimirovna with Prince Maximilian of Baden, and in 1902 - her wedding with Prince Nikolai of Greece.

Gorodetsky Lyutsian Stanislavovich - photographer, supplier of the HH Court of the Grand Duke Vladimir Alexandrovich. In 1894, after the death of V.S. Lapre became the owner of his photo studio on Moskovskaya Street in Tsarskoe Selo.
Start price: € 500

Emperor Nicholas II, Empress Alexandra Feodorovna, Grand Duchess Anastasia Mikhailovna Among the officers of the Life Guards Cavalry Regiment in Krasnoe Selo after the Highest Review of Squadron Exercises in 1906.

Russian Empire, unknown photographer. 1906. Photo size: 8.5 x 11.7 cm.



Photo cropped. On the obverse, "1906" is written in blue ink. On the reverse side there are remains of an inscription in Cyrillic in black ink: "Sovereign Emperor Nikolai Alexandrovich with the Sovereign [s] / Alexandra Feodorovna and Princess Anastasiay Mikhailovna [hai] / lovnaya filmed after breakfast,

which was served in officer (mess). / in the Red Village, after the Imperial review / squadron scholarship, in 1906 the Tsar sits / between the Empress and the regiment commander. St. E. V. Gen. M. Kn.A. I / Bagration-Mukhransky”

On the back there are proprietary notes in pencil. The edges are badly worn.

To the right of Emperor Nicholas II sits the commander of the Life Guards Cavalry Regiment, Major General of His Imperial Highness's retinue, Prince Alexander Iraklievich Baghartion-Mukhransky. To the left of Empress Alexandra Feodorovna is Grand Duchess Anastasia Mikhailovna.

Grand Duchess Anastasia Mikhailovna (1860-1922) - granddaughter of Emperor Nicholas I, daughter of Grand Duke Mikhail Nikolaevich (1832-1909) and Grand Duchess Olga Feodorovna (1839-1891), princess of Baden Cecilia Augusta.

Bagartion-Mukhransky, Alexander Iraklievich (1853-1918) - Prince, graduate of the Nikolaev artillery school, since 1904 - commander of the Life Guards Cavalry Regiment, Major General. From 1905 he was enlisted in His Majesty's retinue.

Bonhams, London, UK, November 25

Grand Duchess Olga Alexandrovna. Still life with flowers. Signed in Latin (lower right). Oil on canvas.

71 x 61cm (27 15/16 x 24in).

Estimate: £ 4,000 - 6,000

Warning – This does not look like a painting in the style of Grand Duchess Olga Alexandrovna.

Even if the signature on the painting looks like her, everything else does not. I suspect the signature has been added later.

Olga Alexandrovna for her still life paintings usually used objects from her own household, and the vase depicted does not look like anything she had. Also, the curtain in the back can not be recognized and the otherwise empty table seems all wrong. In comparison with the many other Olga Alexandrovna paintings this sticks out as being odd.

In other words - I think this is a fake. (Paul Kulikovsky)



Aurora, Moscow, Russia, November 26

Medal "A visit by Alexander III to the numismatic collection of Grand Duke George Mikhailovich. 1887". Without a signature. Engraver M. Gabe. Dimensions 28x28 mm. Silver 5.80 g.
Start price: 240,000 Rouble



Sotheby's, London, UK, December 2nd

Two Imperial Fabergé gold and gunmetal pendants, the shield pendant, workmaster Michael Perchin, St Petersburg, circa 1894

Both decorated with the crowned monogram of Emperor Alexander III (1845-1894) in rose gold, the shield pendant inscribed in Russian with the date and time of the Emperor's death '20 October 1894, 2h15m', struck on the loops with workmaster's initials, 56 standard. Height of the egg including loop 2.3cm, 1 in., of the shield including loop 3.1cm, 1.2 in.



The present pendants are rare and historically important objects, offering insight into the private lives of the Imperial family. The present lot belonged the Grand Duchess Xenia Alexandrovna (1875-1960), the eldest daughter of Tsar Alexander III and her records show that these were received from her Aunt Michen, Grand Duchess Maria Pavlovna the Elder (1854-1920). Following the Death of Emperor Alexander III, it has been suggested that Grand Duchess Maria Pavlovna the Elder wore this egg herself. Grand Duchess Xenia Alexandrovna recorded this egg pendant in her inventory of Easter eggs, a collection of descriptions and watercolour illustrations of Easter eggs and other smaller pieces of jewelry that she acquired between 1880-1905, totalling 499 pieces. The inventory page is illustrated in the 2002 exhibition catalogue, O. Krog, et al. Treasures of Russia – Imperial Gifts, Amalienborg Palace, Denmark.

Prince Andrei Alexandrovich inherited the pendants from his mother Xenia and in turn gave them to his daughter Princess Olga Andreevna. Princess Olga confirms their provenance in a letter dated 15 May 2005. The provenance and personal significance of this gunmetal egg, a private commission, intended to comfort the grieving family of Emperor Alexander III make it a rare and important pendant in Fabergé's oeuvre.

Estimate: 12,000 - 18,000 GBP

A steel mourning bracelet, Russia, 1850s

The plain polish bangle applied with the Romanov crown, suspending an oval jeton with the profile of Emperor Alexander II, with crucifix on the reverse and inscribed with an Orthodox cross and the date of the death of Nicholas I 18th February 1855 in Russian. Diameter 6cm, 2 1/4in.

Estimate: 3,000 - 5,000 GBP



A silver and champlevé enamel plate with monogram for Grand Duke Konstantin Konstantinovich, Sazikov, St Petersburg, 1884

The centre engraved with monogram under Imperial crown, the border with Pan-Slavic stylised decorative reserves, struck on the reverse with marker's mark, 84 standard, Diameter 24.5cm, 9 3/5in.

Estimate: 6,000 - 8,000 GBP





A porcelain dinner plate from the Raphael Service, Imperial Porcelain Factory, St Petersburg, period of Alexander III (1881-1894), 1885.

The white cavetto centring the cypher of Alexander III within a crowned laurel wreath, the borders with classical friezes and reserves with mythological goddesses, with gilt Imperial cypher of Alexander III and dated on the underside. Diameter 24cm, 9 1/2 in.

Estimate: 7,000 - 9,000 GBP



A large porcelain commemorative charger, Kuznetsov Porcelain Factory, Tver, circa 1888

The sky-blue cavetto painted with angels holding an ermine mantle with the Imperial cypher of Alexander III, with gilt sun, rays and rim, the deep blue border with reserves inscribed with the dates with gilt borders and sprays of flowers, with gilt commemorative inscription, with green and impressed factory marks on the underside. Diameter 41.5cm, 16 1/3in.

Estimate: 3,500 - 5,000 GBP

An Imperial Fabergé jewelled gold, enamel and hardstone vinaigrette egg pendant, workmaster Henrik Wigström, St Petersburg, 1908

Carved of white chalcedony, the cap with three reserves of translucent pink enamel over hatched surfaces within white line borders and chased leaves, the central ring set with rose-cut diamonds, gold loop, struck on the suspension loop with workmaster's initials, 72 standard, with scratched inventory number 80654. Height including loop 2.3cm, 1in.

Purchased by Dowager Empress Maria Feodorovna from the St Petersburg branch of Fabergé on 25 May 1908 for 75 roubles, the invoice from Fabergé recording the object in Russian as 'egg' among four others ranging in price from 45 to 75 roubles.

Estimate: 12,000 - 18,000 GBP



Rare coins, Moscow, Russia, December 5

2 Gold Roubles 1728. Emperor Peter II.

4.05g. Obverse: star over head. Outstanding collector's item. Bright stamp gloss. Beautiful clear relief. Intense light patina of long-term collection. Extremely rare, especially in such state of preservation. With the expert opinion of the State Historical Museum signed by I.V. Shiryakova. Start price: 10,920,000 Roubles



1 Gold Rouble of 1756. Trial. A remake. Empress Catherine II.

1.67g. A stunning collector's item. Mirrored fields. Brushed relief. Extremely rare. Worthy to decorate the fundamental collection of coins of the Russian Empire.

From the Galerie des Monnaies of Geneva, Los Angeles, June 1978, lot 2598. The appearance of this coin at the open auction is extremely rare and provides a unique opportunity to purchase a remake of one of the rarest trial gold coins of the Russian Empire of the 18th century.

Start price: 10,400,000 Roubles



Medal for graduates of the female gymnasium course of the Department of Institutions of the Empress Maria.

Gold. 45.30g. Diameter 38 mm. St. Petersburg Mint, mid-1860s - early 1880s Obverse: medalist P.L. Brunsitsyn (on the edge: "PB"). Excellent collector's item. Mirrored fields. Beautiful high matte relief. Extremely rare. Worthy of a collection of medals of the highest level.
Start price: 300,000 Roubles



Medal of 1904. In commemoration of the 200th anniversary of the capture of the city of Narva.

Bronze. 65.04g. Diameter 50.9 mm. St. Petersburg Mint. Medalier A.A. Griliches, son (obverse - right in the field: A.A.G.). Excellent collector's item. Clear relief. Beautiful brown patina. Quite rare.
Start price: 35,000 Roubles



Medal of 1913. In commemoration of the consecration of the temple-monument to Russian soldiers who fell in the battle of Leipzig on October 4, 5, 6 and 7, 1813

Silver. 198.89g. Diameter 76 mm. Moscow. I.P. Khlebnikov, S. and K ° partnership. Without the signature of the medallist. Brands on the edge of the medal at the bottom: the Moscow District Assay Office in an oval shield (delta, female head in a kokoshnik, right, 91), the State Emblem and the stamp of the Khlebnikov firm.

The relief and the field are matt. Noble antique collectible patina. Very rare, especially in such a high condition. Due to its rarity and high preservation, it is worthy of a numismatic collection of the highest level.

Start price: 400,000 Roubles



Bruun Rasmussen, Copenhagen, Denmark, December 7

The main objects in this auction were presented in the last issue of Romanov News, but here are some additional from the online auction same day.

Grand Duchess Olga Alexandrovna - Russian village church with blue onion domes and tall bell tower by the country road.

Sign. Olga. Watercolor on paper. Dimensions 27 x 25.5. Image field 23.5 x 22.

Provenance: Seller's husband's grandparents who lived and worked in Russia before 1917. Returning to Denmark, they were part of the circle around Grand Duchess Olga, who lived in exile in Denmark 1921–1948.

Estimate: 10,000–12,000 Dkr.





Grand Duchess Olga Alexandrovna - "Blinkestation". Sign. Olga 1935. Watercolor on paper. Dimensions 19 x 14 cm. Provenance: Art dealer Richard W. Petersen, Gammelstrand, Copenhagen. On the back customs declaration to the art dealer sent from Olga Kulikovsky, Cooksville, Ontario. Estimate: 10,000–12,000 Dkr.

Grand Duchess Olga Alexandrovna - Winter party with birds in the snow. Sign. Olga. Watercolor on paper. Dimensions 24 x 32. Estimate: 8,000 Dkr.





Grand Duchess Olga Alexandrovna - Spring at the Grand Duchess' house.
Double sign. Olga. Watercolor on paper. Dimensions 23.5 x 24.
Estimate: 8,000 Dkr.

Grand Duchess Olga Alexandrovna - Flowers in a garden in Denmark.
Sign. Olga. Watercolor on paper mounted on cardboard. Blade size 35 x 45. Dimensions 47 x 57.
Estimate: 8.000 - 10,000 Dkr.



Grand Duchess Olga Alexandrovna - Flowers on the windowsill at Knudsminde.
Sign. Olga. Watercolor on paper. Dimensions 20 × 30.
Knudsminde in Ballerup was the Grand Duchess' residence in Denmark 1930–1948.
Estimate: 6.000 - 8,000 Dkr.



Two portraits of Emperor Nicholas II and Empress Alexandra Feodorovna of Russia.
Lithography. Each light size 41 × 32. Unknown artist, late 19th century.
Estimate: 2.000 - 3,000 Dkr.



Russian double-encapsulated women's pocket watch of 14 kt. Gold

With side print, front capsule adorned with the crowned Imperial Russian double-headed eagle in black and blue enamel, white dial with black Roman numerals and small seconds, dust capsule of gold, signed Pavel Bure, no. 43598. Russian work. Approx. 1898. Total weight 33 gr. Box diameter. 32 mm.

Provenance: Gifts from Empress Maria Feodorovna to Ms. Thora Mortensen, who was the Empress' party lady at Hvidøre in the 1920s. Then Miss Mortensen's niece's daughter, living in Denmark, until today.

The clock cannot run at this time. We do not guarantee the functionality. Minor age and wear and tear. Lacquer box with crackles and a few small rejections.

Estimate: 10,000–12,000 Dkr.



Russian white porcelain dinner plate decorated with Empress Anna Ivanovna of Russia's mitroned monogram in iron red.

Kuznetsov Porcelain Factory, Skt. Petersburg, 1891–1917. Diam. 23.

Empress Anna Ivanovna of Russia (1693–1740) was regent 1730–1740.

Provenance: Formerly Skt. Petersburg Cadet School.

Estimate: 1,500 kr.



Piguet, Geneve, Switzerland, December 8

An exceptional Imperial Russian gold, enamel and diamond presentation box by Faberge. Workmaster Michael Perchin, St. Petersburg, 1897. The openwork cover chased with two Romanov griffins over a red enamel ground, centred with a crowned, diamond cypher of Tsar Nicholas II on a white sun burst enamel diamond set oval, six further diamonds set in the shields and at each corner between a husk and bead border. 6,4 x 10,6 cm. 293g gros weight. Estimate CHF 100.000 – 150.000



Philauction, Moscow, Russia, December 13

Variants of the charitable mark of the Committee of the Grand Duchess Olga Nikolaevna.
Printing house 'Kopeyka'. From the exhibition collection of E. Markovich.
Start price: 1,000 Rouble each

