



Romanov News Новости Романовых

By Ludmila & Paul Kulikovsky

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In memory of Grand Duke Sergei Alexandrovich

February 17th, on the 116th anniversary of the tragic death of Grand Duke Sergei Alexandrovich, Metropolitan Dionysius, the abbot of the Novospassky monastery in Moscow, with the brethren served the Divine Liturgy and two times a memorial service at the tomb of the Grand Duke, in the church of St. Roman, in the burial vault of the Romanov family. The first memorial service was in the morning with the sisters of the Martha and Mary Convent of Mercy praying.



Later in the day a second memorial service was held. Among those praying, were the Chairman of the Imperial Orthodox Palestine Society (IOPS) Sergei Vadimovich Stepashin, Chairman of the Elisabeth-Sergei Enlightenment Society, Deputy Chairperson of the IOPS Anna Vitalievna Gromova, Director of the IOPS Museum Grigory Manevich, Chairman of the Fund in memory of Grand Duke Sergei Alexandrovich Dmitry Grishin, and representatives of public organizations, scientists and cultural figures.



At the end of the funeral service, Metropolitan Dionysius thanked everyone who had come to the memorial service for the Grand Duke and gave the floor to Sergei V. Stepashin.

Addressing the audience, Sergei Vadimovich noted that Grand Duke Sergei Alexandrovich served faithfully for the good of Russia and society, for the good of Muscovites: "We will continue to work for canonization of the Grand Duke, since he is certainly worthy of it. Also, I want to thank you for remembering this great son of our Motherland."

Anna V. Gromova reminded, that the best way of honouring of the memory of the August Martyr is the continuation of his deeds. "This year marks the 130th anniversary of the appointment of the Grand Duke Sergei Alexandrovich to the post of Moscow Governor-General. In May we will talk a lot about how much he did for the capital and for the people. The matter of historical enlightenment, the matter of enlightening the people was for him one of the main ones: we remember the courses founded by the Grand Duke in the Historical Museum and the lectures that were held, his church-building activities in the Holy Land and throughout Russia. The Grand Duke was right when he said that it is necessary to conduct business directly, cool and boldly. Defending his bright memory, we must call everything by its proper name - to confirm the principles that he commanded us! It is necessary to put up a memorial plaque in the Pushkin Museum, it is necessary to confirm the memory of the Grand Duke Sergei Alexandrovich in the Historical Museum, it is necessary that our Sergievsky courtyard in Jerusalem becomes a hospitable home for pilgrims who come to the Holy Land. And I would like to wish all of us in this difficult matter the strength of spirit and God's help! "

Metropolitan Dionysius recalled that many people do good deeds, but the names of those who did them are not preserved with all these good deeds: "On the example of Grand Duke Sergei Alexandrovich and his holy wife, Grand Duchess Elizabeth Feodorovna, we observe perfect unanimity of deeds and memory of specific people It all depends on the feeling with which a person does this: if for his own

sake, he will be forgotten and his work will be forgotten; he does before God for the sake of others, not presenting himself for glorification, and the work will live and the name will not be forgotten. May the Lord give us wisdom to do things before God and for the sake of others, without attributing glory to ourselves, then the memory of our ancestors, of our deeds and of us in Holy Russia will be alive. "

At the end of the requiem, those who came laid flowers at the tomb of the Grand Duke, kneeling down and thanking the murdered martyr for good deeds and prayers before the Throne of God for the people and the Fatherland.

After the service, Metropolitan Dionysius with Chairman of the Imperial Orthodox Palestine Society Sergei Stepashin visited the gate church in the name of St. Sergius of Radonezh. With the blessing of Patriarch Kirill of Moscow and All Russia, it became the home church of the Imperial Orthodox Palestinian Society.

An ice hockey tournament in memory of the Grand Duke Sergei Alexandrovich was held

On February 16, 2021, an ice hockey tournament in memory of Grand Duke Sergei Alexandrovich was held in Moscow on Red Square. The organizers were the Bandy Federation of Russia, represented by President Boris I. Skrynnik and the Imperial Orthodox Palestine Society represented by Chairman Sergei V. Stepashin.

The tournament brought together children's teams in two age groups: the team of the parish school of the Church of the Chernigov Icon of the Mother of God, the Tagansky local branch of the IOPS in Moscow; the combined team "Olympia" of the Dorogomilovsky and Izmailovsky local branches of the IOPS in Moscow; team "Malachite" of the Sunday School of the Patriarchal Compound - the Church of St. righteous Simeon Verkhotursky in Maryino, the Savyolovsky local branch of the IOPS in Moscow; the Young Alpha team, the International Association of Veterans of the Alpha Anti-Terror Unit of Moscow and the



Moscow Region; the "Olymp" team of the Khamovniki local branch of the IOPS in Moscow; a team of parish schools in Moscow; the national team of the Amateur Hockey Association; the team of the Moscow Muftiate of Moscow; the Raketa team from Kazan; the team of the Presnya Hockey Club; A-Line team.

During the opening ceremony, Boris Skrynnik was presented the Badge of Honour of the Imperial Orthodox Palestine Society for his great contribution to the organization and holding of the Russian Hockey Tournaments in memory of the Grand Duke Sergei Alexandrovich in 2020 and 2021.

In the group of 9 -11 age old, the victory was won by the Raketa team from Kazan.

The "Young Alpha" team from Moscow and the Moscow region won in the group of 12-15 age old.

Finally, a solemn ceremony of awarding the winners of the Second Tournament in Russian Hockey in memory of Grand Duke Sergei Alexandrovich took place.

The exhibition "The August Owners of the Imperial Estate Ilyinskoye and the Russian Red Cross Society"

On February 18, 2021, Elisabeth-Sergei Enlightenment Society, with the support of the Ministry of Culture of the Russian Federation, opened the exhibition "The August Owners of the Ilyinskoe Imperial Estate and the Russian Red Cross Society" in the Cultural and Exhibition Complex "Znamenskoye-Gubailovo" located in Krasnogorsk city near Moscow.

The exhibition opens one of the noblest pages of Russian history. It is dedicated to the charitable and selfless activities of the August owners of Ilyinskoye-Usovo, the only Imperial Estate in the Moscow Region: Emperor Alexander II, Empress Maria Alexandrovna, Grand Duke Sergei Alexandrovich and Grand Duchess Elizabeth Feodorovna; the history of the creation of the Russian Red Cross and medical institutions under the auspices of the Romanov Imperial House.



Created in 1867 by the decree of Emperor Alexander II and headed by Empress Maria Alexandrovna, the Russian Red Cross Society (ROKK) conducted extensive activities not only during wars, but also during epidemics, natural disasters and crop

failures. By the end of the 19th century, there were more than 100 Red Cross Sisters of Mercy communities in Russia - from St. Petersburg to Vladivostok. Such outstanding physicians of that time as N.I. Pirogov, N.V. Sklifosovsky, and S.P. Botkin participated.

A significant role in the activities of the ROKK belonged to Grand Duke Sergei Alexandrovich and Grand Duchess Elizabeth Feodorovna, who headed the First St. Petersburg Ladies' Committee of the ROKK, and then, for many years headed the Moscow branch of the ROKK.

Visitors will learn new facts about the community of sisters of mercy, founded in 1894 in Moscow, and the Elizabethan community in St. Petersburg, the help to the Russian army during the Russo-Japanese War and the activities of the Committee of the Grand Duchess Elizabeth Feodorovna to provide charitable assistance to the families of persons called up to war during the First World War.

One of the sections is dedicated to the Martha and Mary Convent of Mercy founded by Grand Duchess Elizabeth Feodorovna. The exhibition will showcase historical photographs, documents and museum items that reflect the multifaceted and extensive activities of the Russian Red Cross Society and its August patrons. The exposition is supplemented with multimedia: documentaries and newsreels.



Deputy Director of the Museums Department of the Ministry of Culture Natalia Vasilevna Chechel, Head of the Krasnogorsk City Elmira Abdulbarievna Khaimurzina, Head of the Office for Work with Public Organizations of the Synodal Department for Church Relations with Society and the Media, Archpriest Dmitry Roshchin, Deputy Head of the Committee for Tourism of the Moscow Region Government Irina Alekseevna Shilkina, director of the cultural and exhibition complex "Znamenskoye-Gubailovo" Vladislav Viktorovich Murzin, and Anna Vitalievna Gromova, Chairman of Elizabeth-

Sergei Enlightenment Society, participated in the opening ceremony. -

Alla Yuryevna Manilova, State Secretary, Deputy Minister of Culture of the Russian Federation, and Andrey Yuryevich Vorobyov, Governor of the Moscow Region, sent greetings.



"This project opens another page, which undoubtedly adorns our history. It is such projects that erase the white spots on the map of our history, make it closer and dearer to every person," said Natalia V. Chechil.

Archpriest Dmitry Roshchin thanked the staff of the ESES for the work done and stressed that historical memory is one of the foundations of educating young people, among whom there are from Westerners to Marxists. "If we become Ivans, not remember kinship, Russia will crumble."



The opening ceremony was continued by the performance of the choir of the Spassky Church of the village of Usovo, and then Anna V. Gromova, Natalia V. Chechel and Elmira A. Khaimurzina solemnly cut the red ribbon.

The Elisabeth-Sergei Enlightenment Society has been studying the topic of mercy in Russian history for over 10 years. Exhibitions on the history of the Russian Red Cross Society, as well as expositions dedicated to the contribution of Grand Duchess Elizabeth Feodorovna to the activities, have been held since 2014 at the UN missions in

Geneva and Vienna, in Bratislava and in other cities of Slovakia, and also in the Czech Republic. In 2019, the exhibition was presented the parishes of the Anadyr diocese in Chukotka and was greeted in the city of Bari, at the local branch of the Italian Red Cross.

The opening of the exhibition at the Znamenskoye-Gubailovo took place in memory of the Grand Duke Sergei Alexandrovich, who suffered a martyr's death at the hands of a terrorist on February 17, 1905. The exposition is the starting point of a large-scale project - the creation of the "Museum of the August Owners of the Ilyinskoye-Usovo and the Russian Red Cross Society" in the historical building of the Infirmary in the village of Ilyinskoye, opened by Grand Duchess Elizabeth Feodorovna in 1905 in Ilyinskoye in memory of her murdered husband.

Since 2019, the Elisabeth-Sergei Enlightenment Society, with the support of the Krasnogorsk City, has been carrying out restoration work in the Infirmary building. The new Museum will become one of the central sites of the national historical and cultural tourism project "Imperial Route".



A bust of the Holy Martyr Grand Duchess Elizabeth Feodorovna was installed in the Ivanovo region

On February 7th, a big event took place in the village Cybergino, as part of a project to return the historical memory of Imperial Russia. It became the second monument to the representatives of the Romanov dynasty, erected recently in the Ivanovo region, as the first monument - to Emperor Alexander II - was erected in 2019 in the village of Alferyevo.

The bust of the Martyr rises right in front of the entrance to the Church of the Beheading of John the Baptist. The place was not chosen by chance: this ancient church houses the only chapel in the Ivanovo-Voznesensk diocese in honour of the Martyr Elizabeth Feodorovna.



The event took place on the day when the Orthodox Church celebrates the Council of New Martyrs and Confessors of Russia. It is known that the Grand Duchess, the founder of the Martha and Mary Convent in Moscow, in the bloody 1918, together with other martyrs, was thrown into the Nizhne-Selinskaya mine near Alapaevsk in the Sverdlovsk region. In 1992, Elizaveta Feodorovna was glorified by the Bishops' Council of the Russian Orthodox Church as a Martyr.

Elizabeth Feodorovna was the wife of Grand Duke Sergei Alexandrovich, brother of Emperor Alexander III, and also the older sister of Alexandra Feodorovna, the wife of Emperor Nicholas II. Elizabeth Feodorovna actively participated in charity and mercy activity. During the Russian-Japanese War, she led a movement in Moscow to help the soldiers, as well as the widows and children of the victims. After the murder of her husband on February 4, 1905 by the terrorist Ivan Kalyaev, Elizabeth Feodorovna devoted herself to charity. After the death of her husband, she became head of the Imperial Orthodox Palestinian Society, The Grand Duchess took upon herself all the care of the pilgrims from Russia to the Holy Land, all the trouble of maintaining churches, farmsteads, hotels, hospitals, and schools there. From the beginning of the First World War, Elizabeth Feodorovna became involved in providing medical assistance to soldiers and officers of the active army.

In the morning, a Divine Liturgy was held in the church, then a requiem for all the new martyrs and confessors of Russia and a prayer service for all deceased Orthodox Christians. It was conducted by the cathedral rector of the church, Father Herman and the Dean of the Teikovo region, Archpriest Pavel Ponomarev.

The opening and consecration of the bust took place after the church service. The day turned out to be frosty, so all the performances were transferred to the church. Guests and organizers of the event addressed the audience. Pavel Pozhigailo noted that if society seeks to preserve family and moral values, a state in which there is God, then sooner or later it will come to monarchical rule.

Elizabeth Feodorovna is the image that we must follow today, and it is very providential that the monument appeared in Cybergino village today. His thought was continued by Boris Murvanidze, noting that we must remember the heroes who build the Russian land with their prayers and deeds. The head of the Teikovsky region, Vitaly Katkov, also expressed support and gratitude.

The opening of the bust was initiated by Sergei Potanin, head of the Teikov branch of Tsargrad. He thanked everyone for the work done and turned to the district authorities with a request to help in arranging the area around the bust.

Iconostasis dedicated to the Imperial Family is being installed in the Church of St. Elisabeth Convent

12 February. Vesti-Kaliningrad - An iconostasis dedicated to the Emperor's family and the Alapaevsk martyrs is being installed in the church of the St. Elisabeth Convent in Kaliningrad.

Within the walls of the church of the convent near Slavsk, preparations are underway for the installation of an icon depicting Tsarevich Alexei Romanov.

The monastery near Slavsk is dedicated to the Holy Martyr Elizabeth Feodorovna, therefore the Imperial family is especially revered in the monastery.



Nun Anastasia of the St. Elisabeth's Convent:

- The iconostasis that is installed in our monastery is dedicated to the Imperial family and all the Royal martyrs. It is unique, there is no such iconostasis anywhere else in Russia, only in our church. The iconostasis will be made in the shape of a cross. The images are distinguished by a special subtlety of writing. The colours of the elements are saturated, red, blue and gold prevail. The works were specially made for the monastery by an artist from Kaliningrad.

Nun Tarasia of the St. Elisabeth's Convent:

- There is the icon of the Cathedral of the Archangel Michael above, then the icon of the Alapaevsk martyrs, then Job the long-suffering. In the center there are icons of Tsarevich Alexei, Tsar Nicholas II, and Tsarina Alexandra.

The assembled unique iconostasis turned out to be as high as a three-story building. It will become one of the main decorations of the convent cathedral.

Konstantin Morozov, correspondent:

- At the base of the imperial iconostasis there is an icon of the Most Holy Theodorovskaya, patroness of the Romanov family.

In the convent, preparations are underway for the Day of Commemoration of the Holy Martyr Elizabeth Romanova, which will take place in the summer. The painting of the walls with the icons of the saints will continue in the church.

Video - <https://youtu.be/l-xboYO-YkY>

A memorial plaque in honour of the visit of the Grand Duke Nikolai Nikolaevich Jr. was opened in Krasnodar

5 February. Krasnodar Media - A memorial plaque was inaugurated in Krasnodar on the occasion of the Grand Duke Nikolai Nikolaevich Jr. visit to Pashkovskaya village. He was at the time of the event the Emperor's governor in the Caucasus. In 1916 he arrived in Yekaterinodar reports the press service of the Kuban Cossack army.



- By that time, in many Kuban villages, Nikolai Nikolaevich was enrolled as an "honorary old man" (an honorary title in the Cossacks). But the "Pashkovites" presented him with a verdict on the enrolment of His Highness to the indigenous Cossacks of the village with a land allotment. The Grand Duke decided to come to Pashkovskaya: he visited the village administration, the Vvedensky church and two Cossack huts. This event remained in the memory of many residents.

It is symbolic that a memorial plaque was opened on the building of the former village administration, and now the administration of the Pashkovsky rural district.

Leaders of Cossack and local administration came to commemorate this socially significant historical episode. Among them were the Military Judge of the Kuban Cossack Host, the head of Law Enforcement Committee Andrei Gorban, the chairman of the military Rada Yuri Zagudayev, the chieftain of the Yekaterinodar department Viktor Svetlichny, the former chieftain of the Kuban Cossack army Vladimir Gromov, spiritual mentor of the Yekaterinodar department, Fr. Spiridon (Fedotov), Leader of the Kuban Nobility Assembly Alexander Sazonov, acting ataman Dmitry Sorokin, representatives of the administration, and atamans of primary Cossack societies.

Reference - Grand Duke Nikolai Nikolaevich (the Younger), (November 18, 1856, St. Petersburg - January 5, 1929, Antibes, France) - grandson of Nicholas I; General of the Cavalry (December 6, 1900). Supreme Commander-in-Chief of all land and sea forces of the Russian Empire at the beginning of the First World War (1914-1915) and in the first days of March 1917; from August 23, 1915 to March 1917 - the governor of His Imperial Majesty in the Caucasus, the commander-in-chief of the Caucasian army and the military order chief of the Caucasian Cossack troops.

A commission was established in the Urals to commemorate events related to the history of the House of Romanov

In the Sverdlovsk Region was established a "permanent commission for the commemoration of events related to the history of the Imperial House of Romanov"

The corresponding decree was signed February 5, 2021 by Governor Yevgeny Kuyvashev.

"In order to preserve the historical memory of significant historical events that took place on the territory of the Sverdlovsk region, and to carry out activities for its commemoration," the document says.



It was published on the official portal of the region's legal information on Monday, February 8.

As stated in the decree, the commission is headed by the vice-governor of the Sverdlovsk region Sergey Bidonko and deputy governor Pavel Krekov became Deputy Chairman, while Dmitry Chislov, deputy director of the Department of Internal Policy of the region, became the secretary.

The Commission also consists of 19 members: representatives of regional ministries, municipalities, the Yekaterinburg diocese and the

scientific community, among them Anna V. Gromova, chairman of the Sergei-Elizabeth Enlightenment Society and the rector of the Church on the Blood Father Maxim (Minyailo).

According to the Sverdlovsk authorities, the commission will increase the social significance of the memory of the Imperial family and will be able to promote public and state initiatives, including the national historical and cultural project "The Imperial Route".

It is assumed that the commission will be an advisory and consultative body empowered to submit for government agencies, local governments and public organizations projects and proposals concerning the preservation of the historical memory of the Romanov dynasty.

According to the document, the goals of the commission include not only the commemoration of historical events, but also research for its public significance. To do this, the members of the commission will analyse information on the activities of specialized organizations, take part in the development of legal acts of the Sverdlovsk region and help in the implementation of public initiatives and state projects that are associated with the Imperial family.

It is planned to pay special attention to the promotion of the national historical and cultural project "Imperial Route", developed for tourists interested in the fate of members of the Romanov House. It includes visits to Tyumen, Tobolsk, Yekaterinburg and Alapaevsk.

A similar commission was created in Perm region in 2018.



Grand Duchess Elizabeth Romanov Society UK – a refurbished web site and a new magazine

The Society have been busy during the Covid-19 lockdown in UK and have been working on an updated design of their web site and a new issue of their quarterly magazine.

The web site was unfortunately not widely known among those who are interested in the Romanov dynasty, but hopefully it will change. The Society decided to use the lockdown for putting the web site in order, for promotion of membership, new projects and on-line publishing.

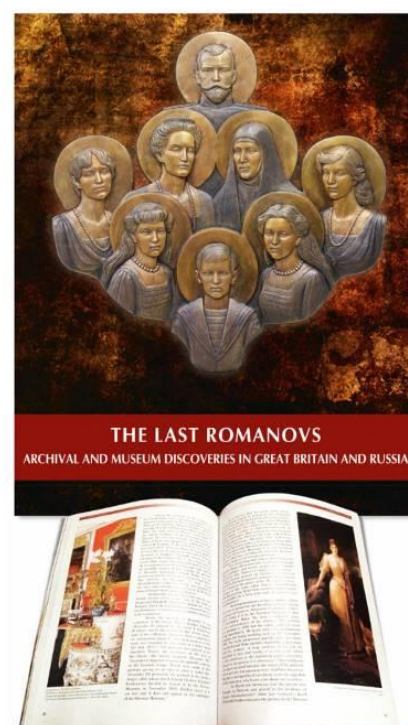
There is basic information about the Society, who is Grand Duchess Elizabeth Feodorovna, and what kind of activities it has done and is planning to do.

A current project is a historical tour of the Isle of Wight titled "Royal Martyrs and Revolutions". This tour will take visitors on an educational journey to places associated with Royal Martyrs (Charles I and the Romanovs) on the Isle of Wight, who were victims of revolutions.

The tour is to take participants to Ventnor, Carisbrooke Castle, Quarr Abbey, Osbourne House, the Royal Chapel of St Mildred's and the Romanov Monument in East Cowes. This tour will take place in July 2021 (pandemic restrictions allowing).

The Romanov events this year is to include presentation of exhibitions, talks, film showing, concerts and walks. In cooperating with a local publisher "Medina", is planned to launch a new book dedicated to the Romanov connections with the Isle of Wight.

Other activities are also in progress – read more about them on the web site.

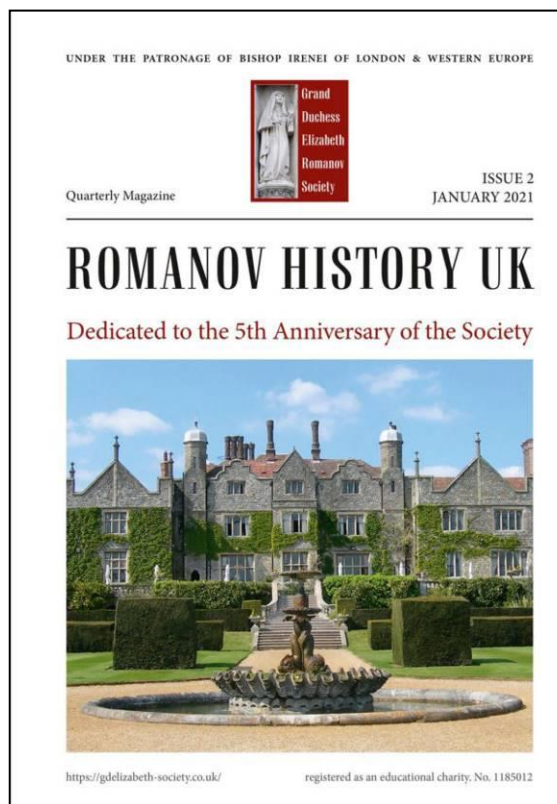


Under “Publications” can be seen the offering of the book “Last Romanovs: archival and museum discoveries in Britain and Russia”, either in printed format or in mobi (kindle) and ePub formats.

What is a really big news, it is the launch of the new quarterly magazine “Romanov History UK”. The first issue appeared in October 2020 and was just a pilot version. A proper launch is done only now with the second issue – dedicated to the 5th anniversary of the Society. The Society offers the magazine (4 issues) and “The Last Romanovs” ebook as a benefit for members (who pay for a yearly membership: £2,50 a month, or £30 a year). These two publications are on sell for all who are interested.

Check out the web site and learn much more:

<https://gdelizabeth-society.co.uk/>



2016

St Benedict, St Leonards-on-Sea



2017

Cumberland Lodge, Windsor



2018

East Cowes, Isle of Wight



2019

St Gregory House, Oxford



2020

Zoom

On the cover: Eastwell Manor in Kent, former residence of Grand Duchess Maria Alexandrovna, Duchess of Edinburgh. Visited by Grand Duchess Elizabeth in 1884. The Society was inaugurated there in March 2016

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New digital edition of the book THE LAST ROMANOV:
ARCHIVAL AND MUSEUM DISCOVERIES IN GREAT BRITAIN AND RUSSIA,
London, Pindar Press, 2018, 120 pages 62

Editorial board: Dr Maria Harwood (editor of this issue), David Gilchrist, John Harwood, Anna Scriven
Design: Alyona Pepick
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The exhibition "Alexander III. Patron of the Radishchevsky Museum" was opened

The exposition is dedicated to the 175th anniversary of the birth of Emperor Alexander III (1845-1894). During his reign the first public art museum in Russia was opened in Saratov.

Alexander III was born on March 10 (February 26, old style) 1845 in St. Petersburg. He was the second son of Emperor Alexander II and Empress Maria Alexandrovna. Alexander Alexandrovich received education, traditional for the Grand Dukes. Alexander III went down in Russian history as one of the most controversial, but calm and majestic rulers. During the reign of Alexander III, with his direct participation, the Russian Opera, the Russian Museum, the Imperial Historical Society (headed by the Emperor himself) were created, the opening of the Imperial Historical Museum also took place.

In 1885, Alexander III became the August Patron of the Radishchevsky Museum in Saratov. The many things received from Alexander III collection is an integral part of the permanent museum exposition. The exhibition will present objects of decorative and applied art, sculpture, book editions of the 18th - 19th centuries.

The exhibition is based on rarely shown editions from the fund of the scientific library of the Radishchevsky Museum: unique books of the 18th - early 20th centuries, artistic illustrations presented in them, as well as items of museum collections of decorative and applied art, sculptures, archival materials.



A special place at the exhibition is occupied by the Coronation Collections of Elizabeth Petrovna, Alexander II, Alexander III and Nicholas II. These are luxuriously published large-format albums about coronation celebrations, decorated by the best artists of their time. Each of them is a true work of publishing art. One of them, dedicated to the coronation of Alexander III, can be "browsed" at the exhibition using modern computer technologies.

The exhibition displays objects of decorative and applied art: rare works of private glass factories in Russia and products of the Imperial Glass Factory, sculptural biscuit portraits of Peter I, Catherine II and Alexander I of the Imperial Porcelain Factory, Chinese painted enamels produced in the workshops of Canton (modern Guangzhou), unique works of small plastic - two sets of bone chess made by Chinese and Russian masters.



"This chess was a gift from Alexander III for the opening of the Radishchevsky Museum. Interestingly, this is the work of Chinese masters, they are made of ivory. The white figures represent the European army, and the red ones represent the Chinese. Interestingly, the king and queen are carved from the portraits of the king of England and his wife," said Anna Dovgalenko, an employee of the Radishchevsky Museum.

For the first time, viewers will see jasper vases carved by the masters of the Peterhof Imperial Lapidary Factory in the 1790-1825s, a plaque (paperweight) made of black stone with the image of a rosehip twig, made using the Florentine mosaic technique (Yekaterinburg Lapidary Factory).





"These are mainly gifts from Emperor Alexander III for the opening of the Bogolyubov Museum in 1885. Unfortunately, the Emperor was not present at the opening, but he sent a telegram to Bogolyubov, they were quite good friends. And the signature on the telegram is not pompous, but simply "Sasha" - said the head of the Art Gallery Natalya Meteleva.

This exhibition opens a cycle dedicated to the 135th anniversary of the Radishchevsky Museum.



A “one painting” exhibition "Portrait of Empress Maria Alexandrovna"

On February 12, the department of the Murmansk Regional Art Museum "Cultural and Exhibition Centre of the Russian Museum" (Murmansk, Sofia Perovskaya St., 3, II floor) presented the painting "Portrait of Empress Maria Alexandrovna" (1881) from its storage.

The author of the picture is Johan Köhler (Ivan Petrovich Keller, 1826-1899), - Estonian artist, founder of Estonian painting, academician and professor of the Imperial Academy of Arts.



Maria Alexandrovna (1824-1880) - princess of the House of Hesse, Russian Empress, wife of Alexander II, mother of Emperor Alexander III. The whole appearance of the Empress in the work of the artist Köhler is a pale calm face, excellent posture without any tension, betraying her integrity of nature and decisiveness of character, evoking both admiration and sympathy. Perhaps it was these feelings that the author felt for the portrait - said in the regional Ministry of Culture.

The portrait was completed after the death of the Empress in 1881.

The exhibition will run until March 28.

Portrait of Grand Duchess Maria Feodorovna in Pavlovsk Palace

The famous portrait of Grand Duchess Maria Feodorovna – later Empress - was created by the Austrian artist Johann Lampi in 1795 especially for Pavlovsk. Upon completion of the work, it was immediately placed on the wall of the Main Library of the Northern Enfilade, according to the description of the palace compiled in the same year by Maria Feodorovna. All subsequent inventories and catalogues of the museum's art collections up to the present day fix the portrait at this place.



Since the portrait was conceived to be ceremonial, a certain program is included in its design. The painter depicts the Grand Duchess in three forms: a loving daughter-in-law, wife and mother; patroness of arts and Imperial mistress of Pavlovsk.

About the first we are told by the family "environment" of Maria Feodorovna: a medallion on the chest of the Grand Duchess with the image of Empress Catherine II in the image as Minerva; a bust of the beloved spouse, located on the table on the left, as well as a drawing with the profiles of eight children, fixed on a music stand. When working on the portrait, Lampi used the art works of the Grand Duchess herself: in 1790, Maria Feodorovna made two drawings on milk glass with the profiles of six children, they can be seen on the walls of the General Office of the Pavlovsk Palace.

The image of the Grand Duchess as the patroness of the arts was dictated by the Maria's Feodorovna hobbies. She was a skilled artist: she could draw on milk glass, cut cameos, was engaged in medal business and participated in the creation of exquisite objects of decorative and applied art. The artistic activity of Maria Feodorovna was duly appreciated by her contemporaries: in 1820, the Berlin Academy of Arts presented her with an honorary member diploma, and a little later her name was entered into the famous biographical dictionary of artists by G.K. Nagler. In the portrait, Maria Feodorovna is surrounded by the attributes of the arts: she holds a lead pencil and a music stand with her own drawing, the medallion is decorated with a cameo of her work, on the table, in addition to the bust of Paul Petrovich, we see books and scrolls, and Lampi painted a lyre - at her feet. The painter's signature: "I. Lampi pinxit 1795 " is to the right of the lyre, at the foot of the table.

Pavlovsk occupied a special place in the life of Maria Feodorovna; she, along with the great architects and decorators, is rightfully considered one of the creators of this harmonious ensemble. The idyllic landscape background with a classic pavilion in the background is reminiscent of Grand Duchess's beloved residence.

The master of the ceremonial portrait, Johann Baptist Lampi the Elder, came to St. Petersburg in 1792, where he lived for five years. In the 1780s and 1790s, he created portraits of the Austrian Emperor Joseph II and the Polish king Stanislaw August Poniatowski. At the Russian court, Lampi became the author of several outstanding portraits of Catherine II, Grand Dukes Alexander Pavlovich and Konstantin Pavlovich, G.A. Potemkin-Tavrishesky, A.A. Bezborodko, and N.B. Yusupov. The Austrian master supported the development of the national painting school, he became the teacher of V.L. Borovikovsky and influenced the work of D.G. Levitsky. However, it should be noted that among the famous portrait gallery created by Lampi during his stay in Russia, perhaps the most harmonious and sophisticated work remains the Pavlovian portrait of the Grand Duchess Maria Feodorovna.

Not only the contemporaries of the Grand Duchess considered this portrait to be one of her best pictorial images, but also descendants attributed it to the most successful incarnations of the late Catherine's era in the visual arts. The participation of Lampi's portrait in such famous exhibitions of the second half of the 19th - early 20th centuries as the Exhibition of *Portraits of Historical Persons* in 1870, the Exhibition of *150 Years of Russian Portrait Painting* in 1902 and the famous *Tavrisheskaya* Exhibition in 1905 can serve as proof of this high assessment.



*Portrait of Grand Duchess Maria Feodorovna by I.B. Lampi (1751-1830). Made in 1795.
Canvas, oil; 258 x 173 cm; GMZ "Pavlovsk"*

Exhibition on Russian-Swedish relations opened in Gothenburg

The photo exhibition "Russia and Sweden: historical meetings at the highest level, in 1900-2020" in Gothenburg, was prepared by the Russian Consulate General in Sweden. The exposition is dedicated to the Day of the Diplomat, which was celebrated in Russia on the eve of February 10. Anyone can get acquainted with the exhibits, even those who are far away from Sweden. An electronic version of the exposition was prepared on a special website, with comments in Russian and Swedish.

The exposition presented photos taken over a hundred years period. Among them are those of the state visit of Emperor Nicholas II to Sweden in 1909.

The exhibition will be constantly updated. Russian diplomats have asked organizations and the media to send them new photos.

Consul General of the Russian Federation Anastasia Feodorova is confident that this project will work to strengthen trust between the public in Russia and Sweden.

Unfortunately, the diplomat added, today the Russian-Swedish relations are going through far from the best days, so it is good to remind ourselves of the most interesting and important meetings at high and highest levels. They brought us closer and helped to develop trade, create scientific, cultural and economic connections, and strengthened friendly relations between the two nations.

History teaches us that cold and hot periods always alternate. In any case, both countries benefit from good cooperation, which makes them good neighbours, creates respect and generates financial gains. Relations between Russia and Sweden are no exception.



The first story is about Ludwig Nobel - Ludvig Emmanuilovich Nobel (born July 15, 1831 in Stockholm - died March 31, 1888 in Cannes) – a Swedish and Russian engineer, inventor, entrepreneur and philanthropist, elder brother and business partner of the founder of the Nobel Prize, Alfred Nobel. By order of Ludwig Nobel, the first Russian oil pipeline was built at the oil fields in the Baku region. In the 1880s, Ludwig, together with brothers Robert and Alfred, opened the Nobel Brothers Partnership (BraNobel) oil company in St. Petersburg, which soon became one of the best not only in Russia, but also in Europe in the production, processing and transportation of oil products, as well as selling kerosene, having completely displaced the American company "Standard Oil" from the European market.

The second story is about Emperor Nicholas II's state visit in Stockholm in 1909 (see below). The third is about the visit of V.I. Lenin to Stockholm on April 1, 1917. Lenin was on the way from Switzerland to Russia and arrived in Stockholm at the Central Station. He was greeted by representatives of the left wing of the Swedish Social Democracy Party, among them deputies of the Riksdag - the burgomaster of Stockholm K. Lindhagen and F. Ström, as well as Russian Bolsheviks who lived in Stockholm.

The Russian Emperor Nicholas II's state visit to Sweden on 26-28 of June, 1909

For security reasons, the yacht "Standart" with the Imperial family on board did not come to Stockholm but to the royal summer Palace Tullgarn, located in the suburbs, at the end of a spit of land, surrounded by the archipelago landscape of Södermanland.

The imperial yacht Standart moored outside the palace. Before their visit, the Imperial Suite in the Palace was renovated, including the addition of bathrooms, but the Emperor's family did not stay overnight, sleeping on board the Standart instead.

On June 26 (13), Emperor Nicholas II and his family arrived. The Swedish Royal family went in their yacht "Drott" to the yacht Standart in order to greet the guests.

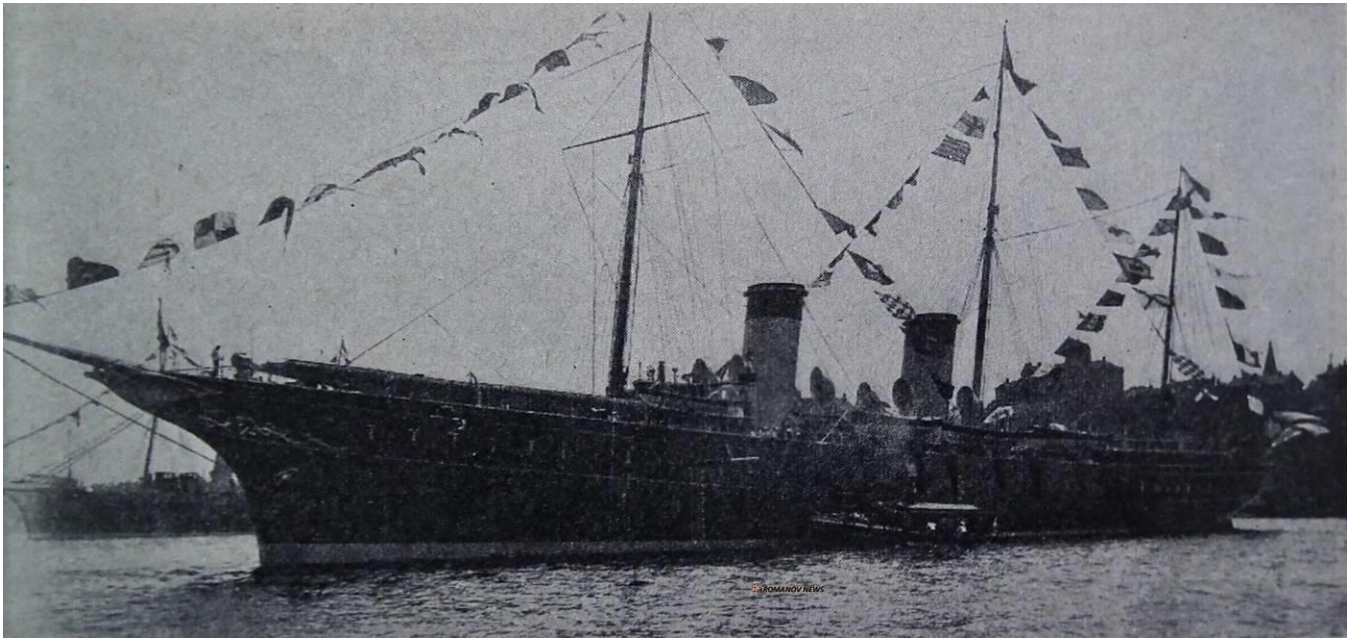


Above - Emperor Nicholas II (left) in Swedish admiral uniform, with Admiral Arseniev on the deck of "Standart" during the visit to Stockholm, 1909.

Left - King Gustav V's arrival on the Standart



After the welcome greeting, the Imperial Family with King Gustaf V and Queen Victoria took the Royal barge "Vasaorden" from the Imperial Yacht Standart to the pier at Stockholm Palace.



Empress Alexandra Feodorovna, Emperor Nicholas II, King Gustav V, and Queen Victoria leaving the royal boat "Wasaorden" upon arrival.

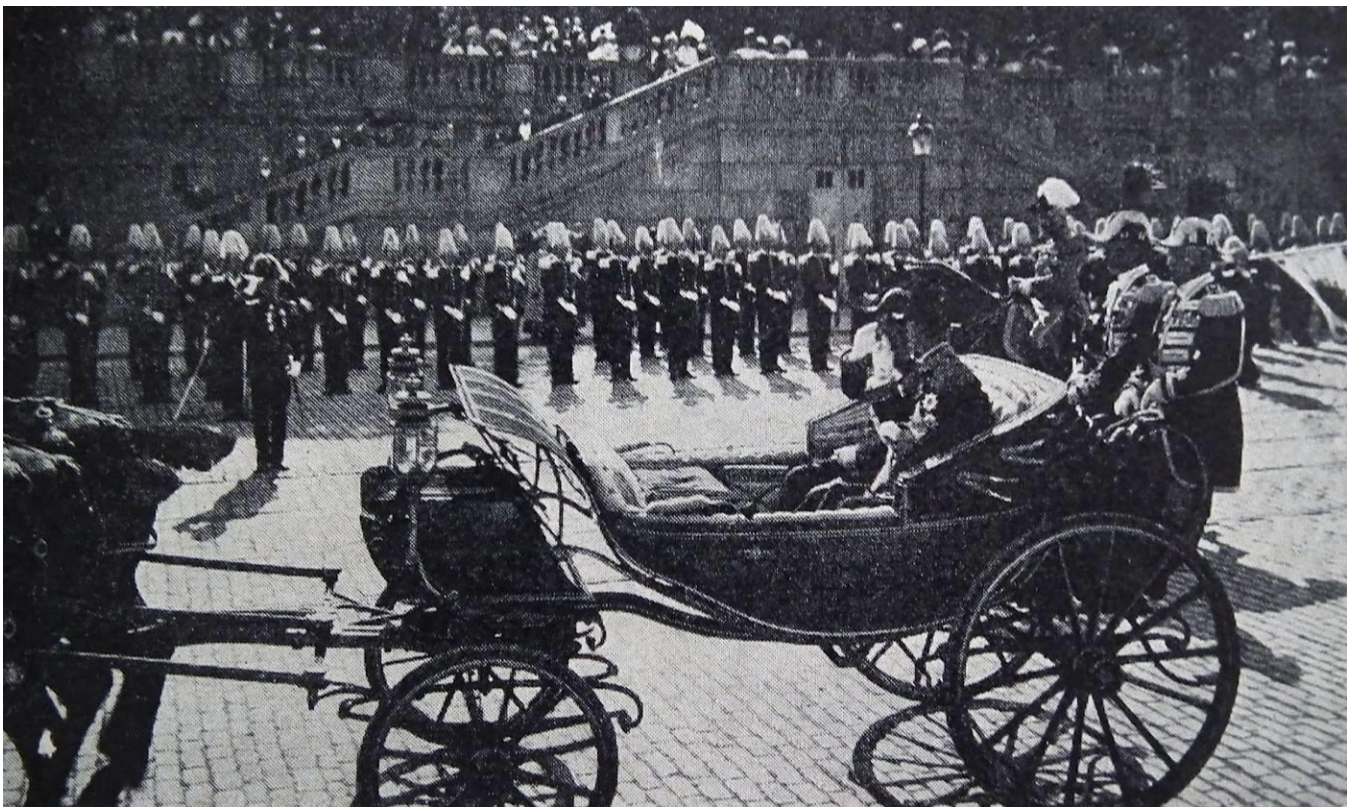
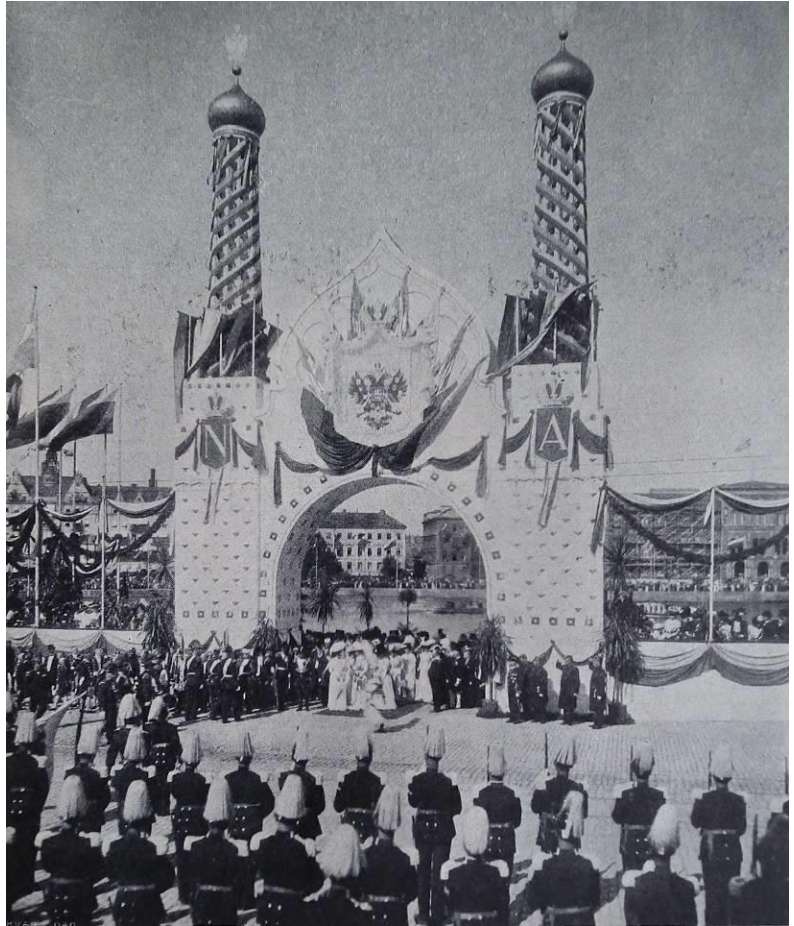
Crowds gathered in front of the Grand Hotel to see the ceremony arranged for the Russian Emperor. The royals then walked up the Logårdstrappan, in front of Stockholm Palace.





A big “welcome-gate”, decorated with the initials “N” and “A”, the double-headed eagle and flags, was erected above the stairs. There the royals were met by the Swedish guard of honour and greeted by the sounds of the Swedish and Russian national anthems.

In horse carriages they went to the Royal Palace.



Emperor Nicholas II wrote in his diary:

“June 26 (13). Saturday - At 7 o'clock in the morning we approached the Swedish lighthouse, where a squadron met us. At about 9 o'clock we entered the skerries escorted by Swedish ships in front and behind. The surroundings became more beautiful the further we moved. We had breakfast at 11 o'clock

and an hour later everyone was already dressed. We baked in the sun until 1.30, when we met the yacht Drott. Gustav, Vicky and the whole family with ladies and retinue came with her. At a salute, they anchored in the Stockholm harbour and at about 3 o'clock we went ashore on an old royal barge. The meeting was splendid - a guard of honour, the whole guard in trellises to the castle, into which we drove in carriages. Drabants (personal bodyguards for an important person - ed.) in ancient uniforms stood up the stairs. We made a visit to the old queen (Sophia of Nassau, mother of Gustav V - ed.) and then to Gustav, Vicky, and had tea with them. Then we were taken to our apartments. At 6.45, I again had to put on the Swedish admiral's uniform and accept a deputation of the officers of the Swedish fleet, and then the local diplomats. At 7 o'clock we went out to the banquet - with toasts. The conversations were not particularly long, but the heat was terrible. In the same manner, with the same ceremony, we went to the pier and in the old barge to the Standart, with a salute. After spending a few minutes on the yacht, Gustav returned to shore. The evening was delightful, and despite the smoke in the port, a wonderful aroma came from the city gardens. Drank tea upstairs."

The Emperor might have been completely unaware of the tragedy in the city, due to his arrival, as he does not mention it.

In the central square in Stockholm, the Swedish socialist Adolf Hjalmar Vång outside of the Grand Hotel, shot twice the Swedish Major General Otto Ludwig Beckmann, Chief of Sweden's Coast Artillery. The 22-year-old Vång thought he was a Russian guest. Realizing his mistake, he shot himself in the head and died the next day.

June 27 (14) was a relaxing day. Emperor Nicholas II writes in his diary:

"Woke up at 9 o'clock. The morning was very hot. At 10.15 a moleben was served on the occasion of Maria's birthday (Grand Duchess Maria Nikolaevna). At 11 o'clock we went ashore to the beautiful house of Eugene. The whole Swedish family was there; walked in the garden, examined the house and had tea. We returned to the yacht and were exhausted from the heat. By one o'clock, everyone came to us for breakfast.

We said goodbye to them at 3 o'clock and at 4 o'clock we left the anchor and in the same order went back (13 knots). The fortress saluted halfway.

The view was amazingly beautiful again. At 7.30 we went out to sea and went south. After lunch we played. The night was calm and bright.

At 12.30 we entered the skerries and anchored."



About June 28 (15), Emperor Nicholas II wrote in his diary:

"It was even hotter today. At 10.15 am, the vehicles were set in motion and half an hour later they anchored in a beautiful bay opposite Tullgarn Palace. At 11 o'clock the King, Queen and the whole family appeared. We went with them to the shore. At the pier there was a guard of honour from the Södermanland. regiment. We drove to the castle in carriages. We examined all the premises. We ate breakfast and dinner without entourage. We listened to one singer who sang romances in different languages. Walked with Gustav in a shady park. All the children were there, they fiddled and played hard despite the heat. I was in my room for only 15 minutes. At 9.15 we returned to the yacht, accompanied by the whole family. It was stuffy in the cabins. We said goodbye to the hospitable hosts of Sweden. Marie and Wilhelm stayed to chat with us and drink tea. The evening and night were very nice."



The Imperial Family and the Swedish Royal Family enjoying tea outside

It was the singer Sven Scholander, who had the good fortune to perform in the Highest presence several pieces of music in the afternoon.

Swedish warships were lavishly illuminated in the evening.

The Russian squadron weighed anchor at eleven o'clock in the evening.



A new monument to Emperor Peter the Great was approved in St. Petersburg

The St. Petersburg Committee for Urban Planning and Architecture has published an updated project of the monument to Emperor Peter I near the Lakhta Centre. The author's intention is to give a memorable description of famous episode: the Emperor and founder of St. Petersburg saves people out of the water.

The draft of the project "Peter I, saving drowning people near Lakhta" was reviewed by members of the Town Planning Council. The Committee explains that the new monument was conceived "based on" the monument of sculptor L. A. Bernshtam and architect A. I. von Gauguin, which was installed near the Admiralty in 1909, in the same place as the "Tsar-carpenter". "The Carpenter" (this monument to Peter shows the Emperor while studying shipbuilding in the Netherlands, it was also performed in the original by Bernshtam) was restored in 1996 on the Admiralty Embankment, now it is very popular with tourists. But the "salvation of the drowning", the Bolsheviks recognized after the revolution as "anti-artistic" work, so it disappeared.

The sculptures were paired and complemented each other, and Bernshtam was called the favourite sculptor of Nicholas II. According to some memoirs of his contemporaries, the last Emperor especially liked Peter the Great who was "saving drowning people".



On 15th of December, 1907 Nicholas Alexandrovich wrote in his diary:

"At 2.30, I went to see the bronze figure of Peter the Great saving drowning people - the work of Bernshtam. I really liked it".

It's time to clarify that "saving the drowning" is not a metaphor or a caricature, but an illustration of one of the legends about the death of the founder of St. Petersburg. The monument depicted the Emperor pulling people out of the waves of the Gulf of Finland. According to legend, on November 5, 1724, Peter was returning from Kronstadt and saw a ship that had run aground. He began to save people, caught a cold, which is why he fell ill with kidney inflammation and soon died. Historians question the legend, but the idea to restore a monument with such an



eloquent plot appeared long time ago. Now they decided to install it in the Lakhta region - where, according to legend, the heroic salvation took place.

The sculptor L.A. Bernshtam, who worked in Paris in 1907, showed at the exhibition plaster sketches of sculptures "Peter I Learning Ship Art in Saardam" ("Tsar Carpenter") and "Peter I Rescuing Fishermen Near Lakhta". These works were acquired by Nicholas II, who decided to donate bronze castings of the sculptures to St. Petersburg for the 200th anniversary of the Battle of Poltava, which took place on June 27, 1909. The casting of sculptures in bronze took place in Paris. In the period 1909-1910. Both sculptures are installed on the Admiralteyskaya embankment. In 1911, in Paris, the master made another casting of the "Tsar Carpenter" statue, which was donated by Russia to the Dutch city of Saardam, where it is installed on the Damplaine square. Petersburg sculptures have not survived, they were removed in 1919 and sent for melting. On the occasion of the 300th anniversary of the founding of the Russian Navy and the Grand Embassy in 1696, the Kingdom of the Netherlands presented St. Petersburg with a bronze copy of the Saardam sculpture "Tsar Carpenter". The site for the monument, which was opened on September 7, 1996, was chosen near the eastern pavilion of the Admiralty. "



The new monument will not be an exact copy of the old one, but a work "based on". For example, the figure of the third drowning man was removed from the monument. The sketch was examined twice - earlier it was supposed to plant greenery around the monument and make another pedestal. But this option did not correspond to the St. Petersburg tradition: council members noticed that usually the monuments stand in an open space without trees around. "Now the site is free of landscaping and landscaping elements, the pedestal is laconic, pedestrian accessibility is provided from the parking lot for buses and cars."

It is worth noting that for all the continuity and seemingly logical appearance of the "rescuing drowning" Emperor at the Lakhta Centre, the sculpture may look foreign there. This is a traditional St. Petersburg

monument, with bronze and granite - but a completely different ensemble has already formed around Lakhta. This is the skyscraper of Gazprom, and the supports with the WHSD shrouds, and the huge saucer of the Gazprom Arena. All together it is very large-scale and emphatically modern, unlike the historical center of St. Petersburg. Bronze and granite will not be easy to fit there. However, the KGA transmits the commentary of the project reviewer Oleg Romanov. He "defined the ideology of the installation of the monument on the territory of the Lakhta Centre as bringing a human scale into the environment of a giant architectural structure." Well, let's see - so far, the scale of the ensemble on the coast of the bay is by no means human.



Busts of Emperor Peter I and Empress Catherine I to be restored in the center of Yekaterinburg

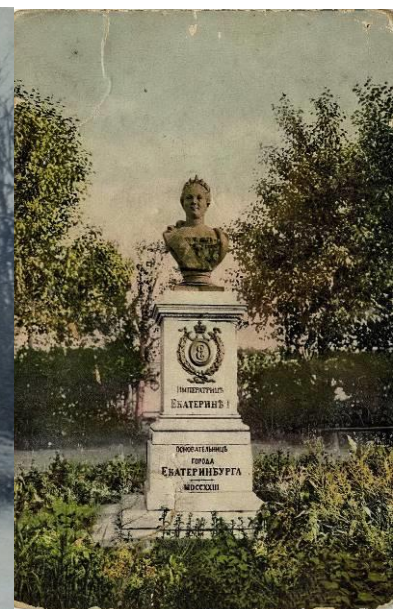
The Yekaterinburg administration intends to recreate a paired composition of the busts of Peter I and Catherine I, as well as granite obelisks of the Moscow "Outpost" - demolished almost 100 years ago - at the intersection of Moscow Street and Lenin Avenue in the city's Historical Park, to the 300th anniversary of the city in 2023.

The corresponding auction for the development of design documentation has been announced for state purchases. The maximum contract price is 735 thousand roubles. The auction is scheduled for February 16th.



Памятникъ на плотинѣ городского пруда

Екатеринбургъ



The monuments to Emperor Peter the Great and Empress Catherine the First were erected in 1886. On the pedestal to the bust of Peter the Great was the inscription "To Emperor Peter I, Founder of the Mining Business in the Urals MDCCXXIII". Catherine the First had the inscription "To the Founder of Yekaterinburg."

After the February Revolution, the busts of Peter and Catherine were thrown by revolutionary soldiers into the city pond, but the pedestals remained. In 1920, the statues "Young excavator" and "Young carpenter" were erected on the pedestals for Peter and Catherine. Then on the pedestal of Peter stood Maxim Gorky at the entrance of the Instrument-Making Plant on the embankment. The monument to Peter the Great was restored in the Historical Square in 1992 on the original pedestal. Apparently, the pedestal of Catherine's bust has not survived.



It is believed that the obelisks "Moscow Outpost" appeared in Yekaterinburg in 1824 for the arrival of Emperor Alexander I. Then they were located on the border of the city.

The authorities' intentions have already been criticized. Thus, the architect Polina Ivanova believes that the obelisks will look bad against the background of modern buildings.

"But the main thing is the imitation of history. The city has a million of monuments that can be restored by the city's three hundredth anniversary, but for some reason, instead of preserving the real history, they prefer to build a remake," she said.

Visit of Emperor Nicholas II to the Bryansk rail-rolling, iron-making and mechanical plant and the village of Bezhitsa

02/03/2021. Bryansk tourist portal – In the beginning of February the tourist portal of Bryansk region launched an on-line exhibition about Emperor Nicholas' II visit to Bezhitsa in 1915. Here we show the main part of the exhibition.

In the late 19th - early 20th centuries, the glory of the Bryansk plant thundered throughout Russia - it was one of the largest industrial metal rolling enterprises in the Russian Empire. Its products were well known and appreciated not only in Russia, but also abroad. Locomotives, steamships, wagons, machine tools, cranes, cannons, shells, ammunition, deck armour, bridges, rails, nails, chains, plows and all kinds of agricultural implements, metal structures of any complexity and even bells - this is an incomplete list of what were produced by the Bryansk plant.

High level of qualifications of workers and employees, competent engineering and management staff, high and stable earnings, full social security: housing, food, treatment, education, recreation, high cultural and spiritual level.

Streets scatter like rays from the plant. The main roads were paved. Electric lighting was installed in the office of the plant, in workshops, hospital, pharmacy, apartments of many employees of the plant, in the hotel.

The non-industrial area includes 42 residential barracks, 15 houses for craftsmen, 80 cottages for employees, 2 churches, a hospital with 80 beds, a pharmacy, a female gymnasium, a school, a park with a summer theatre, and a cinema. Then 40 thousand people lived here, 10 thousand more than in Bryansk.

This is how the All-Russian autocrat saw Bezhitsa.



Bryansk rail-rolling, iron-making and mechanical plant, which was visited by Emperor Nicholas II in 1915.



The Emperor himself deigned to visit the Bryansk plant, where the state military order was carried out. The First World War was going on and at the beginning of 1915 the troops at the front began to feel a great need for weapons and ammunition. The visit of H. I. H. Emperor Nicholas II to the Bryansk plant was to emphasize the importance of the enterprise as one of the main suppliers of ammunition for the belligerent Russian army.

This was the last trip of Nicholas II through his Empire as a Monarch.

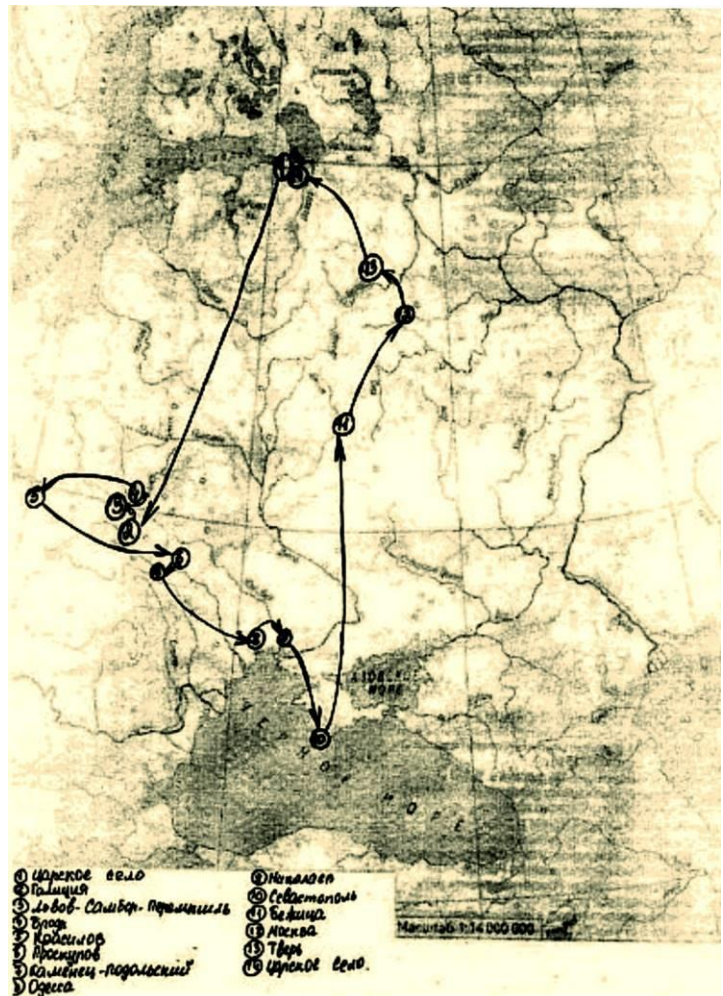
The Emperor arrived in Bezhitsa from the front through Galicia, Odessa, Sevastopol and Oryol.

Emperor Nicholas II arrived in Bezhitsa on April 20, at 09.00 a.m.

The Orthodox Church celebrated the second week of Easter.

He was met on the platform, which is now called the "Red Profintern".

A one-time platform for receiving the sovereign was built opposite the seventh checkpoints of the rail rolling plant (a commemorative plaque was installed on them based on the model made at the plant in 1915). It was made in wood and was richly decorated with flags and garlands.

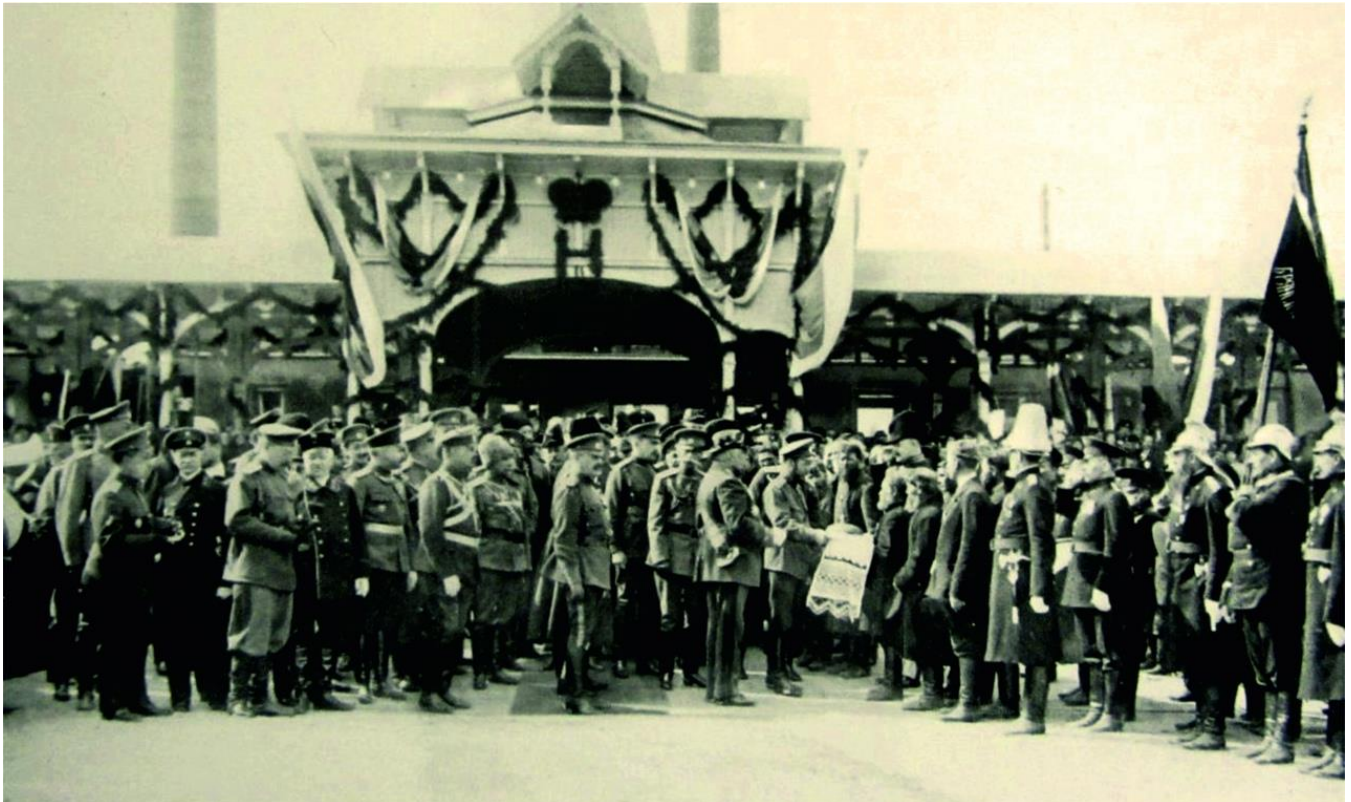


Scheme of the route of the trip of Emperor Nicholas II in 1915



Arrival of the Imperial train to Bezhitsa on April 20, 1915.

On the platform, the Sovereign was met by high-ranking officials. Among them were Oryol Governor Sergey Sergeevich Andreevsky, Head of the Bryansk Arsenal Semyon Nikolaevich Bankov, Mayor V.I. Safonov, the chairmen of the provincial and district nobility, Princes Kurakin and Tenishev, representatives of the district zemstvo, volost foremen and farmers.



Emperor Nicholas II receives greetings from representatives of the Bryansk public. 1915.

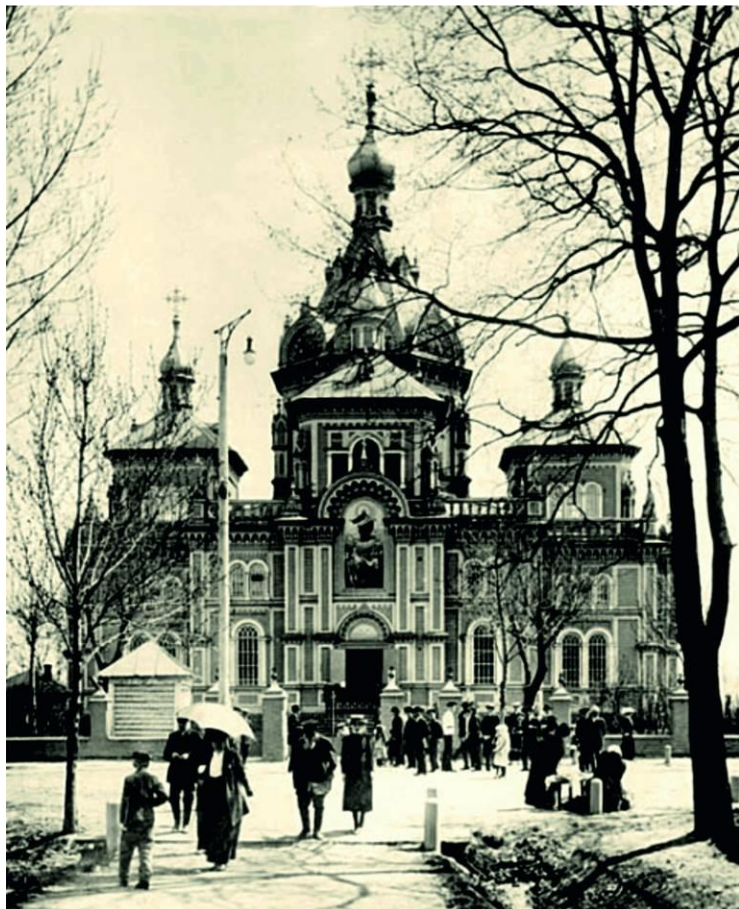
Accepting bread and salt and donations in favour of the wounded (7 thousand roubles) from those who met him, the Emperor walked on foot to a prayer service in the factory church.



Emperor Nicholas II on the steps of the Church of the Transfiguration of the Lord in Bezhitsa. 1915.

Among the brilliant retinue, Emperor Nicholas II looked very modest, in a simple military uniform. "He was wearing a tunic, breeches, boots, a cap, colonel's shoulder straps."

All the way, the orchestra of the firefighting society and the factory's male gymnasium performed "God Save the Tsar."



Emperor Nicholas II visited the Church of the Transfiguration of the Lord.

The two-story church of wondrous beauty was considered the pride of the village. In December 1929, the Holy Transfiguration Church was closed, a circus placed in it, and in the 1930s it was completely dismantled. Now there are garages on its place.

On the Preobrazhenskaya Square, located between the platform and the church, the residents of Bezhitsk gathered.

Along the red carpet made of dyed sawdust, students of secondary and lower educational institutions of Bezhitsa, numbering more than 3 and a half thousand people, were arranged in even rows.

After a short prayer service and having listened to the solemn word of Archpriest Fyodor Sluchevsky, the Emperor went by car to inspect the Bryansk plant.



Residents of Bezhitsa greet Emperor Nicholas II in front of the Church of the Transfiguration of the Lord. 1915.

Sovereign Nicholas II in the "Delaunay Belleville 45" goes to inspect the Bryansk rail-rolling, iron and mechanical plant and the village of Bezhitsa. 1915.



At the entrance to the territory of the plant, a beautiful arch was arranged and a group of workers who had served at the plant for more than 20 years stood. They presented the Emperor with bread and salt on a handmade wooden dish more than half a meter in diameter made by the workers themselves.

The honour to hand over the bread and salt went to Stefan Latyshev, a plow shop foreman. He addressed the Emperor:

"Great Sovereign, the workers of the Bryansk plant are happy that you, the Sovereign owner of the Russian Land, do not forget us and have come to see our work. In this year, our children and brothers stand up for you and our dear Motherland, and we, here, tirelessly, gladly give our work and our wealth for the glory of You and the happiness of Russia. Graciously accept, Sovereign, our bread and salt."



The worker of the Bryansk rail-rolling, iron-making and mechanical plant S. Latyshev appeals to Emperor Nicholas II. 1915.



The plate with the double-headed eagle carved on it, contains an inscription made in a circle: "TO THE OWNER OF THE RUSSIAN LAND. WORKERS OF THE BRYANSK PLANT. 04/20/1915 ". The Emperor thanked the workers for their warm welcome and hard work and, gave a silver watch as a gift to the worker who was saying the greeting, and then entered the factory.



Thousands of workers stand like solid walls and warmly welcome the Sovereign. Nicholas II often stops, talks with foremen, walks up to the machines, workers and constantly repeats to them: "Thank you very much for your work. I am very glad to be at your factory." The Emperor is also pleased with the fact that almost all large machines are produced by the Bryansk plant itself.

Inspection of the plant began with a visit to the steel department, where, in the presence of the Emperor, hot steel was produced from an open-hearth furnace and cast from a ladle into moulds. In the iron foundry, in the presence of the Emperor, a board was cast in memory of his visit to the factory.



The memorial plaque installed at the 7th checkpoints of the BMZ is a copy of the memorial plaque cast in the iron foundry of the Bryansk plant in the presence of H. I. H. Emperor Nicholas II

The entire staff, all the workers freely surrounded the Sovereign, but the chief of his guard Spiridovich wrote in his memoirs:

"I, who personally experienced more than one anxious minute in over ten years of protecting the Sovereign, was then instinctively calm, although the Sovereign was in the midst of several thousand unknown to us workers. There was no question of any danger for the Emperor."

For further travel through the factory territory, a special factory train was served, in two open cars of which the Sovereign with the Minister of the Imperial Court and his retinue, board members and the highest administration of the factory took their places.

On this train, the Sovereign proceeded to the shell shop of the plant, where he observed the machining of shells and their hardening. After inspecting the boiler workshop and the boilers of steam locomotives being built in it, the Emperor proceeded on the same train to the grenade and iron foundries, stopping at each of them.



The Emperor and his retinue take their seats in the open cars of a special factory train, on which the delegation inspected the Bryansk rail-rolling, iron-making and mechanical plant. 1915.



Emperor Nicholas II visits the shell shop of the Bryansk rail-rolling, iron-making and mechanical plant. 1915.



Emperor Nicholas II visits the workshop of metal structures and crane workshop of the Bryansk rail-rolling, iron-making and mechanical plant. 1915.



Emperor Nicholas II gets acquainted with the exhibits of the museum of the Bryansk rail-rolling, iron-making and mechanical plant. Exhibition of the Shell Shop. 1915.

Concluding his inspection of the Bryansk plant, the Emperor visited the general plant exhibition, arranged especially for the highest visit in the new building of the metal structures and crane workshop.

In the present, this building with the inscription "1914" has been preserved, is located near the first checkpoints of the BMZ and is clearly visible from the street.

The exhibition was a demonstration of the best achievements of the Bryansk plant. All fourteen factory departments organized small, but beautifully designed and richly decorated pavilions on their own. Even the signs with the names of the shops were made in accordance with the content. The sign of the shell shop was made up of various shells and casings, the sign of the nail shop was made of nuts, bolts and other hardware,



Emperor Nicholas II gets acquainted with the exhibits of the museum of the Bryansk rail-rolling, iron-making and mechanical plant. Exhibition of the Iron Foundry. 1915.



The Emperor also visited the museum of the plant, where he saw a model of an armoured fortress tower, models of two plows and a harrow with a request to pass them on to the heir. Here the Emperor acquired a lathe for the needs of his personal garage, created by students of the factory trade school.



Emperor Nicholas II makes an entry in the book of honorary visitors of the Bryansk rail-rolling, iron-making and mechanical plant. 1915.



The car of Emperor Nicholas II on the streets of Bezhitsa. 1915.

Along the streets of Bezhitsa, Emperor Nicholas II travelled in the Delaunay-Belleville car from his garage, for which the last carriage of the Tsar's train was re-equipped according to the project of the personal chauffeur Rudolf Keggess.

On the way to lunch, the imperial car drove out of the plant onto Mtsenskaya Street. The Sovereign unexpectedly ordered to stop near the new cosy houses for the employees of the Bryansk plant (the houses opposite the modern dental clinic have not survived). The Emperor wished to examine them. He left the car and knocked at one of the doors. The door was opened by the wife of the electric shop foreman Pelageya Solovyov. Due to an excess of feelings, she kneeled in front of the Emperor.

The next meeting turned out to be just as unexpected, when the Sovereign entered the next house where the family of the master of the carriage workshop Nikita Peredelsky lived. After this incident, Mtsenskaya Street began to be called Tsarskaya Street.



The building of the hospital of the Bryansk rail-rolling, iron-making and mechanical plant, which was visited by Emperor Nicholas II.

Then the Sovereign went to the factory hospital (now 33/2 and 35a Ulyanov St.), where he talked with the soldiers, and then presented some of them with military awards - medals "For Bravery" on St. George's ribbons. One of the three buildings of the Bezhitsa hospital has survived to this day, now it houses the Pension Fund.

After the hospital, the Sovereign went to the bakery (now 22 Ulyanov Street; the store building opposite the Tkachevs Museum), all the cars of which were set in motion by electricity. The production capacity was sufficient to fully meet the needs of the entire working village. Here the Emperor tasted bread and "other bakery items."



The building of the men's gymnasium, in which, during the visit of Emperor Nicholas II, the infirmary of the All-Russian Zemstvo Union was located.

Then the Sovereign visited the infirmary of the All-Russian Zemstvo Union for 400 beds, located in the building of the factory male gymnasium (the old building of the BSTU, Institutskaya str., 16). In the infirmary, the Sovereign honoured many of the wounded soldiers with "gracious inquiries and words of approval" and awarded many medals "For Courage" and one Order of St. George, IV degree.

Before the Emperor left, he was approached by a deputation of the oldest workers who had served at the plant for at least 40 years, that is, they had worked there since its foundation. On behalf of all the workers of the Bryansk plant, they presented the Emperor with an icon of the Mother of God in a robe embroidered with pearls, with the following words:

"Your Imperial Majesty. The artisans and workers, including 15,000 people, plunge their loyal feelings at your feet and ask the All-Merciful Emperor to make them happy and accept from them the icon of the Mother of God in memory of Your Imperial Majesty's stay at the Bryansk plant in Bezhitsa."

The Sovereign was moved.

At 6.20 minutes, the imperial train set off to Oryol, accompanied by the loud performance of the anthem and the incessant "Hurray!" by Bezhich residents.

Here is what the Emperor wrote in his personal diary after the visit:

"January 31st. Saturday. I got up at 8 o'clock after passing Sinelnikovo. There was a slight frost with fog, the cat. later dissipated. At 9 o'clock. came to Yekaterinoslav - for the first time. At the station, gen. Nikitin and the authorities, but inside the military and civilian ranks and deputations. As in other cities, there were many monetary donations for the needs of the war. Up to the cathedral I drove 5 miles wide boulevards and streets.

I visited the infirmary in the noble house, the former Potemkin palace, the infirmary named after Alexei and the local historical and natural history museum. I had breakfast with higher education ranks. The train approached the Bryansk Alexandrovsky South-Russian plant. I examined them slowly and with great attention; saw the operation of blast furnaces and the production of rails, steel sheets, armour and wire. 9500 workers - everything is made from our materials and generally makes a great impression. At

5 1/2 I left through Yekaterinoslav on Sinelnikovo to the north. Order in the city and at the factory was exemplary."

The visit of Emperor Nicholas II in Yekaterinoslav was filmed. In charge of filming was cameraman Daniil Sakhnenko. However, there is little footage of the Emperor himself, but it captures the following moments and architectural objects:

0:05-0:52 - Cathedral Square. At the Transfiguration Cathedral, gymnasium students of the male classical gymnasium, students of the Mining Institute. Peter the Great and other educational institutions are preparing for a meeting with Emperor Nicholas II. Visible is the Transfiguration Cathedral, the building of the Male Classical Gymnasium (today the Medical and Preventive Building of the Medical Academy No. 3);

0:53-1:26 - Students walk down Ekaterininsky Avenue. District of Upravskaya (Ispolkomovskaya) and Kudashevskaya (Barrikadnaya) streets;

1:27-1:52 - Hospital of the Ekaterinoslav branch of the Red Cross on Pervozvanovskaya street (Korolenko street, 22). Then it housed a military hospital. Nicholas II leaves the main building of the hospital and gets into the car;

1:53-2:48 - The Emperor's motorcade moves along Ekaterininsky Avenue (the location has not been determined);

2:49-3:02 View of the corner of Ekaterininsky Avenue and Gymnastic (Schmidt) Street. House of the brewery "Heirs of F.F. Bote "(pr. Dmitry Yavornitsky, 111);

3:03-3:23 - Excursion of the Emperor to the Bryansk plant (now the Evraz plant) - one of the largest defence enterprises of the then Russian Empire.

Video - <https://youtu.be/MmY5qoV0IgU>



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.

The Investigative Committee is still to complete their final report and only then can the Council of Bishops meet and make a conclusion of the question of recognising the Imperial relics.

On July 16, 2020, the Investigative Committee of the Russian Federation announced that they continue to clarify all the circumstances of the death and burial of members of the Imperial Family

in the framework of the criminal case under investigation.

Certain results of expert studies are already at the disposal of the investigation. So, on the basis of numerous examinations, the investigation has already concluded that the remains belong to Emperor Nicholas II, his family and persons from their entourage.



An exhibition dedicated to the memory of the Tsar's family was opened in the Church on the Blood

February 7, 2021, the exhibition "In their memory ... in blessing until the century (1 Mac. 3: 7)" dedicated to the 20th anniversary of the canonization of the holy Imperial Family, was opened in the gallery of the Church-Monument on the Blood in Yekaterinburg. It was on the day of the celebration of the New Martyrs and Confessors of the Russian Church.

The opening was headed by Metropolitan Eugene of Yekaterinburg and Verkhoturye. The ceremony was attended by guests of the Yekaterinburg diocese, who arrived at the festivities: Metropolitan Niphon of Philippines, representative of the Patriarch of Antioch and the whole East under the Patriarch of Moscow and All Russia; Bishop Anthony of Moravich, Vicar of Patriarch of Serbia, Archimandrite Seraphim, and representative of the Orthodox Church of the Czech Lands and Slovakia under the Patriarch of Moscow and All Russia; Archpriest Daniel Andreyuk. Representative of the Orthodox Church in America under the Patriarch of Moscow and All Russia; Archpriest Kakhaber Gogotishvili, Representative of the Georgian Orthodox Church in Russia, Bishop Alexy of Nizhniy Tagil and Nvyansk and Bishop Gideon of Makarov, vicar of the Kiev diocese also attended the event.



Opening the exhibition, Metropolitan Eugene noted that the veneration of the Emperor's family members began not on the day of canonization or glorification, but during their lifetime. Those people who "personally came into contact with them, with their deeds, were surprised at the beauty of their souls, were amazed at their sincere faith, deep faith, keeping those commandments that the Lord revealed to all of us."

Thus, as an example, the archpastor cited the story of a candidate for the post of Minister of Internal Affairs by the

name of Protopopov - a man who "as a liberal very harshly, mockingly, arrogantly treated the Emperor and his family. The Emperor interviewed in 10 minutes and after this Protopopov changed all his beliefs and left the Emperor's office as a different person.

- An arrogant liberal came in, who treated the Sovereign condescendingly, and after a conversation with the Sovereign, he came out as a monarchist, a man who believed in and subsequently served the Russian Emperor. He said that the eyes of the Sovereign during the conversation they turned his life,

his consciousness. Such a miracle happened. And this is just one evidence of holiness during his lifetime, - noted Metropolitan Eugene.

The Metropolitan stressed that such testimonies of holiness, even during his lifetime, "multiplied many times after the months of martyrdom spent in captivity and, of course, after the death that took place on this earth." And canonization is only a testimony to the facts of the holiness of the Imperial Family, their faithful servants and those people who have chosen the same path.

- Our exhibition is an attempt to convey to our contemporaries, to remind these holy names of the Royal Passion-bearers, new martyrs and confessors of Russia, so that we learn from them, like the Minister of Internal Affairs Protopopov, so that from contact, from looking into the eyes of these holy people our soul, our consciousness melted, and we really became not just knowing something about the Royal family, but admirers and imitators, - emphasized Metropolitan Eugene.

The head of the Sverdlovsk region's archives department Alexander Alexandrovich Kapustin also addressed the audience. The floor was also given to Metropolitan Niphon of Philippines and the representative of the Patriarch of Antioch.



The exhibition presents items from Ipatiev House, documents testifying to the tragic death of Sovereign Emperor Nicholas II and his family, and materials revealing the subsequent history of the "house of special purpose".

The exposition also includes items related to the veneration of the Imperial family before glorification, the canonization of the Holy Royal Passion-bearers by the Russian Orthodox Church and the Russian Orthodox Church Outside of Russia, and with the construction of the Church on Blood in Yekaterinburg.

Which Romanov family jewels are stored in the Kremlin's Diamond Fund?

Feb 10 2021, RBTH, Anna Sorokina

Most of the Imperial jewels were either taken out of the country or sold at auctions after the Bolshevik Revolution, but some of them can still be seen on display in Moscow.

We do not know exactly how large the Romanov family's jewellery collection was since all the information we have comes from the fraction of it that fell into the Bolsheviks' hands after the 1917 revolution. And even those items did not resurface straight away.

The Imperial treasures were usually kept in the diamond room of the Winter Palace in St. Petersburg, but during World War I the Romanovs' crown jewels were sent to the Kremlin Armory for safekeeping. They remained there, buried under other boxes, until the Bolsheviks rediscovered them in 1922.

The young Soviet Union was desperately short of cash, and so the government decided to sell the jewellery abroad, holding onto only the most valuable items to be turned into museum exhibits later. Among these items are elegant brooches that belonged to Catherine the Great, an unusually rare portrait cut diamond and the only Romanov diadem that remains in Russia.



1. The Fountain aigrette and earrings of Elizaveta Petrovna



The Fountain aigrette worn by Elizaveta Petrovna and her descendants

Elizaveta Petrovna (1709-1761), the daughter of Peter the Great, loved brooches and had many of them made for her in a variety of styles and fashions. This piece in the form of a fountain of sapphires with diamond drops is called an aigrette and was worn on a hat or as a hair clip. The aigrette comes in a set with massive Fountain earrings. They looked particularly striking in motion.

2. The Grand Bouquet and the Small Bouquet brooches



Elizaveta Petrovna wore these two items on her ceremonial dress. At the time, it was common for jewellery to have set precious stones on multi-coloured foil plates to add more colour. With these, the court jeweller, Jeremie Pautze, achieved the desired effect to absolute perfection! Brazilian diamonds and Colombian emeralds make up the precious flowers of irises, daffodils and forget-me-nots. In the centre of the Grand Bouquet there is a rare 15.5-carat lilac diamond. The Small Bouquet consists of diamond flowers and leaves made of gold and dark green enamel.



3. The diamond agraffe

An agraffe is a brooch-like clasp that was popular in the 17th century. Elizaveta Petrovna wore this huge diamond bow-shaped clasp on her ermine robe. Its size alone is impressive: The brooch is 25 cm long and 11 cm wide. The agraffe is decorated with 805 diamonds of various shapes and cuts. This piece of jewellery was worn by almost all descendants of the Empress.



4. Caesar's Ruby pendant of Catherine the Great

This large crimson stone is called a rubellite. It is a rare variety of dark pink tourmaline, which for a long time was considered to be a ruby (the gem was reassessed by experts only in Soviet times). In 1777, the stone was presented as a gift to Catherine the Great (1729-1796) by King Gustav III of Sweden

to mark the 15th anniversary of her reign. He told the Russian Empress a legend that the gem had originally been given as a present to Caesar from Cleopatra. It was later established that the stone had actually been brought to Europe from Burma in the 16th century and was considered to be the largest ruby on the continent at the time. Catherine did not want to spoil it by cutting it, so the court jewellers simply polished it and decorated it with enamel leaves. The result was a stunning pendant.

5. Catherine the Great's diamond esclavage bow and girandole earrings

An esclavage is a piece of jewellery that was worn on a wide lace or velvet ribbon like a necklace. This bow was made for Catherine II in the latest fashion of the time. It is decorated with a scattering of diamonds and spinels, rare minerals of red and pink shades. It is paired with massive girandole earrings - as candelabra-shaped earrings were called then.

The gems appear particularly bright thanks to the use of the same foil technique as in the bouquet brooches above. In fact, their natural colour is much softer. At the back of the bow there is the jeweller's stamp reading "Pfisterer 10 Apr. 1764," while the earrings are dated May 27 of the same year.

The last owner of this set was Empress Maria Feodorovna (1847-1928), the wife of Alexander III. It was found in her chambers in the Anichkov Palace in St. Petersburg after she herself managed to escape Russia following the revolution.



6. The Romanovs' wedding diadem



This stunningly beautiful diadem which belonged to Empress Maria Feodorovna (1759-1828), the wife of Paul I, was made in the early 19th century in the shape of a kokoshnik with a huge pink diamond in its centre. At the time, kokoshnik tiaras were incredibly popular not only in Russia, but also abroad (European monarchs still wear them).

The tiara is decorated with 175 large Indian diamonds and over 1,200 small round cut diamonds. Traditionally part of the wedding dress for Imperial family brides, it is the only original Romanov diadem that remains in Russia since experts considered the pink diamond to be truly priceless.

Grand Duchess Elizabeth Mavrikiievna wear this tiara during her wedding, 1884.

7. *The Cherry earrings*

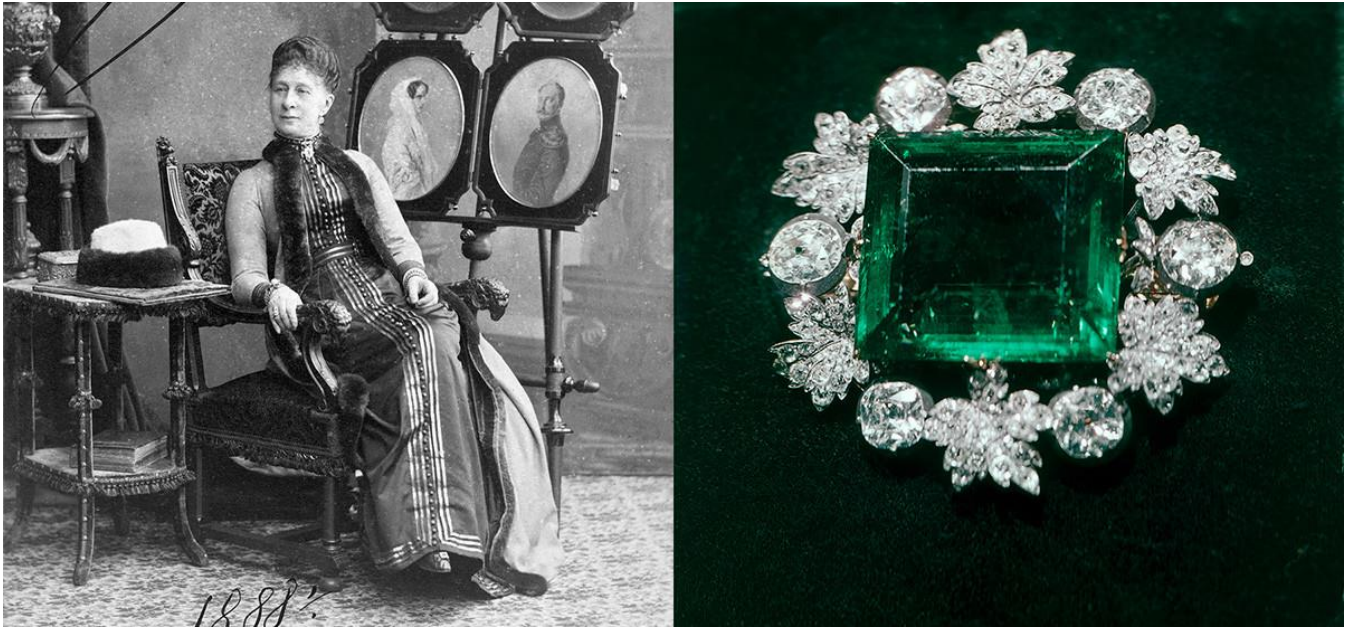


Along with Maria Feodorovna's tiara, these diamond earrings—originally made for Catherine II—formed part of the wedding dress for Imperial family brides.

In the photo, Maria Pavlovna wearing the Cherry earrings on her wedding day.

“The earrings were so heavy that in the middle of the banquet I took them off and, much to the Emperor's amusement, hung them on the edge of the glass of water standing in front of me,” Maria Pavlovna (1890-1958) recalled of her wedding day.

8. The Green Queen emerald brooch



A 136-carat emerald called The Green Queen is considered one of the most valuable items in the Diamond Fund collection. According to experts, it was found in the 16th century in Colombia and placed in a setting of small and large diamonds of various shapes in the middle of the 19th century. This piece of jewellery belonged to Grand Duchess Alexandra Iosifovna (1830-1911), the wife of Grand Duke Konstantin Nikolayevich (younger brother of Emperor Alexander II).

In the photo, Grand Duchess Alexandra Iosifovna and her brooch.

9. The Ceylon sapphire brooch

Empress Maria Alexandrovna (1824-1880), the wife of Alexander II, was known for her exquisite jewellery. Just one item from her collection remains in Russia: a brooch with a unique 260.37 carat oval Ceylon sapphire surrounded by a scattering of diamonds. Alexander II acquired this stone at an exhibition in London and presented it to his wife, and jewellers later inserted it into a brooch.



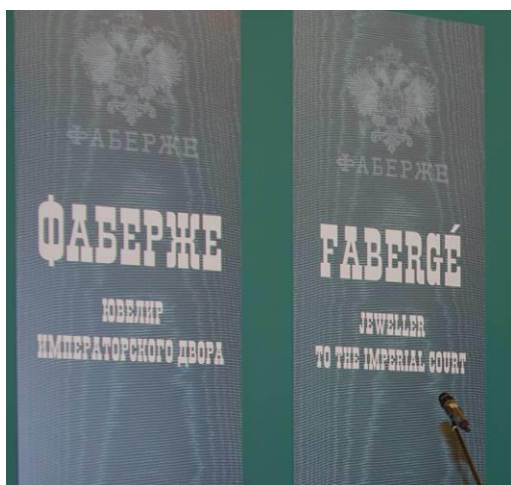
10. The lasque diamond bracelet



In the Diamond Fund's collection there is an unusual 19th century gold bracelet with a very rare Indian lasque diamond that is the largest of its kind. Diamonds like these are also known as portrait cut diamonds because they were used as covers for coloured miniature portraits. In this case, it is a portrait of Emperor Alexander I (1777-1825).

Empress Maria Alexandrovna poses for the picture in the Russian costume, wearing such bracelets.

The Hermitage will check the authenticity of dubious items from their Faberge exhibition - Why not before?



As reported earlier, an exhibition in the Armorial Hall of the Winter Palace about the craftsmanship of Carl Fabergé opened on 25th of November 2020. It was prepared jointly by the Hermitage, and museums of Russia and Germany. It includes items from state museums - Pavlovsk and Peterhof, as well as private museums - the Fabergé Museum in Baden-Baden (Germany), the Russian National Museum in Moscow (has no exhibition space) and the Museum of Christian Culture in St. Petersburg.

The exposition includes gifts and personal belongings of Imperial family members made by the Fabergé firm - tiaras, brooches, bracelets, household items and interior items that were located in living quarters in the imperial residences, products intended for diplomatic gifts.

According to the press service of the museum, after the opening of the exhibition "Faberge Jeweller of the Imperial Court" in November, the Hermitage received a letter stating that the exposition contains dubious items that are not products of the House of Faberge.

The letter dated 12 January 2021 was written by Andre Ruzhnikov, an art dealer from London. It was posted on his web site. It contained harsh words – "...the show contains not just controversial or dubious items, but a number of outright fakes." And it ends – "By exhibiting fakes you are not only insulting the good name of Fabergé; you are destroying the authority of the Museum you have been appointed to lead. You are betraying your visitors' trust. You are deceiving them. You are operating under false pretences. No other major museum in the world would allow fake objects to be showcased within its walls. Perhaps you should bear in mind the fate of Catherine de Zegher, the Director of the Ghent Art Museum who was sacked after exhibiting Russian Avant-Garde fakes. Igor and Olga Toporovsky, the owners of these works, were arrested by the Belgian police on charges of fraud. Your shameful Fabergé exhibition besmirches the reputation of Russia's pre-eminent museum: an immense institution with a long and glorious history. Your exhibition constitutes a blasphemous outrage against Russia culture. If this exhibition is merely an error of judgment – which, alas, I feel compelled to doubt – I urge you to close it down without delay."

The open letter quickly started to circulate in the media, both Russian and Western. And Ruzhnikov are not the only one to criticize the show's contents. Pavel Plechov, director of the Fersman Mineralogical Museum in Moscow sent letter to Mikhail Piotrovsky. He claimed that, the show's purported Fabergé soldier figurine is a "low-quality modern replica" of Fabergé's Soldier of the Reserve (1915) in his museum.

On January 21, 2021, in the Council Hall of the State Hermitage, Alexander N. Ivanov, general director of the Faberge Museum (Baden-Baden), gave an on-line report on the exhibition "Faberge - Jeweller of the Imperial Court". As the owner of the main items in question Alexander Ivanov, tried to defend them.

Video - https://youtu.be/Rix_iX7OadA



The State Hermitage announced a scientific program, which is part of the exhibition "Faberge - Jeweller of the Imperial Court". The "report-conference" of A. N. Ivanov, which had already taken place, was the first in the program. In mid-February, I.K. Malkiel, head of the Hermitage's laboratory for scientific restoration of precious and archaeological metals, presented second report - "The Hermitage's Experience in Studying Old Jewellery Technologies". The traditional conference "Jewellery Art and Material Culture" is scheduled for early March, now dedicated to the memory of M.N. Lopato, will consist of lectures on topics related to the Faberge legacy.

Thus, the Hermitage continues its usual policy of studying and presenting the historical and cultural phenomenon "House of Faberge".

The Hermitage considers exhibitions to be one of the methods of scientific research and a stimulator of discussions, including about attribution.

"The Hermitage believes that the exhibition "Faberge - Jeweller of the Imperial Court" is interesting not only for attributions, but also for the discovery of a whole layer of military and medical products of the House, as well as for many new details of the history of the Soviet government's sales of jewellery abroad and the subsequent epic of speculation, imitation and counterfeiting ... It raises a new question about the refusal of the Imperial family from ordering Easter gifts during the war, as well as about the

protocol and sources of making miniature portraits of members of the Imperial family. These and many other questions are appropriate for discussion in the Hermitage context and in the Hermitage style. "The Hermitage takes into account the torrent of abuse against the exhibition in the Hermitage, which the London antiques dealer unleashed in the media, museum and academic circles. The reasons for this are best known to him.

The Hermitage believes that our exhibition will help to clarify to the general public the boundary between museum and shop, which are different both in nature and in the style of labels. We hope that museums, especially young ones, in search of replenishment for their exhibitions will be more careful in their choice." – Hermitage News, February 9th, 2021

Piotrovsky says - "Any new thing that appears now, when there is both demand and supply, always raises questions. There are documents, technologies and art history analysis in context. The Hermitage is the context in which the placed things begin to be seen better and more clearly. You can look at the Hermitage items in the halls and discuss whether they correspond or not. An important area of work is the study of documents related to new items that have appeared. Note that there are archival references to all these documents, and we will continue to study this".

He noted that the study of things that are considered products of the famous jewellery house will reveal when and where they were created, since there is a problem of replication. "A lot of things have been repeated many times. The question is what has been repeated, where the repetitions are modern, where the repetitions are late. This is all will be discussed, these are topics that are interesting to talk about".

Now, items from the exhibition of Carl Faberge in Hermitage, will undergo additional examination in the museum's laboratories so that specialists can study the history of their creation for certain. This was announced on February 16th by the general director of the museum, Mikhail Piotrovsky, during an online conference on the work of the Laboratory for the scientific restoration of precious and archaeological metals in the Hermitage.

According to Piotrovsky, the reference centre of the Hermitage department of scientific restoration and conservation has the equipment and technologies that will make it possible to thoroughly study the items received at the exhibition, and the results of these scientific studies will be published.

In early March, in the Hermitage will be organized a conference on the art of jewellery, a whole day will be devoted to Faberge. There will be reports related to the analysis, the history of Fabergé's things, Piotrovsky said.

So, maybe there will soon come a fact-based response on the allegations of fakes in the Hermitage's Faberge exhibition, but one wonders why it did not happen before the opening of the exhibition, during the 3 years preparation time?



Activities in Tsarskoye Selo

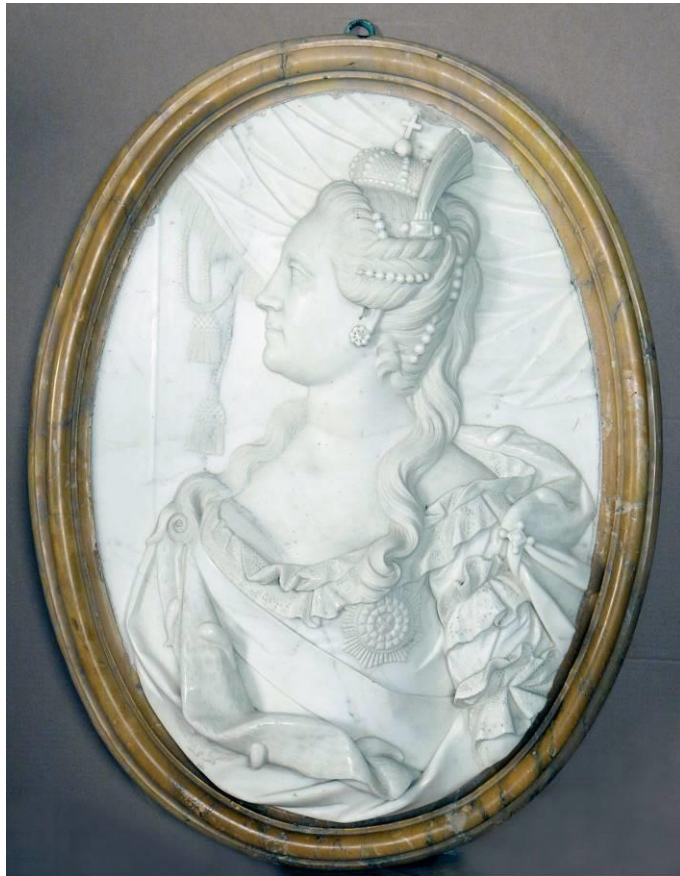


Items from the funds of the museum added to the exposition of the Gatchina Palace

The Tsarskoye Selo Museum-Reserve donated 19 items to the Gatchina Museum-Reserve: one for permanent, 18 for temporary storage. Four of them are from the historical collection of the Gatchina Palace. The rest of the items were specially selected from the funds of the Tsarskoye Selo Museum in order to complement the exposition of the Gatchina Museum. The transfer agreement was signed by the heads of two museums: Olga Taratynova and Vasily Pankratov.

A marble bas-relief depicting Catherine II returned to permanent storage in the exposition of the Gatchina Palace, bronze sculptures "Lisinsky bear", "Scottish hunter with a killed fox in his hands" and "Running hunter with dogs" from the historical collection of the Gatchina palace-museum were transferred for temporary storage.

- Our museums are connected by a common dramatic fate - military destruction and a long history of restoration. After the Great Patriotic War, the salvaged items of suburban museums were kept in the joint repository of suburban museum funds. From there they were distributed among museums by no means always in accordance with the "historical registration". Today's event is an important step in resolving the issue of museum restitution. Museums representatives go to meet each other. We consider it is correct to transfer objects to colleagues for temporary and permanent storage so that they can be exhibited in their own walls. For us, this issue is also relevant, since this year we will open the first stage of the Alexander Palace for visitors after the restoration," said Olga Taratynova.



- The restoration of the Gatchina Palace is proceeding at a colossal pace. We discover something every year. And we have practically no collection, we have nothing to fill these rooms with. Although all museum workers are interested in the Gatchina Palace opening as many rooms as possible. But the premises cannot be empty, they must contain some objects, or better - exactly those objects that were here historically, if these objects have survived. The constant dialogue of museums about which objects can be moved in space is a necessary and urgent task, - said Vasily Pankratov.

The main rarity among the donated items is the 18th century Catherine II bas-relief by sculptor Giovanni Antonio Chisei. Under the first owner of the palace, Grigory Orlov, and from the middle of the 19th century until 1941, the sculptural portrait of the Empress occupied a central place in the Dressing Room of Maria Feodorovna. In snow-white marble, the sculptor depicted the Empress in an ermine mantle, with the St. Andrew's star on her chest. The head of Catherine II is crowned with a small crown, and her hair is decorated with an egret, a piece of jewellery similar to a brooch. The frame of yellow marble seems to echo the gilded baguette of similar picturesque ceremonial portraits of the Empress. After the opening of the Toilet Room in 2007, the place of the bas-relief above the fireplace was empty for a long time. In recent years, the Tsarskoye Selo Museum-Reserve has provided the marble portrait to Gatchina for a temporary exhibition several times.

The rest of the items will be on display in the Arsenal Hall. This is the most spacious room in the Gatchina Palace, its area is over 600 square meters. In the 19th century, during the stay of the Imperial family in Gatchina, the Arsenal Hall became the centre of Palace life.

Among the transferred exhibits there are several sculptures and sculptural groups that were on display at the Gatchina Palace until 1941. Three of them are united by the theme of hunting - a traditional and favourite pastime of many members of the Imperial family, including Emperors Alexander II and Alexander III. Bronze sculptures were made in a realistic manner by the outstanding animal sculptors of the second half of the 19th century, Nicholas Liberich and Pierre-Jules Main. An accurate transfer of the appearance of animals, as well as their emotionality and dynamics, is characteristic for this period.

The sculpture "Lisinsky Bear" is particularly interesting. It was inspired by an episode during Alexander's II hunting near Lisino village (now Lisino-corps) in 1865. An inscription on the stand tells about it. Liberich made this figure in honour of the happy deliverance from danger in the fight between the Emperor and the bear. The sculpture was casted at the bronze foundry of Robert Kohun in St. Petersburg. The figure of a bear was extremely popular and was replicated several times, including in cast iron. It was presented at the London International Exhibition in 1872. The sculpture occupied a special place in the Arsenal Hall of the Gatchina Palace; a metal bracket was even specially ordered for her.

The sculptural group "Scottish hunter with a killed fox in his hands" was made in Paris by the French sculptor Maine in 1861. The central character is a hunter who holds the trophy in his raised hand. Before evacuation, it was exhibited in the rooms of Alexander II in the Arsenal square of the Gatchina Palace (the interior has not survived).



The sculptural group "Running hunter with dogs" by Western European master depicts a hunting scene - a running young man with a hunting horn over his shoulder, holding two dogs on a leash. Before the evacuation, it was also exhibited in the rooms of Alexander II.

Among the donated furniture items are a grandfather clock (Great Britain, second half of the 18th century) and two stands (Russia, 1910s). These items are typical for mansions and palaces of the second half of the 19th century, where items of various styles, times and purposes could often be found.

In addition, six candlesticks made of metal and gilded bronze, as well as an ink set (Russia, late 19th century), were "moved" to Gatchina. These are typical "cabinet" things of their time, which could be seen in the residential interiors of the Russian aristocracy.



Restoration of the interiors of the Alexander Palace - State Office of Nicholas II

In 1902–1904, in parallel with the work on the Maple Drawing Room of Empress Alexandra Feodorovna, Roman Melzer's firm carried out the construction, decoration and furnishing of the Sovereign's New or State Office. By order of Alexandra Feodorovna, all the work had to be performed according to precise calculations and drawings, which were submitted for consideration by the Technical Committee organized under the Cabinet of His Imperial Majesty.

The Emperor's spacious four-window Office had a mezzanine with marble columns by the German company Duckerhoff & Neumann (Nassau, Rhineland-Palatinate, Germany), which was connected to the mezzanine of the Maple drawing room. The interior was heated by fireplaces ordered from Vienna. Several types of electric lamps have been developed to illuminate the office. They used the best technological achievements of Russian scientists, as well as the developments of General Electric. Meltzer decorated the interior with shades with variegated glass in "Tiffany style". These cylindrical coloured glass "tulip lanterns" have not survived, but are clearly visible in photographs, which allows restorers to recreate them exactly.

The office's ceiling was trimmed with mahogany, and the walls were painted with a deep blue-green mastic paint and stencilled with ornamental friezes around the tiled cladding above the fireplace and a niche at the back of the table. The walls of the mezzanine were painted in light yellow tones with the same stencil ornament.

An important element of the decoration of the imperial rooms, including the State Office, are oriental carpets, purchased or donated. There were large Persian carpets on the floor; they lay on top of a seamed crimson carpet.

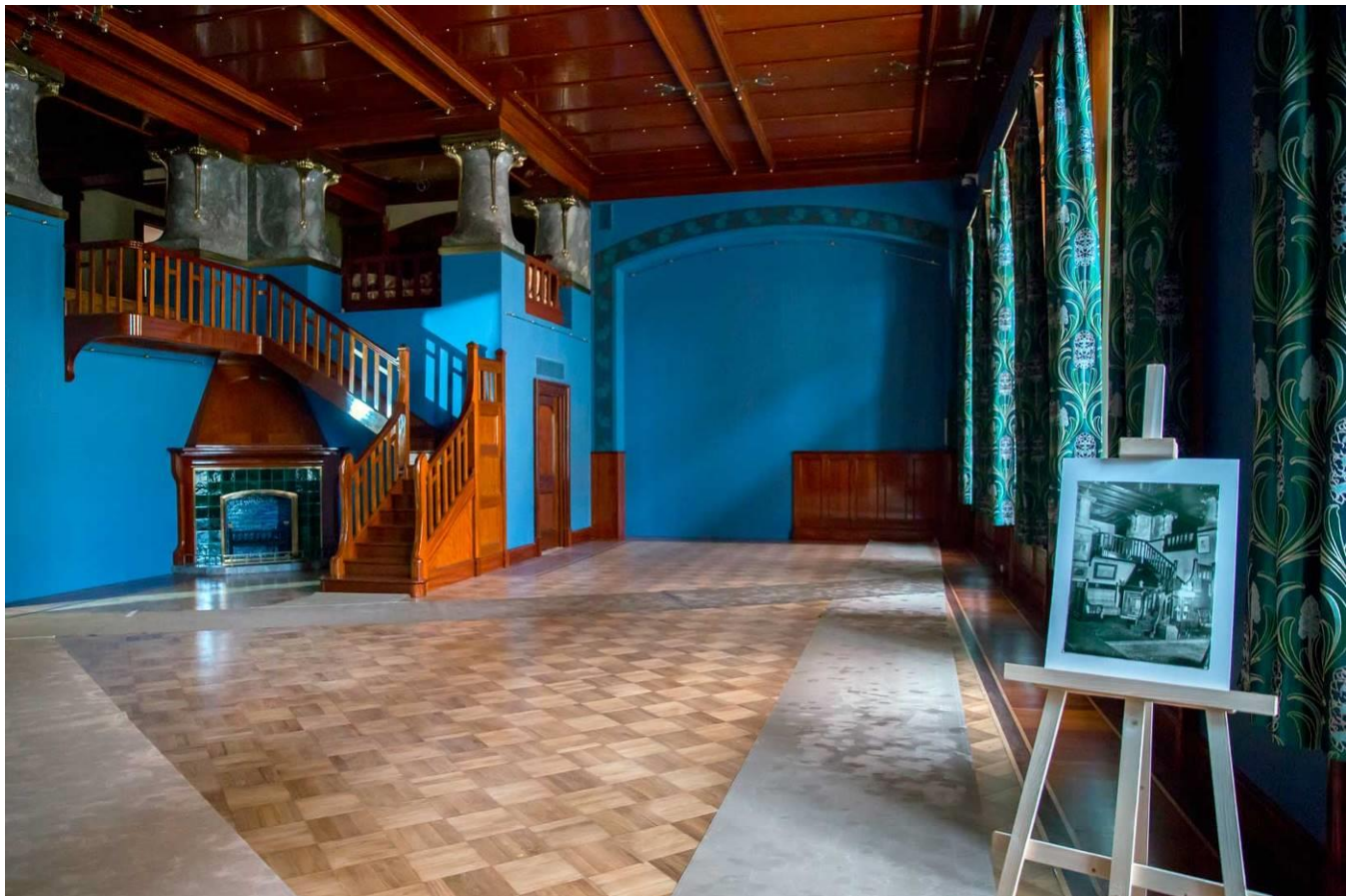


A pool table occupied the space along the north wall, which was decorated with a fireplace with blue relief tiles. It was made according to Russian standards, developed and introduced into production by the St. Petersburg manufacturer Adolf Freiberg. Such tables had a board of a height, along the perimeter. It was comfortable for playing and a rounded bead rubber. There was a large corner sofa next to the table.

Near the opposite wall was a desk with an upper shelf and an attached electric lamp on a block. "The writing desk, was occupied by many family photographs, writing instruments and other accessories and small memorabilia. At the writing table near the window on a high mahogany curb stone there was a version of the plaster model of the bust "Alexander II" by P. Canonica ", noted the curator of the palace-museum Vsevolod Yakovlev in 1928. It is known that the sculptor Canonica translated into bronze a modified version of the sculpture, approved by Nicholas II. A copy of this bust is in the collection of the Museum of Pietro Canonica (Museo Pietro Canonica a Villa Borghese), therefore, it is possible to recreate the lost sculpture on a historical analogue.

In the central part of the office was the furniture for meetings: a large round table, armchairs and chairs, a soft sofa and an armchair with an oval tea table between them. The table, armchair and chair have been preserved and are in the Pavlovsk Museum-Reserve.

The study of Nicholas II was filled with works of Danish and Russian porcelain, family photographs, books, and memorabilia. In the bookcases, in addition to works on history, politics and religion, there were collected works of Shakespeare and Tennyson, Byron, Merimee, Gaultier, Hugo, Tolstoy, Chekhov, Merezhkovsky.



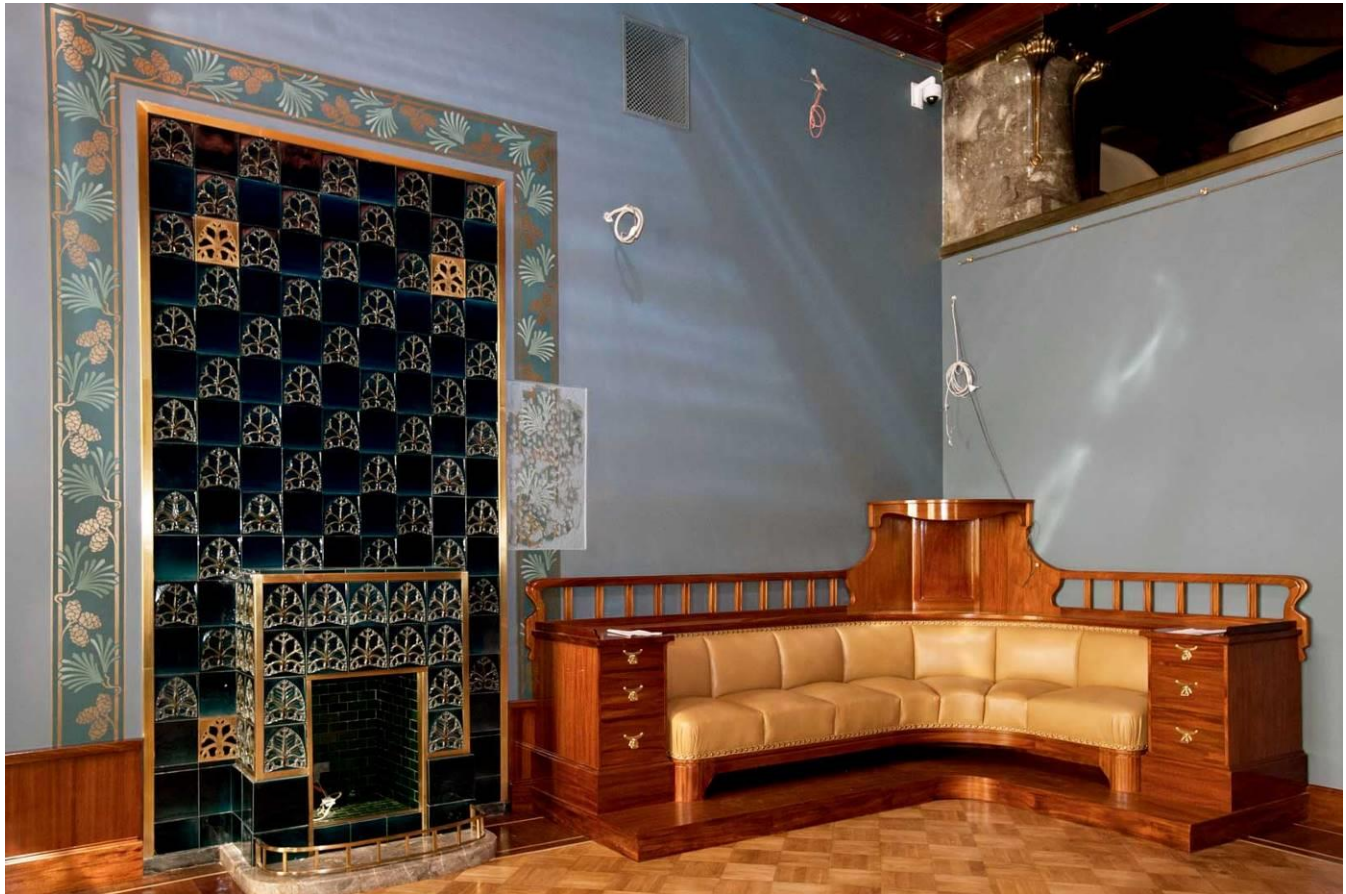
The first meeting in the New Cabinet is mentioned in the diary of Nicholas II on May 3, 1903.

The State Office is one of the few interiors of the Alexander Palace, the decoration of which partially survived during the Great Patriotic War: the ceiling lining with brass overlays, a mahogany door, two fireplaces, and columns on the mezzanine have been preserved.

The interior was partially restored in 1997 for the opening of the exhibition "Memories in the Alexander Palace". A few years later, some interior decoration was reconstructed, which included built-in

wardrobes, sofas, chairs, a desk, lighting fixtures, draperies on the windows, made from photographs of the 1930s and inventory drawings of the Tsarskoye Selo Artistic and Historical Commission of 1918. In 2000, these items were the requisites for the filming of Gleb Panfilov's film "The Romanovs. Crowned family."

The restoration of the interior began in 2015. In 2019, during the clearing, they found the original colour and a fragment of the stencil painting that framed the fireplace portal, which made it possible to restore the historical colour of the cabinet walls. The discovery of surviving samples of English tiles made it possible to recreate the cladding of fireplace inserts and fireplaces.



Furniture lost during the war will be recreated. A corner sofa "for a billiard table" has already been made, a display cabinet, bookcases, wall sconces with "Tiffany lanterns" and other lighting fixtures are being recreated; work is underway to restore the writing table and billiards, matched by analogy. In the future, on the basis of information from archival sources, it is planned to restore the frames with cathedral (stained-glass) glass on the transom windows of the Main Office.

The Russian company "Tissura" together with the Swiss company Fabric Frontlain, by analogy with the historical model preserved in the museum collection, recreated the silk fabric decorated with hyacinths for window curtains. Curtains are sewn from this fabric at the St. Petersburg enterprise "Le Lux".

Soon, according to the projects of the Studio 44 architectural bureau, work will begin on the documentation for the reconstruction of the lost pieces of furniture and lighting fixtures.

Paintings, porcelain, and interior sculptures have been partially preserved in the Pavlovsk State Museum-Reserve. Among them - the painting by Jean Baptiste Edouard Detaillil "Nicholas II among the hussars in the equestrian system", Oscar Freivirt-Luttsov "At the Alchemist", as well as models of monuments to Alexander III and Ivan Susanin, several busts of Napoleon, figurines of Danish porcelain. Hopefully after the completion of the restoration of the study, these items will take their historical places.

However, this is not enough to reconstruct the ceremonial office of Nicholas II. For many years, research workers have been painstakingly and carefully looking for and selecting objects similar to those that were in this interior and were lost during the war and occupation.



"While drinking for the Highest Health"

On February 21 (10), 1762, it was noisy in Tsarskoye Selo: music was playing, guests were laughing, the sky was lit up with magnificent fireworks. In the palace, Emperor Peter III (1728–1762), who had just come to the throne, and was 34 years old, celebrated his birthday with the greatest pomp and solemnity. The grandson and heir of Peter I, he had every chance to go down in history as the successor of the great deeds of his grandfather, but his reign turned out to be the shortest in Russian history (from December 25, 1761 to June 28, 1762), and his fate was tragic.

The short time of his reign fell on the mourning year on the occasion of the death of Empress Elizabeth Petrovna, when all public celebrations throughout the Russian Empire were cancelled, and a ban was imposed on music and fireworks. But the young Emperor was thirsty for a holiday and simply moved it 22 miles away from St. Petersburg to Tsarskoye Selo, for which purpose, on January 31, he examined the residence and decided that it was suitable for such a magnificent celebration.

In Tsarskoye, preparations for the holiday immediately began: "Captain-engineer Andrei Grigoriev arranged ice illumination at the courtyard, or ice fireworks, in the large gallery and in the Chinese hall, the ceilings are upholstered with felt, more than 900 bowls of bacon are placed, some of them are placed on the porches for carrying in the time of the Sovereign's presence in the Tsarskoye Selo Palace at night."

Peter III ordered by February 21 (10), on the occasion of "his arrival" in Tsarskoye Selo, "to heat the upper chambers in the palace, except for the large gallery, the Chinese hall and the Amber Room, and that the gallery, the Chinese hall and the Amber Room, where there are no ovens," were warm, their ceilings should be covered with two felt".

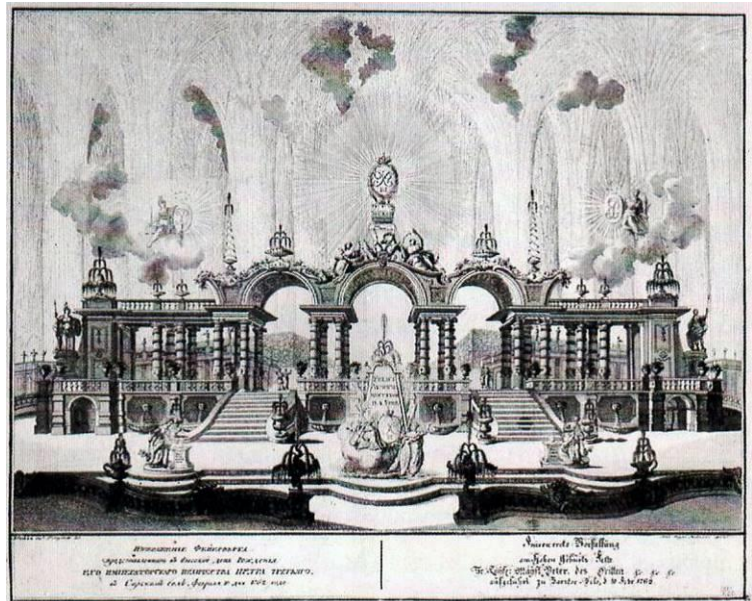


His Majesty and the Court arrived in Tsarskoye Selo "accompanied by 100 distinguished persons." Also invited were "the most notable gentlemen and ladies from the Petersburg society, and from foreigners - the English envoy, General Werner, the recently arrived uncle of the Sovereign, Prince George Holstein, Count P.A. Rumyantsev, Chief Marshal A.A. Naryshkin, A.P. Melgunov, Prince Holstein-Beck, also the uncle of Peter III." Countess Vorontsova was present among the court ladies. It is interesting to note that Elizabeth Romanovna Vorontsova was the maid of honour of Peter III's wife Ekaterina Alekseevna and at the same time the favourite of the Emperor.

As great as the Great Tsarskoye Selo Palace was, it could hardly accommodate such a multitude of guests. On his birthday, Peter from 11 o'clock received congratulations "from all noble persons of both sexes", and then "His Imperial Majesty with these persons deigned to listen to the Liturgy in the large church ..." 88 people, meeting with tickets ... "For everyone's fun, Peter came up with the idea of seating guests not according to etiquette, but according to "tickets", that is, a lottery - so that random people would be nearby.

"While drinking for the Highest Health" cannons fired three times and Italian instrumental and vocal music played, a choir of singers sang. Music was played before dinner, after which "a fireworks display prepared in front of the Palace was lit, which His Imperial Majesty deigned to watch from the Chinese room."

In the 18th century, fireworks were a complex and very long pyrotechnic show. Lights and rockets of various shapes were launched in turn and illuminated certain plans of the theatre "stage". These scenes on that day in Tsarskoye Selo were "icy illumination" - that is, illuminated ice statues and structures, built here in advance, "told a story" about the greatness of the Monarch. Made of ice, they made a strong impression with their scale, beauty and technique.



Not everyone could understand the story that was conceived by the author of such fireworks. Jacob Shtelin, the teacher and mentor of Peter Fedorovich, for almost 50 years was engaged in the development of fireworks and their representations and explanations. He described in detail the performance that took place on February 10 in front of the Grand Palace. It was likened to a "great theatrical picture" glorifying the empire and the new reign, saturated with state symbols, filled with architectural structures and ended with the appearance of "God's Providence on a thin transparent cloud.", showing "to the forthcoming and merry Russia, adorned with the crown, His Name is Imperial Majesty Peter the Third...".

Festive celebrations in Tsarskoye Selo lasted until February 13. "All the time passed in merry dinners, lunches and balls ... After dinner, until late at night, a card game was going on in the great hall, during which the choirs sang and the orchestras of the military and Italian opera played." Fun and festivities continued in St. Petersburg.

Perhaps, for the first and last time, Emperor Peter III, who had just ascended the throne, walked on such a grand scale during his short reign. It seems that, freed from the constant supervision of Aunt Elizabeth Petrovna, he finally gained power, freedom and was able to realize his dreams even for a short moment.

Just a few months later, he "was prepared for a terrible death."



The Imperial Farm is being restored in Tsarskoye Selo

On 12 February 2021, the Glavgosexpertiza of Russia re-examined the design and estimate documentation for the reconstruction of the Imperial farm in Tsarskoye Selo, its technical re-equipment with elements of restoration and adaptation for modern use. A positive conclusion based on the results of the state examination, was issued for further restoration.



The complex of buildings, which looks more like a small knight's castle than a stockyard, was built in the Alexander Park of Tsarskoye Selo in 1822. The author of the project was the Scottish architect Adam Adamovich Menelas who worked in Russia.

Alexander I ordered to build a farm near the Alexander Palace: the Emperor planned to start livestock breeding there at a fundamentally new level, using advanced methods and conducting selection work. In addition to cows, the farm kept merino sheep, from the wool of which some of Alexander's clothes were made, as well as horses - after all, for Empress Elizabeth Alekseevna, who was never in good health and had problems with lungs and nerves all her life, doctors prescribed kumis.

The Imperial Farm complex includes a cowshed with 84 stalls, a Milk Wing with a butter mill and a glacier, as well as a milk cellar and a cheese dairy. There was also a lookout house for the farm manager, sheds for carriages and hay, and other outbuildings. Above the complex was a fifteen-meter round tower called the "Corps of the Highest Presence": this dwelling was always kept ready in case members of the Imperial family arrived at the farm. The tower was equipped with four lounges, an office, two living rooms, a dining room and a kitchen. An observation deck was equipped at the very top.

In 1913, the premises of the farm were converted into apartments, and after the revolution, the buildings were transferred to the Agronomic Institute. During the Great Patriotic War, the main buildings were preserved from destruction. In 1992, after partial restoration, the Farm was occupied by the equestrian complex of the Tsarskoye Selo Museum-Reserve. Nowadays, the complex of buildings of

the Imperial Farm is recognized as an architectural monument and an object of cultural heritage of federal significance.

In 2014, extensive reconstruction and technical re-equipment of the Imperial Farm ensemble began, as well as the adaptation of its premises for modern use. An administrative building, a leisure centre with a cafe, a museum complex, a multifunctional building with storage and utility rooms, a poultry house, a sheep and goat nursery, and a stable will be located here after project will be completed. In addition, an economic and storage pavilion for household waste and a storage area for bulk road materials are provided. In two of the seven buildings of the farm - in the Corps of the Highest Presence and the Lookout House, the representative service of the Tsarskoye Selo Museum-Reserve will work.

The repeated conclusion of the state examination was issued by Glavgosexpertiza in connection with the adjustment of design solutions on the basis of an additional examination of the technical condition of buildings, taking into account the changes that occurred and identified in the process of work. Also, the solutions for engineering systems were adjusted taking into account the new technical conditions associated with the change in the functional purpose of the building under the letter B (the former "Right wing for merino"): a leisure centre will be equipped there.

Funding for the reconstruction of the complex of buildings of the Imperial Farm in the Tsarskoye Selo Museum-Reserve is planned to be carried out with the involvement of funds from the State budget of the Russian Federation. The design documentation was prepared by RIEDER Design Group LLC.



"We went to the service in the corner red living room"

On February 24 (March 8), 1897, the first divine service was held in the home church of the Alexander Palace. "We went to the service in the red corner living room, where the camp church was set up - it's very convenient and pleasant," Nicholas II wrote on that day in his diary. Initially, a home church in the New Palace (as the Alexander Palace was called until 1856), did not exist. During the reign of Nicholas I, after the tragic death of his beloved daughter Alexandra Nikolaevna (Adini), on behalf of the Emperor, a small prayer house was organized in the western wing of the building, decorated in the Old Russian style.

Since the wife of Nicholas II, Alexandra Feodorovna, due to poor health, could not always attend the service in the church of the Great Tsarskoye Selo Palace, the Emperor decided to create a comfortable and simple home church in one of the ceremonial halls of the Alexander Palace: the Crimson living room was remade for these needs. It was freed from secular objects - furniture and draperies, and the marching iconostasis of Alexander I by Vasily Shebuev, very simple by royal standards, was installed.

Here is how the priest, historian Alexander Rechmensky

described it in his work "The Camping Church of Emperor Alexander I": A camping life full of fast movement requires simplicity in any equipment, convenience and ease of use in practice, full adaptability for transferring from place to place. Our church fully meets this requirement. It can be quickly disassembled, easily stowed in boxes with all accessories and just as quickly reassembled."



Nicholas II sometimes took this iconostasis with him on trips. For Alexandra Feodorovna, they additionally equipped a small prayer room inside the church, where they installed a lectern and a couch for convenience. The church was consecrated in honour of the holy prince Alexander Nevsky.

Divine services were regularly held there for more than 15 years, right up to the consecration in 1913 in Tsarskoye Selo of the Cathedral of the Feodorovskaya Icon of the Mother of God, which the Emperor's family later fell in love with.

On July 30 (August 12), 1917, the last divine service was held in the home church of the Alexander Palace. In his diary, Archpriest Alexander Belyaev recalled this day: "Upon arrival at the palace at 10 o'clock in the morning, we went straight to the church, accompanied by a guard on duty. There were no preparations for departure. The valet, who came from the former Empress, brought a small bunch of carnations and said: "Her Majesty asks you to put these flowers on the icon of the sign of the Mother of God, which will be brought to church by two o'clock. These flowers, lying on the icon during the prayer service, must be returned to Her Majesty. She wants to take them with her on the road <...> At 11 o'clock the liturgy began. Somehow it was involuntarily felt that this was the last Divine Liturgy being celebrated in the former royal chambers."



The house church existed in the palace for exactly 20 years. During the Great Patriotic War, its premises were significantly damaged, but the iconostasis was evacuated and after the war it returned to the Central storehouse of suburban palaces-museums. In 1956 it was transferred from the Central Church to the State Hermitage; it is currently on display in the General Staff building in the former interiors of the Ministry of Foreign Affairs.



Elena Tretyakova: Memory of the war

This year marks the 175th anniversary of the birth of the collector and philanthropist Elena Andreevna Tretyakova. Visitors see her portrait as one of the first in the exposition of the Military Chamber. Elena Tretyakova was born on February 14 (26th - according to the new style) February 1846 in Moscow in the family of a hereditary honorary citizen, merchant Andrei Matveyev. In 1868 she married Sergei Tretyakov, brother of the founder of the Tretyakov Gallery, Pavel Tretyakov.

In 1911, Tretyakova presented as a gift to Emperor Nicholas II her collection of paintings, icons, weapons and historical documents that illustrated Russian military history from ancient times. The collection numbered about 1,300 items, some of which were exhibited in the Hermitage pavilion in Catherine Park as part of the 1911 Tsarskoye Selo anniversary exhibition.

In 1912, to store these materials, it was decided to create a museum of the history of Russian wars in Tsarskoe Selo,



constructing a special building for it, which was called the "Chamber-storage of the collection of "Wars of Russia"".

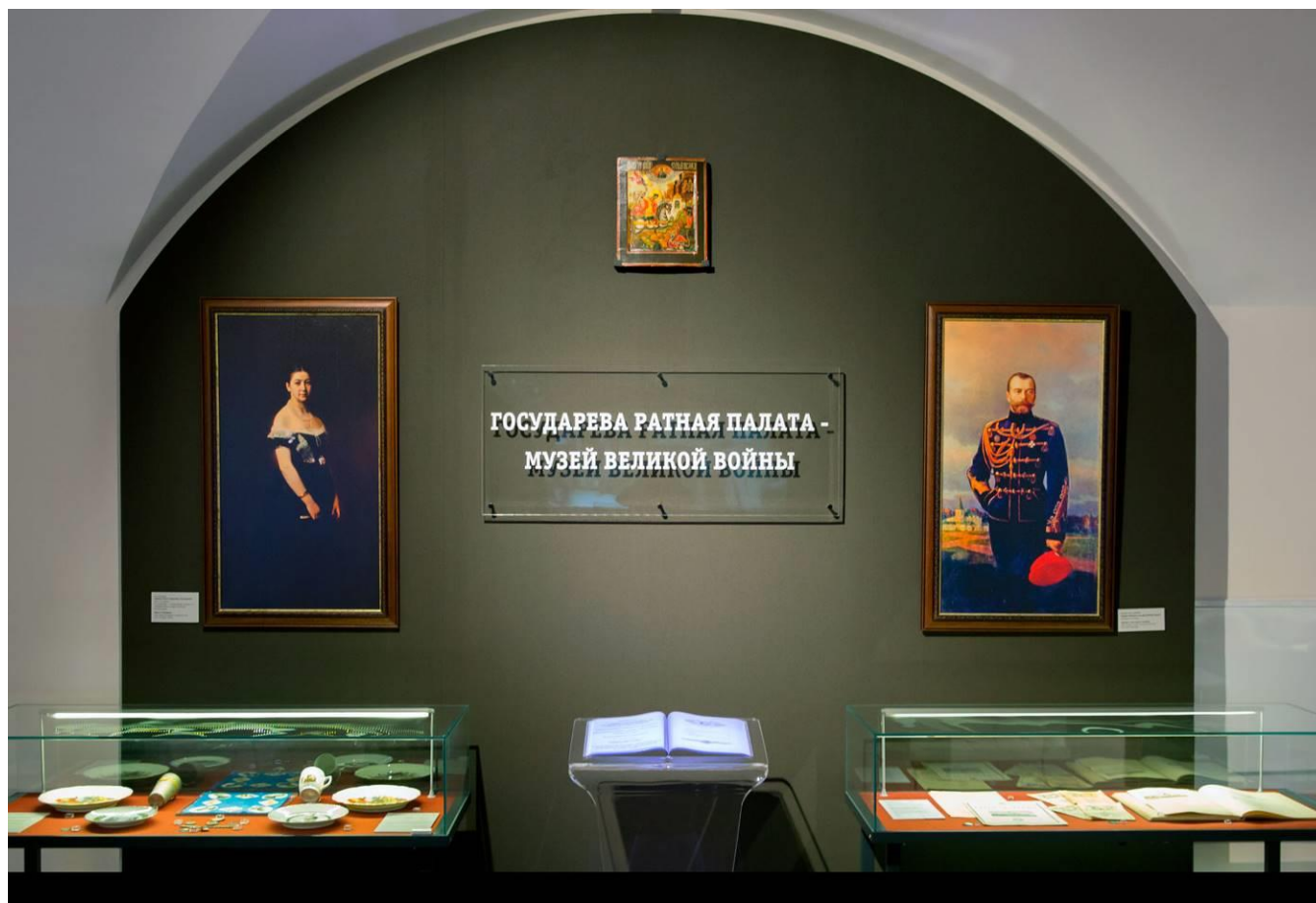
The ceremony took place on May 3, 1913 in the presence of Emperor Nicholas II. Civil engineer Semyon Sidorchuk was appointed the builder and author of the project. By the Highest permission, the building was built in the neo-Russian style, "according to the ancient ward models of the Pskov-Novgorod architecture." For the construction of the chamber, Elena Tretyakova donated 200 thousand roubles, and for its maintenance and future replenishment of exhibits another 100 thousand roubles.

In subsequent years, Elena Tretyakova continued to replenish the museum collection at her own expense. After the outbreak of the First World War, a gallery was attached to the building of the chamber for storing war trophies.

With the entry of Russia into hostilities, in the summer of 1914, trophies brought from the fronts became part of the collection of the future museum. So, the Military Chamber was formed as the Museum of the Great War. Its exposition was ready by the beginning of 1917, but already in 1918 the museum was closed.

At the height of the First World War, anticipating the impending hard times, Elena Tretyakova wrote: "Probably, if not during my lifetime, then afterwards others will also appreciate my idea and work."

The War Chamber was destined to become a museum only in the 21st century. In 2010, the building was transferred to the balance of our museum. In 2014, after a large-scale restoration, on the centenary of the outbreak of the First World War, a new museum "Russia in the Great War" was opened there - the first and only museum in the country dedicated to this tragic period of history. Elena Tretyakova's idea came true more than a hundred years later.





Pushkin Library-Museum opened the exhibition "The History of Peter". It features 15 works by the artist Yuri Ivanov, made in the technique of engraving on plastic and gouache. All of them are kept in the funds of the Pushkin Library-Museum. The exhibition is complemented by books about Peter the Great from the library fund. Creating images of Peter I, Yuri Ivanov studied details in archival historical documents, memoirs, works of scientists and works of art. The Pushkin theme was a favourite in the artist's work. With historical accuracy, he depicted the details of the costume, everyday life, and the interior of the Pushkin era.



Yuri Ivanov is an Honored Artist of Russia, a famous book illustrator. Was born in Moscow in 1940. A graduate of the Surikov Art Institute, over time, he became teacher and professor. For his creative activity, Yuri Ivanov was awarded a silver medal of the Academy of Arts, diplomas of the International Association of Books for Children, the Union of Artists, and the Ministry of Culture. In 1984 he received the IBBY (International Council for Children's Books) award. The artist passed away in 2019, leaving a grateful memory. His works are kept in many museums in the country. The Pushkin Library-Museum contains 63 works by Yuri Valentinovich.

The exhibition "The History of Peter" will run until March 5. It continues the cycle of events in the Pushkin Library-Museum, associated with the upcoming significant date - the 350th anniversary of the birth of Peter the Great.



In Kronstadt, the restoration of the cultural heritage site, which is under the protection of UNESCO - the fort "Emperor Alexander I" began.

What is now visible from a quadcopter - engineers of the 19th century observed only on the canvases of drawings and projects. The fortress in the middle of the bay looks like a bob from above: its granite walls are biconvex at any point. This means that enemy cores from them will simply ricochet. And at one time it was an advanced fortification solution. The construction of the fort began in 1838 - they hammered five and a half thousand piles into the bottom of the bay, made a stone-concrete cushion and began transporting thousands of tons of brick and granite to this artificial island:

"There is a historical fact - that during the construction of the fort, only two instructions for technical supervision were issued. And the masonry is simply magnificent, I have never seen such a thing with my experience, there is no solution leaching, it is preserved," said the project manager emergency response work Alexander Kovalenko.

Fort never had a chance to participate in hostilities. By the end of the 19th century, it - as a fortification object - became obsolete. The fort was taken out of the military department, the first anti-plague laboratory in Russia was placed in the casemates. In Soviet times, there were soldiers here again, but for the last 40 years there has been no one - the fortress was completely abandoned.

The most terrible blow to the fort "Alexander I" was inflicted not by the enemy's artillery, but by time. This tower - the aiming and adjustments of artillery fire - has been towering over the fortress for several centuries. It is always open to all winds, and now it is crumbling right before our eyes. A month ago, two emergency beacons were installed on a giant crack in the brickwork. And both of them are already cracked.

The rescue of the unique monument was taken seriously in 2019, when the fort became part of the concept of Kronstadt as a city-museum. Finally, funds were allocated for the survey. Most of all the specialists were worried about the underwater part of the fortress - very close to the busy sea channel. "For the first time in history, we did an underwater study in order to understand what technological solutions need to be applied in order to preserve the foundations. Very good news - excellent foundations, they are in excellent condition, they will stand for another thousand years. Therefore, our task is to bring them into line, to restore, adapt for modern use those structures and buildings that are on the forts, - said a member of the working group for the development of Kronstadt, co-organizer of the "Island of Forts" project Marika Korotaeva.

And here everything is much worse than under water, experts say. During the years of mismanagement, the "Alexander I" fort became damp - the brick was saturated with moisture from the sea winds that walked in the casemates and galleries. When they began to rake the rubble, fragments of masonry fell almost on the heads of the workers. We decided to close the windows and loopholes with shields and glass, prop up the old vaults with special structures, and remove the open artillery sites under a temporary roof:

"There has never been a roof on the third tier of the fort, according to the project it was not even laid. We remove atmospheric precipitation, and thus all this should dry up naturally in six months. After that the walls will dry out and it will be possible to work with them," said the project manager restoration of the Fort Vitaly Pesheev.

This is not a restoration yet, experts say. This is emergency work. The restoration of the historical appearance of the fort will begin in the second quarter of this year - there is already a project, documentation has been prepared - they are waiting for the fortress to dry up. Restorers, among other things, will have to return the granite walls to their original - pinkish - hue. In the future, the majestic fort will be included in a whole necklace of the restored monuments of the Kronstadt fortification.

Video - <https://smotrim.ru/article/2518349>



The new issue of the historical heading "Keys of Tver", created by the city administration, will talk about the Tver Romanov school.

Since 1954, in the building of the Romanov School, have been the Children's Art School named after M.P. Mussorgsky.

The Romanov school was built in 1912-1913 for the 300th anniversary of the Romanov dynasty. The authors of the project were engineers P.F. Bogomolov and N.N. Pokrovsky. The building has

an amazing historical fate. The asymmetrical Art Nouveau building survived the hardships of the First World War. Before the revolution, the building housed a hospital for soldiers. Then, until the 40s, there was a library, and finally the Children's Art School was located there.

The Romanov school as a monument is of great importance for the Tver region. A video about the Tver attraction can be found on the website of the Tver city administration.



The Tula Arms Factory again became an Imperial one. This decision was made on the eve of the anniversary - next year it will be three hundred and ten years since the foundation of the enterprise. Catherine II, Alexander I, II and III, Nicholas I and II - through the Emperors visits to the Tula Arms Factory, you can study the history of the Romanov dynasty. However, not a single official source has information that the founder Peter I visited it. However, this does not diminish his role in creating the oldest defence enterprise in the country.

The collection of tsarist guns, made in different centuries in the workshops of the plant for Sovereigns and members of the Imperial family, is now the main decoration of one of the halls of the State Museum

of Weapons. It is here the skill of the Tula and its high, in the literal sense of the word, appreciation is preserved.

"The most memorable for the history of the plant is the rifle of the Berdan system, made in honour of the visit to the Tula arms factory by of Emperor Alexander II in 1875. Literally after visiting the factory, he gave an order to assign the name of the Imperial Arms Factory to the Tula Arms Factory. The reason is clear. A significant reconstruction of the plant took place in 1870s: machine production was fully equipped, and Tula Arms Plant became one of the best enterprises not only in Russia, but also in Europe "- said Igor Pink, Deputy Director of the Tula State Museum of Weapons. However, the majestic name was not kept in the orders for a long time, new orders came with the change of monarchs. Throughout the 309-year history of the enterprise, the inscription: "Imperial Tula Arms Factory" and a double-headed eagle appeared on the weapons only for 36 years. The brand had to be changed already in 1912, when the factory gunsmiths celebrated the 200th anniversary of the founding of the country's oldest defence enterprise. This time Nicholas II decided to rename the Tula weapons smithy.

"A special committee for the celebration was created, all these documents were preserved, even to the point that even the menu for the festive dinner was approved. And in honour of this event, the Tula Arms Factory was renamed and it was named after Emperor Peter the Great in memory of the founder of the factory, Peter I" - said Igor Pink.

In 1930s, already under Soviet rule, the plant, like all defence enterprises of the country, lost his original name, but received a numbered name. The upcoming round date helped to return the high title.

"For quite a long time we wanted to return the original name. To the 310th anniversary of the factory we formed legal and legislative ground for it. To our great joy, the majority of the shareholders expressed their positive opinion. Now the name is the Imperial Tula Arms Factory," said Ilya Kurilov, General Director of the Imperial Tula Arms Factory.

The history of arms craft in Tula is undoubtedly concentrated in a place located opposite the heart of the arms capital - the Kremlin, and the enterprise located on the island surrounded by Upa river is its centuries-old symbol.

Video - <https://smotrim.ru/article/2517836>



In Oranienbaum, the restoration of the Katalnaya Gorka pavilion, part of the once grand complex of summer roller coasters for Empress Catherine II, continues. Now work is going on in the interiors of the pavilion.

The building was closed to visitors for almost ten years. A rare architectural monument and work of engineering art. Not just a palace - an attraction. Summer roller coasters for Catherine II and her retinue. From here, from the roof of the pavilion, the mountain for flights began. Fun for the nobility, half a kilometer long. The finish line is far behind the coniferous alley. In the middle of the 19th century the slides were dismantled. They will not be restored now.

But the pavilion, where they took a breath after a dizzying descent, will be renewed inside and out by next year. The facade has already been repainted from turquoise to noble blue. This is exactly how it looked at the very beginning. The original shade was found on the walls of the interiors of the main staircase.

"In the 18th century, there was no difference in the dyes used on the facades and interiors. And we have information that the pavilion was blue in 1785. Therefore, it was decided to transfer this colour of the 18th century to the facades," said Elena Makashova, the curator of "Roller Coaster Pavilion".

The restorers of the walls of the White Cabinet were already familiar with all shades of pink. The original colour was not found under the layers of old paint. The tone of the floor pattern was repeated. And for a long time, they applied layer by layer, for the sake of antiquity.

"You see, it is as if Pavillion breathes. As if it lets light come through. The fact is that in the 18th century the dyes were natural, and the colour was perceived in a completely different way. If we now put modern paint on the wall, it will be like - as if it were smooth and repel this colour, do not let it pass through you," explained Tatyana Syasina, head of the Private Dacha department of the Peterhof State Museum-Reserve.

Slowly and carefully, the craftsmen dress the bas-reliefs of the adjacent round hall in precious metal. You can't rush here. The material is worth of its weight in gold. The closer to the floor, the more losses. In the 30s of the last century, grain was stored here. Vapours from cereals damaged floral

designs and paintings. Somewhere there were only silhouettes. The twist of the brush suggested similar works by the artist.

"Flowers, grapes - all these elements are in the Chinese Palace. And when we had a question that we did not know what plan this flower was, how to fix it, or where to add some additions, because something was badly preserved, we turned to the Chinese Palace," says Tatiana Syasina. Soon there will be a restoration of the Porcelain Office, the basement will be renewed. And although the richness of the interiors is inferior to the rest of the rooms, the visitor will be lured by others. The plans are to create a 3D attraction there, so that guests, albeit virtually, can rush along the slopes of the Imperial amusement.

Video - <https://smotrim.ru/article/2518743>



The Historical Museum is preparing an exhibition about the Romanov dynasty in Tula.

The first regional branch of the Historical Museum in Tula is preparing the main project of 2021 - a Romanovs exhibition, timed to coincide with the 300th anniversary of the founding of the Russian Empire.

The exposition will include personal belongings of Russian Monarchs and members of the Imperial family, symbols of state power, award weapons, paintings, costumes.

In addition, you can see exhibits that will tell how exactly Mikhail Romanov was called upon for Russian throne. Among them there is the so-called portable lantern, as well as the icon "Theotokos of Feodorovskaya", with which, according to legend, the nun Martha blessed her son Michael to reign. The diploma and the book about the election illustrated by the artists of the Armory are demonstrated in a multimedia format.

Portraits of the first Romanovs are also exhibited. Letters of the young Peter I to his mother Natalya Naryshkina and encrypted letters from Princess Sofia Alexeevna to Prince Vasily Vasilyevich Golitsyn. A separate place is given to the last Emperor. 2018 marked the 150th anniversary of the birth and 100th anniversary of the death of Emperor Nicholas II. Thousands of books have been made about this monarch, hundreds of documentaries have been shot, dozens of exhibitions have been prepared in Russia and abroad.

The Romanovs exhibition is scheduled to open in May this year.



The Moscow Kremlin Museums are planning to open the exhibition "Decline of the dynasty: the last Rurikids and the false Dmitry", from 6 April 2021 – 25 July 2021, in the Exhibition halls of the Patriarch's Palace and the Assumption Belfry. It will be an exhibition with artefacts from several Russian museums and two German - Dresden State Art Collections (Germany) and Green Vaults Museum (Germany).

From its origin up to the beginning of the 17th century, Russian statehood was intimately connected with the dynastic history of the Rurikids (or Rurik dynasty). Princes, Grand Dukes and Tsars - the descents of the semi-legendary Rurik - had been governing Russian lands for more than seven centuries.

The Rurikids' right for absolute authority was sacred in Russian society. The phenomenon of a dynastic crisis was unknown in Russia until the late 16th century. It was the dynastic crisis that led to the Time of Troubles, i.e., the national calamity when the very existence of Russian statehood was threatened.

The Royal Treasury of the early 17th century was almost completely lost in the Time of Troubles. Rare surviving artifacts are kept in various museum collections in Russia and abroad being considered national relics.

The core of the current display are pieces from the Royal Treasury of the 16th century, the period preceding the Time of Troubles, such as State regalia, ceremonial arms and armoury and horse harness, precious vessels, art works made in court workshops of Russian Sovereigns and their heirs.

The exhibition also presents items donated by the Imperial family members to different churches and monasteries, such as icons, liturgical vessels and pictorial embroidery. Illuminated manuscripts commissioned by Russian Tsars, royal charters and letters addressed to Russian Monarchs will be on display as well. Visitors will see ritual objects from the burials of Tsars and Tsarinas, as well as the 16th-century art pieces belonging to Tsars' immediate relatives and representatives of other Rurikids' branches.

Another part of the exhibition is dedicated to the history of the first False Dmitry and his short-term reign. It explores key events of the time, i.e., the death of Tsarevich Dmitry in the town of Uglich and his "miraculous escape" that caused the appearance of the impostor on the Russian throne. The display shows the official representation of the False Dmitry's figure formed during the reign of the Romanov dynasty.



Medal "Tsar Dmitry Ivanovich (the false Dmitry)". Russia, 19th century (?). Silver; stamping.



Lions, griffins and sphinxes are an integral part of St. Petersburg's mythology. These are sculptures of three famous pedestrian bridges: Lion, Bankovsky and Egyptian. They were established 195 years ago. The bridges are united by a common creator - German engineer Wilhelm von Tretter. Heavy chains and cast-iron jaws. Now this imposing detail - once holding spans above the water - serves only as a decoration. And also, a reminder of the bright and difficult history of the Petersburg crossings. In 1823, engineer Wilhelm von Tretter wrote to the Chief Railroad Manager of the importance of building chain bridges. Egyptian, for example, appeared during the heyday of such designs - 195 years ago. Its authors paid tribute to the then fashion in full. Six-meter columns, portals with gilded ornaments and, of course, sphinxes. True, their faces are not harsh, as expected, but with soft features.

"And there were legends in the city that the very faces of these sphinxes resemble a woman's face and not a simple one - but the face of Empress Elizabeth, the wife of Emperor Alexander I. Since she was famous for her beauty," said Polina Chekalina, a senior researcher at the Museum of Bridges.

Cast iron, which replaced stone in the 19th century, gave the bridges a light, elegant look. But the structures suspended on chains were constantly swaying.

Then, a new Egyptian bridge was built. And all that remains of the former are sphinxes with female faces. Their peers are the works of the same sculptor, Pavel Sokolov, the guardians of the Lion Bridge. Proud, powerful beasts are actually hollow. The griffins of the Bankovsky Bridge are also arranged according to this principle - on the backs you can see the docking seam. The figures serve as cases: they hide the chain attachment system.

Now mechanisms are no longer needed, the bridge is not held by chains. However, the filling of the figures was preserved. They have also preserved the legends surrounding the griffins - it is believed that they guard the gold. Since the 19th century, the townspeople have believed that the keepers of gold will certainly help in solving financial problems. To do this, you need to walk across the bridge, tinkling with a trifle or put a coin under the paw of a griffin, and you can also try to reach the figures with both hands or just stroke them. Although the griffins themselves are not lucky. Gold leaf wears off quickly.

After the restoration in 2019, they even launched an action - "Only without hands". The owners of the Lion Bridge were more fortunate in this sense - it became a favourite place for dating. They also used it for another purpose - also without prejudice to the sculptures.

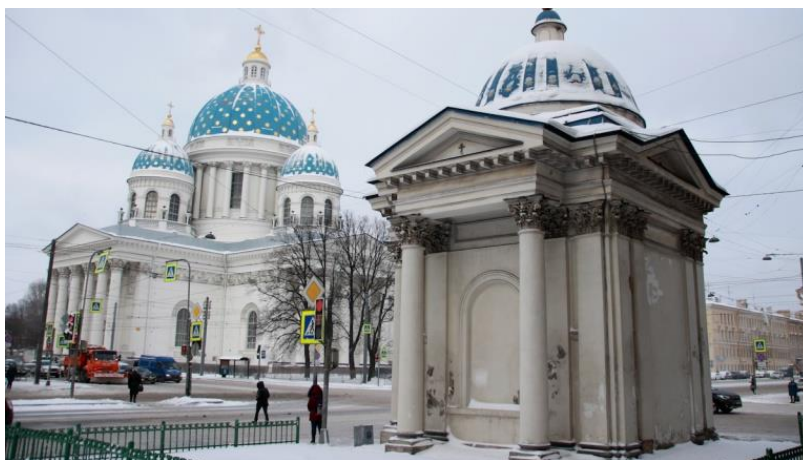
"At a time when ultrasound did not exist, the future mother could find out the sex of the unborn child, being next to this bridge. It was necessary to wait for someone to enter the bridge first," said writer Naum Sindalovsky.

Now the Lion is one of the three surviving pedestrian chain bridges in St. Petersburg. But the chain of history is unlikely to end there. And new legends will surely build a bridge between the past and the future.

Video - <https://smotrim.ru/article/2521414>



The chapel of the Trinity Cathedral in St. Petersburg will be restored for 18 million roubles. With the restoration of the chapel, the cathedral will return to its historical appearance. Specialists will clean, strengthen and replenish the lost decorative elements of facades, roofs, domes and interiors. The restorers will tidy up the brickwork of the walls, clear the stucco decor from multi-layer paints, and recreate the oak doors and window frames. The gilded stars on the dome will also be restored.



The chapel was built in 1895 in the Empire style at the corner of 1st Krasnoarmeyskaya and Izmailovsky avenues. It was erected in memory of the salvation of the Imperial family during the train crash in Borki in 1888 and Nicholas II during the assassination attempt in the city of Otsu in 1891.

The chapel was designed by engineer Sergei Kondratyev. The construction was carried out with donations. In 1924 it was closed, in 1930 it was converted into a cafe, and seven years later - a beer stall. During the war, the building was badly damaged, and later it was used as a warehouse. In the late 90s, the chapel was returned to the church and restoration was carried out.



A message to the descendants was found by the restorers of the Cathedral of St. Paul the Apostle in Gatchina. It was in the cross of the main dome. The letter describes in detail the process of restoration work that was carried out 35 years ago.

The message was in an apple - a sphere under the cross that crowns the church. "It describes when the cross was dismantled, where it was taken, where it was restored, what exactly was restored and who were restorers. This information helped a lot," said Oleg Brilyant, deputy general director for restoration and reconstruction of cultural heritage sites of the contractor.

The crosses will be restored in about six months. Then they will return to their place. As a result, the facades and interior decoration will become the way the architect Roman Kuzmin came up with, who was consulted by Konstantin Ton.

The unique iconostasis will also be restored. They cut it out of cypress according to the sketch of Fyodor Solntsev, so that golden icons looked better on a dark background. It miraculously survived after the cathedral was closed in 1938. The iconostasis was saved by the worker of the church, Barbara Prozorova.

"In order to preserve the iconostasis, she bought it from the authorities - and for firewood. And she transported it to her house in order to keep it in this house," said Archpriest Vladimir (Sedov), cleric of the Pavlovsk Cathedral of the Gatchina Diocese of the Russian Orthodox Church.

Now work is going on not only in the upper, but also in the lower church. Experts will study all the data on the decoration of the cathedral, there are not so many of them. They plan to recreate the church as it was in 1852. The restoration will be completed at the end of next year.

Video - <https://smotrim.ru/article/2521928>



On February 18, an exhibition "Cossacks. From the history of cavalry regiments of the Russian Imperial Army" opened in the Military-Historical Museum of Artillery, Engineering and Signal Corps, in St Petersburg. It is dedicated to the special military class of the Russian Empire. The Cossacks not only differed, but experienced a certain alienation from the rest of the population of the Russian Empire due to the specific features and combination of military and economic functions performed, elements of democracy and self-government, the militarized nature of communal life with an appropriate service hierarchy).

Among the unique exhibits are an officer's tusk (a type of saber) that belonged to Emperor Nicholas II, children's Cossack officer's checkers of his son - the heir Tsarevich Grand Duke Alexei Nikolaevich, an officer's Cossack checker of Grand Duke Mikhail Nikolaevich, etc. Of greatest interest is the memorial thing associated with the biography of perhaps the most famous Cossack Emelyan Pugachev - a smoking pipe that belonged to the Don Cossack, the leader of the Peasant War of 1773-1775.

Video 1) <https://topspb.tv/news/2021/02/20/v-artillerijskom-muzee-prohodit-vystavka-o-kazachih-formirovaniyah-imperatorskoj-armii/>

2) https://www.rtr.spb.ru/vesti/vesti_2014/news_detail_v.asp?id=45856



A photo exhibition "The Romanovs - the Tsar's Service", dedicated to the Romanov family opened in the school of the village of Azovskaya. Priest Leonid Kostanenko, the abbot of the Church of the Equal-to-the-Apostles Cyril and Methodius, organized the exhibition with the help of his friend Hieromonk Ignatius (Shestakov) from the Moscow Sretensky Monastery.

Ignatij Shestakov brought copies of photographs of the Romanov family to the Azov school for the exhibition and told the children about Emperor Nicholas II.

For the first time, this photo exhibition opened four years ago, it was timed to coincide with the centenary of the death of Nicholas II, his family and friends. Over the years, residents of different cities in many countries got acquainted with the exposition: in Romania, South Africa, Canada, Switzerland, Argentina, New Zealand, Czech Republic, Germany.

As Ignatij Shestakov said, the exhibition includes more than a hundred historical photographs. It has three sections. The first of them is devoted to the family, the second - to serving the Fatherland, and the third - to mercy. The pictures captured the daily family life of the Emperor, and there you can also see the Emperor's daughters, who during the First World War worked in hospitals as sisters of mercy.

Among the exhibits are photographs that were kept in the personal collections of the Imperial family, in state archives and in private collections.

According to the school director Alevtina Baikova, copies of the photographs of the Imperial Family were donated to the school, and in the future, children from other schools in the region will be able to view them as part of history lessons.





New icons of Grand Duke Michael Alexandrovich and his friend Nicholas N. Zhonson have been made on the order of Metropolitan Mitrofan (Badanin) of Murmansk and Monchegorsk.



A tourist route on the last route of the Romanov family has opened in Russia. In the Urals, the railway tour "Imperial Route" was launched, which covers Yekaterinburg and Alapaevsk. The tour tell about the last months of the life of the members of the House of Romanov.

Video - <https://ntdtv.ru/104926-v-rossii-otkrylsya-turisticheskij-marshrut-prohodyashhij-po-poslednemu-puti-semi-romanovyh>



For the 350th anniversary of the birth of Peter I, the St. Petersburg Academy of Arts, Peterhof and the Russian Museum are preparing a joint exhibition project entitled "Thirty Pictures from the Life of Peter the Great."

It involves a partial reconstruction of the 1872 exhibition, in honour of the 200th anniversary of the birth of the first Russian Emperor. Each painting will be housed in a separate decorative pavilion, and a central information pavilion will also be created. 14 paintings from the 1872 exposition are kept in the funds of the Russian Museum. They will be digitally recreated. Another 16 paintings will be made by contemporary authors, graduates of the St. Petersburg Academy of Arts. They will work on sketches recently discovered in the Peterhof.

"The fact that we were able to come to an agreement, join efforts with the Russian Museum and the Academy of Arts is great. In general, it seems to me that it is important for young artists to experience very high and serious feelings, because they practically write their names in Russian history," said General Director of the Peterhof State Museum-Reserve Elena Kalnitskaya.

Video - <https://smotrim.ru/article/2525576>



A postage block dedicated to the 125th anniversary of the State Russian Museum has been issued. The postage stamp depicts the Mikhailovsky Palace, in the margins of the postage block - a fragment of the portrait of Alexander III by I.N. Kramskoy (1886). In addition to it, a souvenir set in an artistic cover was published, inside there was a postal block "125 years of the Russian Museum", stamps dedicated to the 150th anniversary of the artist A.N. Benois, vignette with paintings from the collection of the Russian Museum "Portrait of Princess Z. Yusupova "(V. Serov) and "Girl in a headscarf" (A. Venetsianov). The front side of the souvenir set shows the interior of Hall 14 of the Mikhailovsky Palace.

Souvenir sets can be purchased in the network of specialized Collector stores located in 47 cities of the Russian Federation: <https://rusmarka.ru/contacts.aspx>.

The postage block and stamps can be purchased as part of a set or separately; souvenir vignettes are sold only in a set. Artist-designer of the souvenir set: M. Korneeva. Circulation: 600 copies.



The restoration of the Epiphany Church (Dvinskaya St., 2) will continue in St. Petersburg. The order was placed by the SPb GKU "Directorate of the customer for repair and restoration work on historical and cultural monuments". The restoration of this church has been going on for a long time, a lot has been done. As part of the upcoming stage of work, specialists, as scheduled, will deal with the interiors of the main volume (central nave) of the church.

About 35.75 million roubles were allocated from the city budget for the work. They will begin after receiving permission from the KGIOP, and will be completed, as planned, by November 20 of this year. Restorers will deal with the floors of the church, doorways, masonry and painting.

This church was founded on Gutuevsky Island at the end of the 19th century. In honour of saving the future Emperor Nicholas II from an assassination attempt in Japan. As heir to the throne, he travelled through this country and was attacked by a fanatic. By a lucky coincidence, the blow of the sabre did not kill him.

The Epiphany Church was built in the so-called neo-Russian style. It was closed in 1935, and the unique faience iconostasis was destroyed. After the war, the church was empty, then for some time there was a soap factory. Only in 1991 it was returned to the believers.



Video tour of the Moscow Kremlin Museums' exhibition "Carl Faberge and Fyodor Rückert. Masterpieces of Russian Enamel",

The exhibition has come to an end. The project, which opened in October 2020, was very popular, but was closed for over two months due to coronavirus restrictions. The exhibition was extended until February 14, 2021, but not everyone had time to visit it. Today you have the opportunity to walk through the exposition together with the curator, without leaving your home.

Tatyana Muntyan tells about the unique works of the "enamel painter" Fyodor Rückert, about the amazing works of the Moscow branch of the Carl Faberge firm and other enterprises that bore the title of suppliers of the highest court. You will also see the sources of inspiration for the masters of national romanticism - the canvases of the world-famous artists V. Vasnetsov, K. Makovsky and V. Vereshchagin, and the treasures of the Armory - the works of enamel, silversmith and porcelain masters of the 16th – 17th centuries.

Videos- Part 1 - <https://youtu.be/5WRBhwz1IWw>

Part 2 - <https://youtu.be/JOeeqKCV4y8>



Nice court has confirmed Russia's ownership of three plots near St. Nicholas Cathedral, located in the city, said Yekaterina Kopylova, Legal Assistant at the Russian Embassy in France.

The trial on this issue has been going on since November 2020. "This process concerned five objects: the Kokad Orthodox cemetery, the church on Lonshan Street and three sites adjacent to the St. Nicholas Cathedral".

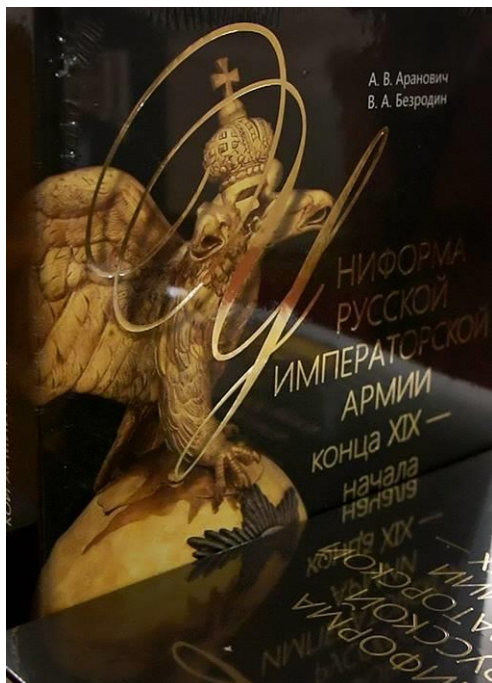
In 2014 Russia issued notarial deeds and became the owner of all these five sites. "There were three such notarial acts: one for three sites (near St. Nicholas Cathedral), one for the church and one for the cemetery. The Russian Orthodox association of Nice, which owned all these objects from the October Revolution until about 2014, challenged the legal validity of these acts in court.

"The court today made a decision to leave the three sites adjacent to the St. Nicholas Cathedral to Russian Federation. And two sites - the one on which the church on Lonshan Street is located, and the one on which the Kokad Orthodox cemetery is located - should be left to the association. The court considered that the acquisitive prescription is a sufficient reason to recognize their ownership," Kopylova said.

She clarified that the Russian side is considering the possibility of filing an appeal. "Now our lawyers are working on this, analysing the decision, looking to see if we have any possible arguments. At first glance, there are. But the final decision will be based on a more detailed analysis. We can assume that the opposite side will also appeal, they are unlikely to be satisfied with this decision," said the assistant to the embassy.

St. Nicholas Cathedral was built by Emperor Nicholas II in 1912 on the site of villa Bermon in the main resort of the Cote d'Azur, where his uncle, Tsarevich Nikolai Alexandrovich, died in 1865. The land on which the church was built was acquired by Alexander II. In 1920s, the Nice Orthodox Association began to manage the cathedral, but the free lease agreement expired on December 31, 2007, and Russia decided to return its property through the courts. The lawsuit was filed in 2006. Later, the French court left St. Nicholas Cathedral in Nice for Russia.





A book about the military suit in the era of Emperor Nicholas II was presented at the National Library of Russia

On February 18, in the concert hall of the Russian National Library in St. Petersburg (36 Fontanka River Embankment), a social and patriotic event "I Have the Honour" took place. The key element was the presentation of the book dedicated to the military uniform of the Russian army.

The book about the history of the uniform of the Russian imperial army of the late 19th - early 20th centuries, in which for the first time not only the costumes themselves, but is also the technologies for their creation are shown. The book is richly illustrated and supplemented with data from archival sources.

Part of the presentation program was a demonstration of historical samples of military uniforms, created on the basis of patterns of that era.

"In our time, such a work has not yet been published, because it is not only the history of a military uniform of the era of Nicholas II, but also the technology of its production, materials, patterns, etc. This is a unique, amazing work that will undoubtedly replenish historical science, its specialization - uniformology", - said the Director of the Russian National Library Vladimir Gronsky.

The authors of the publication are Professor of the St. Petersburg State University of Industrial Technologies and Design Alexei Aranovich and senior researcher at the State Museum of the History of Religion Vladimir Bezrodin. The publication was prepared in cooperation with the A.V. Suvorov Memorial Museum and the Military-Historical Museum of Artillery, Engineers and Signal Corps.



"We represent all types of troops. We rarely manage to create exhibitions where the entire costume complex is formed - most often these items are scattered in different museum exhibitions, in different private collections, and this work allows us to combine these materials," told Aranovich.

In addition, hundreds of previously unpublished photographs, as well as a selection of shoulder straps and epaulets, have been introduced into scientific circulation. "We give cut and technical drawings," the author noted, adding that the book also contains specially compiled summary tables on the colours of military suits.

At the show of the historical costume, the ceremonial and field uniforms of officers and lower ranks of the Life Guards of the Preobrazhensky, Semyonovsky, Finland, Volynsky and Cossack regiments, the Gendarme squadron, the Marine Guards crew, the permanent composition of the Officer aeronautical school, various army regiments of the turn of the XIX-XX centuries were presented. All uniforms are made on the basis of original patterns and technology of that time.

The NLR noted that the monograph "Uniforms of the Russian Imperial Army of the Late 19th - Early 20th Centuries. History. Design. Materials. Technologies" will be in demand by theatre and film artists, historians and art historians, as well as designers working in the fashion industry. The publication's materials will also be relevant when creating replicas of historical costumes for feature films and documentaries and in specialized educational institutions.



Under the Hammer...

Romanov related items in Auctions



Litfund, Moscow, Russia, February 23

Light cavalry Cossack sabre with a blade granted by Empress Catherine II.

Tula (?), 1764. Steel, copper alloy, wood, leather. Total length 86 cm, blade length 72.7 cm, blade width 3.2 cm.

The blade is curved, single-edged, with one wide fuller. The dol extends almost to the point, the combat end is double-edged.

On the front side of the blade, along the valley, an inscription in three lines is applied using the engraving technique: "By God's mercy we are Empress Ekaterina Second/ I have granted a sabre /the Volsk army of the winter camp of the Cossack Yakov Uzhov, who are faithful to the service to the ataman // Kascheev in St. Petersburg, October 28, 1746 ".

Ephesus consists of a handle with a head and a steel guard. The wooden handle is covered with leather and wrapped along the transverse grooves with double twisted silver-plated wire made of a copper alloy. The back of the handle is covered with a steel bar that turns into a head in the form of a bird's head with a round button at the top.

The blade has small serrations on the blade, patina of grey and brown colour over the entire surface.

The steel parts of the handle are covered with black and brown patina, damaged by corrosion, the leather on the handle is dry, the wire upholstery has practically lost its silvering.

Start price: 1,500,000 Roubles



Personal shoulder strap of Grand Duke Nikolai Nikolaevich (the Younger)

Adjutant general patron shoulder of the 56th Zhitomir infantry regiment. [B.m., 1876-1917]. 15.9 x 6 cm.

Abrasions, loss of small fragments.

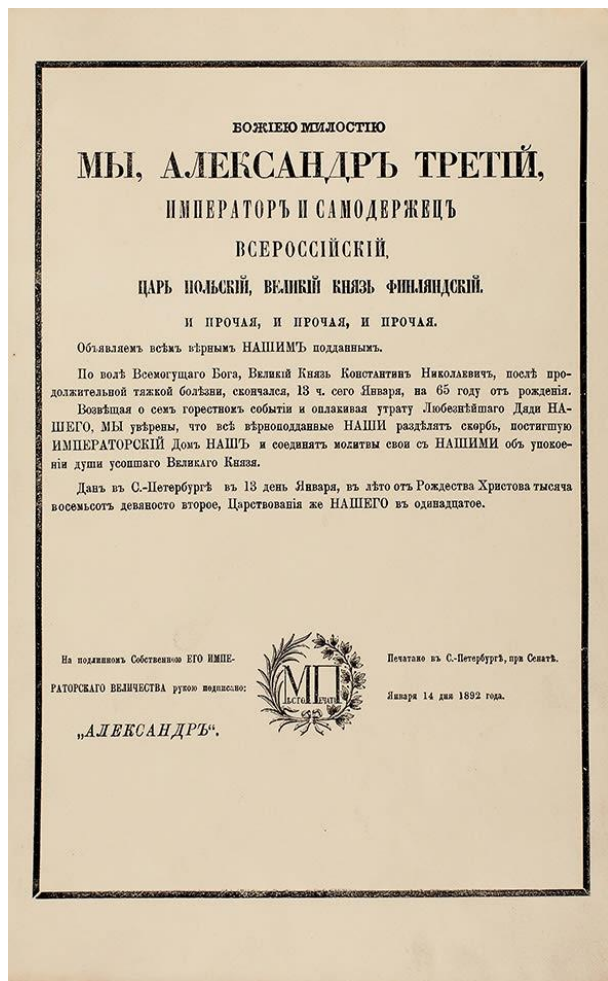
The 56th Zhitomir Infantry Regiment of His Imperial Highness Grand Duke Nikolai Nikolaevich is an infantry military unit of the Russian Imperial Army. The regiment was formed on October 29, 1811 in Moscow from two companies of Uglitsky, three companies of Moscow, two companies of Arkhangelsk and a company of Kazan garrison regiments.

In the Patriotic War of 1812, the regiment took part in the battles at the Shevardinsky redoubt, at Borodino it was at the Semenovskiy flushes.

Grand Duke Nikolai Nikolaevich (the Younger), (1856 - 1929) - the first son of Grand Duke Nicholas Nikolaevich (the Elder) and Grand Duchess Alexandra Petrovna, grandson of Nicholas I; adjutant general, cavalry general. He was popular in the army.

"The troops believed in him and were afraid of him. Everyone knew that the orders given to them must be executed, that they cannot be cancelled, and there will be no hesitation."

Start price: 75,000 Roubles



The highest manifesto of Emperor Alexander III on the death of Grand Duke Konstantin Nikolaevich.

SPb., 1892. 4 p. 33.5 x 21 cm. In a tray folder with a gold-embossed double-headed eagle on the front cover, as well as ornamented gold embossing on the front and back covers. Moire endpapers.

Start price: 32,000 Roubles

Silver plaque "The cruiser of the 1st rank Varyag was laid down on May 10, 1899 in Philadelphia at the plant of V. Crump and Co."

Philadelphia: Bailey Banks & Biddle Co, 1899. 12 x 9.3 cm. Perfectly preserved. In the original wooden case with the image of St. Andrew's flag on the inside of the top cover of the case.

According to a long-standing maritime tradition, such historical souvenirs were made in an amount of no more than ten copies and were handed over according to a special list: the first plaque for the Emperor, the second for the Admiral-General (in this case, for the Grand Duke Alexei Alexandrovich), the third for the head of the Naval Ministry; further - it was awarded to the commander of the ship (captain of the first rank Rudnev). In addition, one copy was sent to the Maritime Museum in St. Petersburg.

The mortgage board itself was laid in the base of the standing ship under the stern. A similar board is present on the main exhibition of the Navy Museum in St. Petersburg.

"Varyag" - armorer cruiser of the 1st rank of the 1st Pacific squadron of the Russian Navy in 1901-1904. Participant in the battle at Chemulpo (1904). It got its name from the Varyag corvette, which was part of the Atlantic squadron of Rear Admiral S.S. Lesovsky, who visited the United States in September 1863. The construction of the cruiser was carried out in Philadelphia at the William Cramp and Sons shipyards, and in 1900 the ship was transferred to the Navy of the Russian Empire, and in 1901 it entered service. After joining the Russian fleet, "Varyag" was based in Port Arthur.

Bailey Banks & Biddle is an American jewellery trading firm founded in 1832.

The lot is of collection value of the museum level. At the moment, only two copies of the "Varyag" mortgage board are known.

Start price: 750,000 Roubles





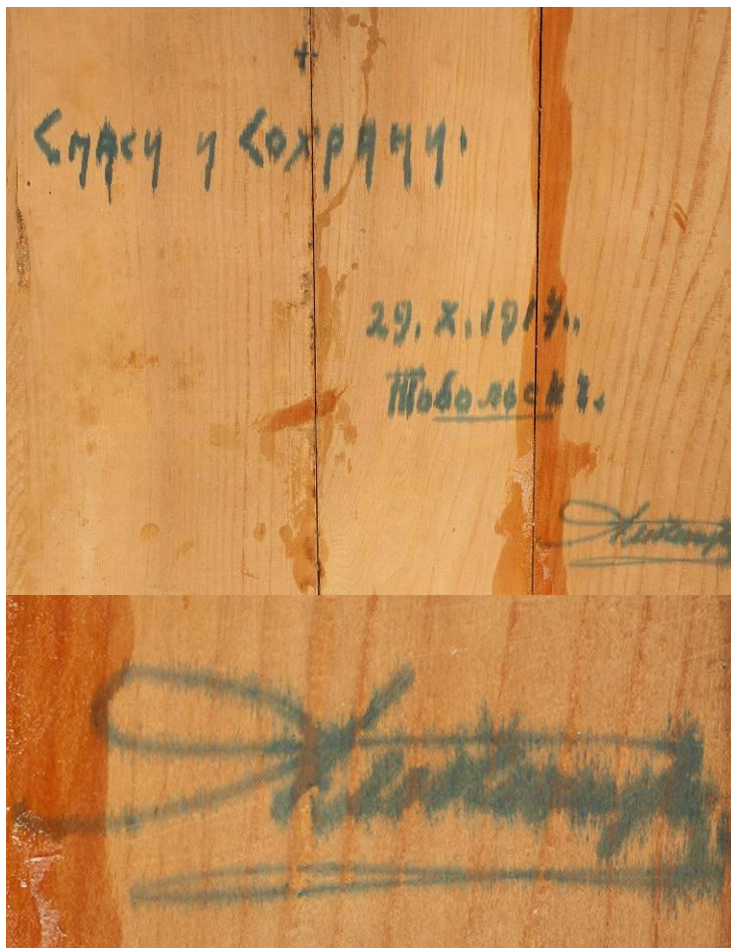
Icon of St. John of Tobolsk, donated by Empress Alexandra Feodorovna to her maid of honour Anastasia Hendrikova. 1916

22.3 × 17.3 cm. In a wooden icon case - 25.3 × 20.3 cm. Small restoration, loss of micro fragments of the paint layer.

On the back of the icon, by the hand of the Empress, there is a handwritten note "Save and preserve / 29. Oct. 1917 / Tobolsk / Alexandra". On the back of the icon case there is a bronze engraved plate with the inscription "This icon was given by Alexandra Feodorovna to maid of honour Anastasia Vasiliyevna Hendrikova during the stay of the Imperial family in Tobolsk. A unique relic from the family of the last Russia Emperor. It is of collection and historical value of the museum level.

Saint John of Tobolsk (1651-1715) was the last saint canonized during the reign of the Tsar-Martyr on June 10/23, 1916. The Imperial family felt deep reverence for this Siberian saint. In 1917, going into exile, Alexandra Feodorovna took this icon with her, which she managed to keep in Tobolsk. As a token of gratitude for her loyalty to the Emperor, the Empress presented Countess Anastasia Vasilyevna Hendrikova with an icon shortly before the Bolsheviks parted them.

The shrine was kept for a long time in France in the church of the House of Russian Invalids in Montmorency. Today she



returned to Russia and will be presented at the pre-auction exhibition "Literary Fund" dedicated to the history of Russia, its army and navy.

Start price: 2.000.000 Roubles



Award token from Empress Alexandra Feodorovna to a participant in the work at the medicine warehouse.
 1914-1916. 3.7 × 2.2 cm. Bronze, gilding, enamel.
 Start price: 40.000 Roubles



A plate from the personal service of the commander of the Life Guards Cavalry Regiment, Grand Duke Pavel Alexandrovich, with the monogram PA under the Grand Ducal crown.
 Russia. Early 1890s.
 Porcelain, covering, painting in gold, diverging pattern, gilding. Diameter 24 cm. No brand.
 Start price: 45.000 Roubles



Postcard "The August children of their Imperial Highnesses, Grand Duke Konstantin Konstantinovich and Grand Duchess Elizabeth Mavrikievna"

With autograph of Grand Duchess Elizabeth Mavrikievna.

St. Petersburg: Publication "In favour of the Community of St. Eugenia"; R. Golike and A. Vilborg T-in, [early. XX century]. 14.2 x 9.1 cm.

On the address side there are handwritten inscriptions by the Grand Duchess: "Elsa. 1909" and "Dear husband".

Start price: 15.000 Roubles



Photo "Empress Maria Feodorovna in coronation dress with tiara and diamond necklace" / workshop of court photographer Pasetti, With autograph of Empress Maria Feodorovna.

SPb. 1883? In a frame under glass. 33.6 x 24.2 cm (frame), 13.4 x 9.5 cm (photograph).

On the upper edge of the frame, on the front side, there is a metal sign with the image of the Grand Ducal crown. On the reverse side of the frame there is a gold-embossed inscription: "Finnigan`s, 18, New Bond St. W". The photograph is in good condition, along the bottom edge of the photograph is the empress's handwritten signature: "Maria".

Maria Feodorovna (birth name: Maria Sophia Frederica Dagmar; 1847 - 1928) - Russian Empress, wife of Alexander III, mother of Emperor Nicholas II. Provenance: from the collection of the regimental museum of Her Majesty's Cavalry Regiment in Paris. Start price: 120.000 Roubles



Photo of Grand Duke Vladimir Alexandrovich in historical clothes, for a costume ball at the Vladimir Palace / C. Bergamasco photo studio. [SPb., 1883]. With company stamp. 21.1 x 10.2 cm.

The tradition of costumed balls appeared in Russia back in the 19th century. One of the most famous balls of this kind was held in the palace of Grand Duke Vladimir Alexandrovich on January 25, 1883.

World Illustration magazine wrote about this event as follows: "Up to 250 noble persons of both sexes were invited to the ball (...), officers were invited from the cavalry, horse life guards, His Majesty's hussars, Preobrazhensky and other regiments. The assembly began at the end of tenth in the evening. By this time, a servant stood on the front staircase, and in the doorway of the small dining room, dressed in picturesque costumes from different eras that have a connection with Russian history: they were Scythians, Varangians, Bermyats, Novgorod and Moscow archers, etc. In the gallery in front of the dance hall and in the small dining room, two sumptuous buffets were set up, elegantly decorated with flowering plants. (...) Soon the living room and the dance hall were filled with Russian boyars, children of both sexes, voivods, knights, Duma and ambassadorial clerks, falconers, hunters, marketplaces, horse and pedestrian residents of the times of John IV, Varangians, Pechenegs, Cossacks, (...) It seemed that all pre-Petrine Russia had resurrected and sent its representatives to this ball." Soon after the ball, the participants were photographed in fancy dress.

Start price: 35.000 Roubles

Cabinet photo Grand Duchess Maria Pavlovna (Elder) with her daughter Elena Vladimirovna.

Photographer Levitsky and son. SPb., 1880s. With company stamp. 15 x 10.3 cm (photograph), 16.3 x 10.7 cm.

Start price: 35.000 Roubles



Decorative plate in honour of the visit of Emperor Nicholas II to France. France. 1896.

Porcelain, covering, decal, painting, gilding. Diameter 23 cm. No brand.
Start price: 30.000 Roubles



Commemorative cup in honour of the visit of Emperor Nicholas II to France.

France, Pexonne, Fenal Freres factory. 1896. Faience, printing, painting, gilding. Height 6.3 cm.
Stamp: underglaze "FF with three stars" on the coat of arms, above the coat of arms the inscription "PEXONNE".
Start price: 30.000 Roubles



Commemorative bowl in honour of the coronation of Nicholas II. Russian Empire, the Grand Duchy of Finland. 1896.

Faience, print. Height 10 cm. Diameter 18.5 cm.
Brand: "three A's in a triangle", factory numbers.
Start price: 48.000 Roubles

