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By Ludmila & Paul Kulikovsky

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"Emperor Alexander III and the art of his time"

March 10, the Russian Academy of Arts held the All-Russian Scientific Conference "Emperor Alexander III and the Art of His Time", in honour of the 175th anniversary of the birth of the Tsar the Peacemaker and the 130th anniversary of the establishment by him of the commission for the Imperial Academy of Arts reform.

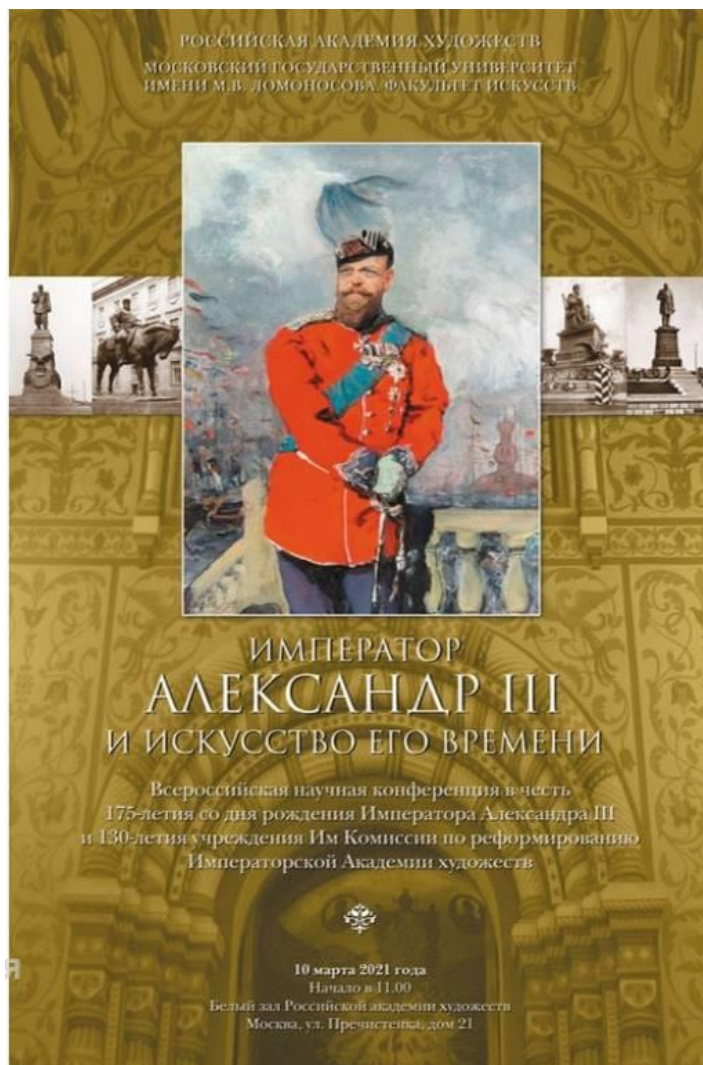
Last year, March 10, 2020 marked the 175th anniversary of the birth of Emperor Alexander III, but due to the covid-19 epidemic many commemorative events were postponed. This year, some of the went ahead.

Emperor Alexander III's name is associated with the highest flowering of Russian art in the 19th century, which was caused by the state policy in the field of culture, aimed at the comprehensive patronage of talents in all areas of creative activity. During these years, the world's largest state organization of theatrical art, the Directorate of Imperial Theatres, staged world-famous operas and ballets. The Emperor personally sponsored the Russian ballet school, talented composers, artists and theatrical figures. Petersburg and Moscow museums - Russian Museum, The Museum of Fine Arts and the Historical Museum were named after the Emperor Alexander III, were created according to his idea or under his patronage. With the support of the Emperor, the Sevastopol Museum was founded, now the Museum of the Black Sea Fleet. His name is associated with new monuments to historical figures, the construction of several thousand Orthodox churches and monasteries. He took part in the foundation of many of them. Alexander III consistently patronized the development of architectural and art schools and especially the flourishing of the Russian style, which expressed the main idea of his reign - the all-round development of the creative forces and abilities of the peoples of the multinational empire.

Russian artists and industrialists received the highest awards at All-Russian and international exhibitions.

International recognition of the merits of Alexander III is associated with the construction of the Trans-Siberian Railway, which connected the capital with Vladivostok, and the alliance with France, which determined the balance of power in Europe. These events of European history are captured in the creation of the Pont Alexander III in Paris and the monuments to Alexander III in St. Petersburg by P. Trubetsky and in Irkutsk by R. Bach.

The most fruitful period in the history of the Academy of Arts of the 19th century is associated with the name of Alexander III, when it was headed by the brother and associate of the Emperor. According to contemporaries, "the presidency of the Grand Duke Vladimir Alexandrovich constitutes the most glorious era in the life and history of the Imperial Academy of Arts" (S.N. Kondakov).



The Academy reform of 1893 contributed to its democratization and the election of the most talented and famous artists, sculptors and architects. According to the new charter, the Academy was entrusted with "the maintenance, development and dissemination of art in Russia." Due to the academic patronage, provincial art museums received works of art, and an all-Russian system of primary and secondary art education was created.

In the late 19th - early 20th centuries, a new generation of art masters was brought up in the Academy of Arts, with whom the 20th century artists studied, who created works of the already Soviet period of Russian art.

Famous cultural figures - L.N. Benois, A.V. Prakhov, A.P. Bogolyubov, S.D. Sheremetev and many others – published articles and memoirs about Alexander III. Member of the Council of the Academy of Arts N.V. Sultanov wrote: "Such persons belong not to the present, but to the future and even the distant future. <...> Powerful people, such as the late Emperor was, are completely impractical for contemporaries, especially for contemporaries of an alien direction: the influence that they had on subsequent events. "

The President of the Russian Academy of Arts, Zurab Konstantinovich Tsereteli, academician-secretary Oleg Alexandrovich KOSHKIN, Doctor of History Alexander Yakimovich DEGTYAREV and Yuri Saveliev, Doctor of Arts, Russian Art Academy, and chairman of the organizing committee of the conference, Yuri Rostislavovich Saveliev. opened the conference.



Then followed the scientific reports: Konstantin I Garapach, sculptor, corresponding member of the Russian Academy of Arts – *"History of the monument to the Emperor Alexander III in the northern capital"*.

Yuri R Savelyev - *"Monuments to the Emperor Alexander III of the beginning of the XX century and the Imperial Academy of Arts"*.

Anna V. Gromova, PhD (History), Chairman of the Elizabeth-Sergei Enlightenment Society – *"Emperor Alexander III - patron of Russian historical science"*.

She noted that the future Emperor Alexander III was interested in history since childhood. His favourite reading was the historical novels of M.N. Zagoskin, I.I. Lazhechnikov, classes of a professor at Moscow University, historian S.M. Soloviev, of the writer and historian K.N. Bestuzhev-Ryumin. In 1866, Tsarevich Alexander Alexandrovich headed the Russian Historical Society, created on the initiative of famous Russian historians. Annual meetings of the society were held in



the library of the Imperial Anichkov Palace. She spoke about the creation of the Historical Museum, noting the special role of Tsarevich Alexander Alexandrovich and Grand Duke Sergei Alexandrovich in the formation of the museum collection. On October 21, 1886, while serving as Honorary President of the Historical Museum, Emperor Alexander III ordered the transfer of 22 guns to the museum, considering weapons as a necessary part of the museum exposition. In 1895, by the decree of Emperor Nicholas II, the Historical Museum was named after Emperor Alexander III. Anna Gromova also touched upon the topic of archaeological research in the Holy Land carried out by the Imperial Orthodox Palestine Society, created in 1882 by decree of Tsar Alexander III and headed by Grand Duke Sergei Alexandrovich.

Yulia V Kudrina., Doctor of History, Leading Researcher at the Institute of General History of the Russian Academy of Sciences – *“Imperial power and Russian culture during Alexander III reign.”*

Svetlana A. Volodina, PhD in Art History, Corresponding Member of the Russian Academy of Arts – *“President of the Imperial Academy of Arts Grand Duke prince Vladimir Alexandrovich - assistant of Emperor Alexander III”*

Irina A- Panchenko, senior researcher at the State Russian Museum – *“Russian museum of Emperor Alexander III - monument to the royal works. To the 125th anniversary of creation”*

Yuri R. Savelyev – *“Historism in architecture. Architectural styles of Emperor Alexander III and creativity A.N. Pomerantsev”.*

Galina Aksenova, Doctor of History, Professor of Moscow State Pedagogical University – *“History and Historism in Russian painting of the last third of the XIX century”*

Zhanna G. Belik, PhD Art History, Central Museum of Old Russian Culture and Art named after Andrei Rublev – *“Vasily Makarovich Peshekhonov - court icon painter of Emperors Alexander II and Alexander III”*

Ekaterina V. Polyakova, PhD, Art History, Associate Professor, Moscow State Academy of Arts and Industry named after S.G. Stroganov – *“Company A. and V. Sapozhnikov and brocade factories of the era of Emperor Alexander III”*



Mikhail O. Yudin, PhD in Art History, Researcher, All-Russian Museum of Decorative, Applied and Folk Art – *“Ovchinnikov Company for the Emperor Alexander III: Emperor Alexander III for the Ovchinnikov Company”.*

Yulia I. Harutyunyan, Professor, St. Petersburg State Academic Institute of Painting, Sculpture and Architecture named after I.E. Repin – *“Bulletin of Fine Arts in the context of the history of artistic styles of Emperor Alexander III epoch”.*

Ivan E. Dronov, PhD, History, Associate Professor of the Russian State Agrarian University – *“Emperor Alexander III circle of reading”*

Tatiana I. Boitsova, Honoured Artist of the Russian Federation, Honorary Member of the Russian Academy of Arts – *“From the experience of establishing monuments to Emperor Alexander III in Russia. Geography of complex sculptural projects”.*

Yulia L. Kolosova, ICOM Russia – *“Sergievsky compound in Jerusalem. Wall painting in the room. Research and restoration”*

Elena O. Grafova, postgraduate student of the Russian Research Institute of Cultural and natural heritage named after D.S. Likhachev – *“Patronage of Emperor Alexander III. Russian and European science in the context of the evolution of the modern style”*



Gatchina hosted the conference "The Tsar was here ..." to the 175th anniversary of Emperor Alexander III

On March 4-5, the XVIII international scientific-practical conference dedicated to the 175th anniversary of Emperor Alexander III "The Tsar himself here ..." was held at the Gatchina Palace Museum.

The director Vasily Yurievich Pankratov and the head of the scientific fund department of the museum, Alexandra Nikolaevna Farafonova, greeted the participants.

The conference was devoted to the places that were honoured by the Emperor's August visits and the people he met. Among the declared topics: episodes from the childhood of Emperor Alexander III, his visit to Yekaterinodar in September 1888, the life of the Emperor in the Anichkov Palace, memorabilia from the trips of the family of Alexander III across Russia in the collection of weapons of the Gatchina Palace.





The program of the XVIII scientific-practical conference from the cycle "Imperial Gatchina" included:

March 4, Thursday:

1. Vladimir E. Andreev. State Russian Museum, senior researcher - *August Relatives (on the relationship between Emperor Alexander III and Grand Duke Nikolai Konstantinovich).*

2. Tatiana A. Isachenko. Russian State Library (Moscow). Chief Research Fellow, Doctor of Philology - *Books of the Romanov Imperial House in the RSL and the NEL. To the 175th anniversary of Emperor Alexander III.*

3. Galina N. Korneva, Deputy, Director, Publishing House *Liki Rossii*, PhD, Technical Sciences, Tatiana N. Cheboksarova, St. Petersburg State Electrotechnical University LETI, Engineer, PhD, Technical Sciences - *"Tsar's huts" by Emperor Alexander III.*

4. Ian R. Dzyubinsky, National Research University Higher School of Economics (NRU HSE, Moscow). Postgraduate student - *Le Pont Alexandre III. The symbolism of the "place of memory" of the two nations and the role of engineering structures in the context of Franco-Russian relations.*

5. Grigory Y. Afanasiev, Researcher at the State Museum-Reserve "Gatchina", PhD, History - *"The Highest Startup": on the history of testing the submarine S.K. Drzewiecki on the Silver Lake of the Gatchina Palace.*

6. Svetlana V. Belchinkova, "Elizabeth-Sergei Enlightenment Society", postgraduate student of the Institute of General History of the Russian Academy of Sciences - *Theatrical performance "Tsar Boris" at the Hermitage Theater in 1890.*



7. Varvara M. Dorofeeva, MBU "Cultural and Exhibition centre" Country Capital ", guide - *"I remember ... about dear Ilyinsky, which is charming as a dream ..."* - from a letter from Alexander III to his brother, Grand Duke Sergei Alexandrovich.

Viewing the video "the throne chair of Emperor Alexander III".

8. Olga V. Belousova. Moscow State University, Associate Professor, PhD, History - *Visual presentations of autocratic power: Emperor Alexander III in Yekaterinodar in September 1888.*

9. Pavel K. Romanov, Master's student of St. Petersburg State University - *The Grand Duke and the Royal Grandfather: Episodes from the Childhood of Alexander III.*

Then questions, discussions, and an excursion for conference participants.

March 5, 2021, Friday:

1. Vladimir V. Gerasimov. LLC "Revival of Petersburg". Scientific consultant - *The last visit to the Strelninsky (Konstantinovsky) Palace by Emperor Alexander III in June 1894*

2. Zimin Igor. First Saint Petersburg State Medical University named after I.I. Academician I.P. Pavlova. Doctor of History - *"Still, my little room in Anichkovoye is much better for me." Alexander III in the Anichkov Palace.*

Vladimir V. Gerasimov. LLC "Revival of Petersburg". Scientific consultant, and Peter G. Shchedrin. Technical Director of LLC "Revival of Petersburg" - *Interiors of the "historical rooms" of the Anichkov Palace on glass negatives from a private collection*

4. Irina B. Muravyova. St. Petersburg State Technological Institute, Fundamental Library. Head of the rare book sector - *From the Grand Dukes to Soviet engineers: an essay on N.F. Labzine*

5. Evgeniy A. Rodionov, Senior Researcher of State Museum-Reserve "Gatchina" - *Memorabilia from the trips of Alexander III's family across Russia in the collection of weapons of the Gatchina Palace.*

6. Valentina V. Fedorova, Advisor to the Director of State Museum-Reserve "Gatchina" - *Put in an exemplary order.*

7. Tamara V. Smirnova. Tour guide of the Peterhof State Museum-Reserve - *Meeting in Narva of Emperors Alexander III and Wilhelm II in August 1890.*

8. Aisulu E. Shukurova, Senior Researcher, State Museum-Reserve "Gatchina" - *Performances of the Court Orchestra in Gatchina in 1891 – 1894.*

Video "Monument to Emperor Alexander III (Paolo Trubetskoy)".

Then questions, discussions, and an excursion for conference participants.

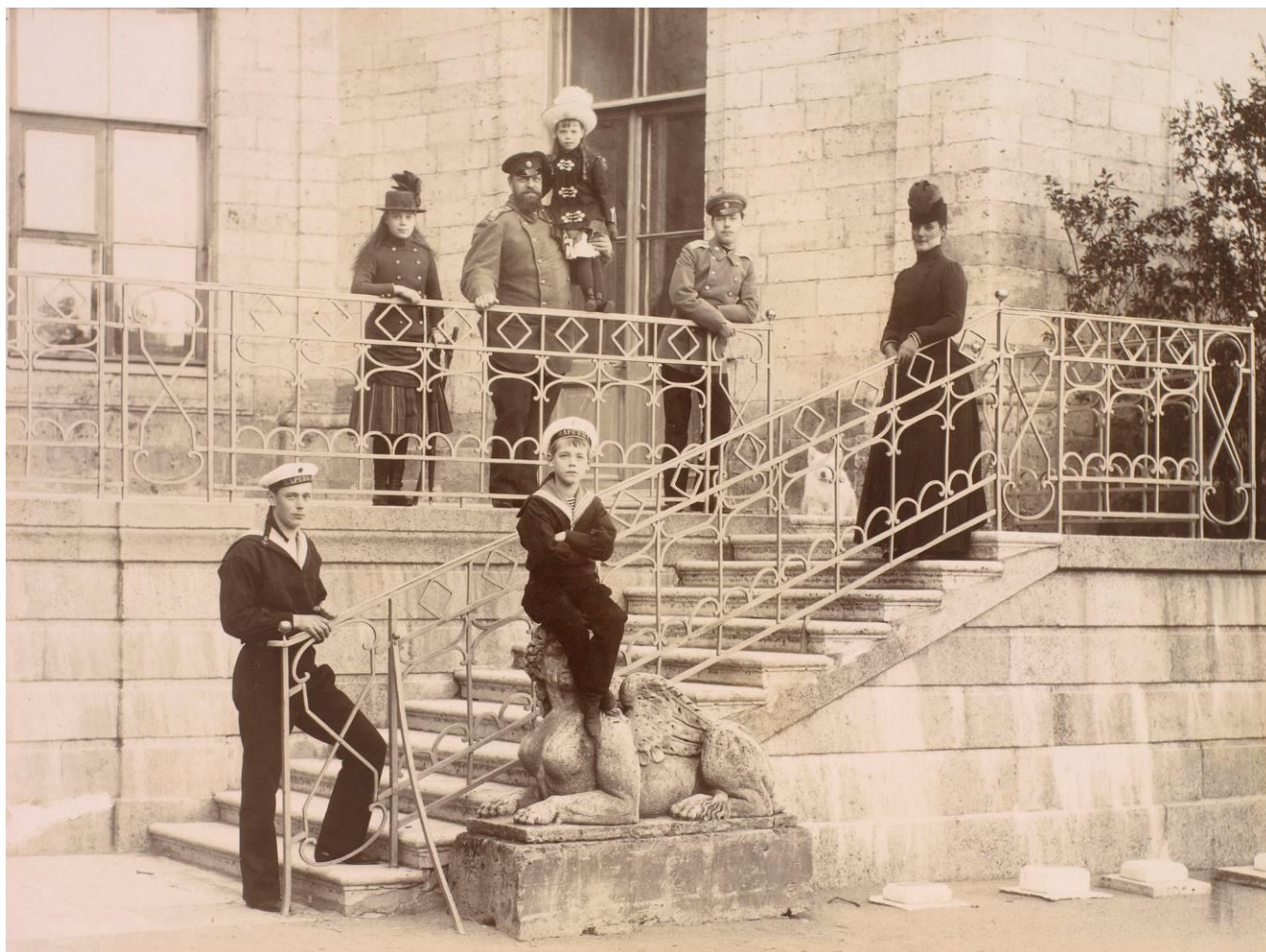


The Gatchina Palace web site published the following article about Emperor Alexander III.

The court medical unit during the reign of Alexander III

By Kirpichnikov M. V. Senior researcher of the State Museum-Reserve "Gatchina", PhD History.

On March 27, 1881, Emperor Alexander III, together with his family, moved to Gatchina, which became his permanent residence for the entire thirteen years of his reign. This choice was highly approved by the honorary physician Sergei Petrovich Botkin, who believed that "Gatchina has all the qualities of a resort: an altitude of 350 feet above the sea, clean air, excellent water, and extensive parks. Botkin himself bought a large dacha with a good garden in Gatchina" [1]. When the Emperor decided to move to Gatchina, a number of measures were taken there to ensure his safety. This applied not only to the new order of protection, but also to various preventive and sanitary measures, which was no less important.



Emperor Alexander III and family at Gatchina Palace, 1888

To understand how medical care was organized at the Imperial palaces, let's take a short excursion into history.

The health of the Sovereign was never his personal affair, the court doctors engaged in his treatment, received the name of life-doctors (from the German "Leib" - body) in the beginning of the 18th century. They accompanied the Tsar on military campaigns, trips around the country and abroad. In 1707, on behalf of Peter I, Nikolai Lambertovich Bidloo headed the first hospital and the country's first hospital school in Moscow. Same year, in St. Petersburg, the Pharmaceutical Chancellery was

established, headed by the physician of Peter I, Robert Areskin (Erskine). In 1716 he was appointed archiatrist (chief physician) and "president of the office of court medicine and the entire medical faculty of the empire" [2]. In 1721, the Medical Chancellery appeared, which, under the leadership of the archiatrist Ivan Lavrentievich Blumentrost, exercised the leadership of the entire industry [3]. Remarkably, both Areskin and Blumentrost were the owners of the Gatchina manor from 1716 to 1734, which was assigned at that time to the Aptekarsky Prikaz [4]. In 1763, the Medical Office and the post of archiatrist were abolished. The management of medicine was entrusted to the Medical College.

By the beginning of the 19th century, it was already impossible to imagine the Russian Imperial court without a large retinue of life-doctors and their assistants. The services of court medicine were used not only by the first persons of the Imperial family, but also by courtiers and members of their families. For their treatment there were medical drugs, many of which were delivered from foreign countries. Since 1826, court medicine came under the jurisdiction of the Ministry of the Imperial Court, which practically did not affect its organizational foundations and the nature of its activities.

Along with the already habitual position of a life doctor, new ones appeared - a life surgeon, a life otiatrist [5], life obstetrician, etc. The attending physician continued to remain with the person of the Imperial family, who, as a rule, exercised general control over the state of health of his ward, acting as the main specialist-therapist. However, along with him, depending on the nature of the disease, a life surgeon, a life ophthalmologist and a life doctor took part in the examination and treatment of patients. The relationship between colleagues developed in different ways, but when they had to get together for a consultation, personal motives receded into the background and did not interfere with objective decisions [6].

From the second half of the 19th century, the positions of honorary life-doctors appeared in the system of court medicine. As usual, these were well-known academic and university professors, as well as other experienced and knowledgeable specialists in various fields, who were invited as consultants.

At the court, along with the life-doctors, there were Hof-doctors who provided assistance to officials and ministers. They were on the staff of the Ministry of the Imperial Court, held positions in various institutions of this ministry and palace hospitals.

On April 24, 1888, on the basis of the approved regulations on the medical unit of the Ministry of the Imperial Court, instead of the former establishment of the "Court Medical Unit", a special "central" institution was formed within the Ministry - the Inspection of the Medical Unit of the Ministry of the Imperial Court. "The court stable hospital was renamed as the St. Petersburg hospital of the palace administration, and the out-of-town medical institutions were named the Tsarskoye Selo, Peterhof and Gatchina hospitals of the palace department, with their subordination to the local palace administrations, according to their affiliation. [...] 16 persons were assigned to the Gatchina hospital with an almshouse" [7].

The doctors of the Gatchina hospital, in addition to treating those living in the city, were "entrusted with the fulfilment of medical duties for the management of the Imperial Hunt" [8]. From 1881 to 1889, this position was held by the doctor Alexei Nilovich Sidelnikov, in 1889 he was replaced by Vasily Mikhailovich Edemsky [9].

Thus, by the end of the 19th century, court medicine had turned into a sufficiently developed organizational structure, which included specialist doctors, their assistants represented by paramedics, midwives, nurses, pharmacists, as well as medical institutions intended to serve the officials of the ministry of the Imperial Court. All staff members, with the exception of the medical life, were subordinate to the inspector of the court medical unit [10], which was part of the main palace administration. One of the main tasks of the inspector was the selection of personnel. At the same time, the most serious attention was paid not only to the professionalism of the candidate, but also to the personal data, the degree of reliability. After a series of attempts on the life of Alexander II and his death, the palace police carefully checked everyone entering the service and the medical unit at the court.

The interests of the Imperial guard and medicine often clashed. For example, during the examination of the doctor M. G. Danilevich at the end of 1913, it was established that in 1905, while in the Vitebsk province, he "visited Jewish prayer houses, where, as if among the Jewish youth, he made propaganda speeches" [11], and in May 1905 he was arrested during the liquidation of the local organization of the Socialist Revolutionary Party. Inspector of court medical unit N.A. Velyaminov tried to intercede for the doctor and in a letter to the head of the court police B.A. Gerardi indicated that he knew M.G. Danilevich as a "wonderful doctor who was recommended to him by a very respectable authorities" that "this fact took place at a time when there were a lot of such arrests" that he intended the doctor for the infectious department of the Gatchina hospital, "which has only an extremely distant relationship to the Imperial Court". However, the final verdict of the palace commandant V.N. Voeikov was: "I do not give my consent" [12].

One of the main tasks of the court medical unit was the implementation of strict sanitary control in the places where the Imperial court was located. In the event of epidemics, the Imperial family's primary security measure was the announcement of strict quarantine. As a rule, quarantine restrictions were established according to a well-established scheme: the number of public events was reduced; the circle of persons officially introduced to the Emperor and Empress was limited; special attention was paid to food preparation; increased medical control over the health of the numerous palace servants, who, in case of illness, were immediately isolated. The same was true for the courtiers. For them, a military hospital was deployed at the Imperial residence [13].

The Imperial children had nurses, however, during their entire stay in the palace, the "mother" did not have the right to visit relatives and go out into the city. This requirement was explained by the danger of bringing any infection to the child [14]. In case of illness of one of the children, the most radical measures were taken. For example, when the Grand Duchess Xenia Alexandrovna had typhus in winter 1888 [15], her rooms underwent a complete cosmetic repair, and all furniture, things and toys were destroyed.

In 1892-1894, due to the appearance of cholera, both in St. Petersburg and in country residences, the broadest measures were taken to prevent the spread of the disease, and special cholera departments were opened at all hospitals of the palace department.

To assist the palace administrations in overseeing the sanitary state of Tsarskoye Selo, Peterhof and Gatchina, sanitary commissions were established. On the basis of the "regulations on sanitary institutions in the cities of the palace department" of July 29, 1892, sanitary guardians were with them. At the same time, the minister approved the sanitary rules for the cities of the palace department [16], which were to be strictly followed.

At the end of the 19th - the beginning of the 20th century, disinfectors Ivan F. Fedorov and paramedic Dmitry Yushmanov worked under the leadership of Dr. Mikhail Rubel, in the sanitary service of Gatchina court medical unit (Konstantinovskaya st., 7), [17]. In 1892, the construction of new barracks for infectious patients began. The work was completed in 1894 [18].

Speaking about the medical care of the Imperial family, it will be important to learn about the court pharmacy in the Gatchina Palace. It reported directly to the inspector of the court medical unit. On the plan of Gatchina park near the palace of 1847, the pharmacy was located in the Yekaterinverder tower, and at the end of the 19th century, the pharmacy and pharmacists' premises are visible on the plan of the first floor of the Kitchen Square by the architect Kokorev [19]. In 1888, it consisted of eight persons: "the manager of a pharmacy (VI Class.), a pharmacist (VIII Class.), a laboratory assistant (IX Class.), a senior pharmaceutical assistant (IX Class.) and four junior pharmacist assistants (XII class) [20].

Since 1880, one of the important activities of the pharmacy analysts has become systematic checks of the quality of the water in the palace water supply system and the air of the apartments of the Imperial family [21] (the first water purification machines appeared in Gatchina in the 1950s) [22]. In 1888, a water supply was arranged to provide water to the palace. [23]. The water purity was checked every year [24], which was regularly indicated in the annual reports.

The most complete descriptions of medical care belong to N.A. Velyaminov, who in 1894 became an honorary life physician and attending physician of the Sovereign. In memoirs, Velyaminov said that the only doctor who lived permanently in Gatchina was the physician of the sovereign Gustav Ivanovich Hirsch. "The Imperial family members loved him very much, as a kind, flexible, good and patient person, but, no one reckoned with him as a doctor, they looked at him like an old, devoted servant, more like the old comfortable furniture to which they were accustomed. He was convenient because he never took offense and always agreed with consultants" [25].

The phrase of this doctor became the winged one: "Nicotine is a slow-acting poison. I have been taking him for fifty years in a row, and so far, he has not been able to do anything with me" [26].



Nikolai Aleksandrovich Velyaminov.



Grigori i Antonovich Zakharyin.

The doctors-consultants at the court were: A. Ya. Krassovsky - the Empress's obstetrician, and K. A. Rauchfus - the life-pediatrician. "The consultants in internal medicine were: Academician N.F. Zdekauer, who bore the title of Life-Medical Consultant, and Professor S.P. Botkin; for eye diseases - I. I. Kabat and N. I. Tikhomirov, for ear diseases - professor N. P. Simanovsky. G.I. Girsh and A.L. Obermiller, a medical inspector of the Ministry of the Court, were considered surgeons". [27].

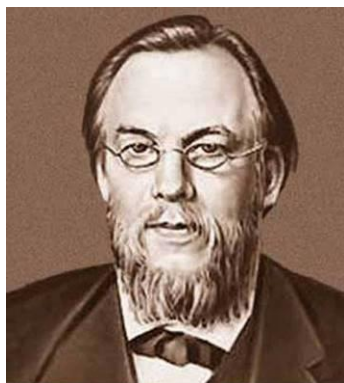
Among the attending physicians of Alexander III was also the famous Russian therapist Grigory Antonovich Zakharyin, whom Emperor treated with respect [28]. Maria Feodorovna called the doctor "an angel of peace", "good old, wonderful Zakharyin" in letters to Alexander III from

Well-known medical scientists of our day, professors V. I. Makolkin and A. V. Nedostup, wrote: "The treatment prescribed by Zakharyin was deeply thought out and not burdensome (as is always the case with outstanding doctors, he treated easily). Prescribed a few, but well known to him means. Sometimes he did not prescribe anything at all, but he gave a lot of advice on hygiene, nutrition, lifestyle, etc." [30].

As a rule, a doctor, once included in the "inner circle" of the Imperial family, rarely left it. He always accompanied the crowned family. So, paramedic Chekuver, who treated the Emperor's children, was among those who died in the crash on October 17, 1888 at the Borki station.



Nikolay Fedorovich Zdekauer



Sergey Petrovich Botkin

It should be noted that medicine and doctors were not in favour under Alexander III. S. Yu. Witte recalled that in the Imperial family there was "some strange custom, not to admit their illness and, if possible, not to be treated, and this feeling, this habit of Emperor Alexander III was especially developed" [31]. According to N. A. Velyaminov, the Sovereign thought that he was always healthy, and therefore "did not need medical help, did not like to be treated, did not particularly believe in the power of medical science and considered medicine" a woman's business "- the lot of the bedroom and the nursery ..." [32] Until 1892, only one Hirsch was allowed into the life of Imperial family, but, "as you can see, he was a very weak representative of the medical world at court, having no prestige and could not defend the interests of doctors in front of the Emperor and to somehow influence the role and importance of state and public medicine in Russia.

S.P. Botkin, very revered by the Emperor and the entire Imperial family ... stayed away from the court of Alexander III and appeared only when he was called. The arena for K.A. Rauchfus was the nursery, where he, out of habit to amuse his little patients, kept himself as a half-jester..." [33]

As usual, urine and other secretions were analysed daily, but the Sovereign treated this with disdain, and, according to G.I. Hirsch, he "threw cigarette butts into the night pot, which, of course, did not in the least interfere with the analysis, but only somewhat complicated the matter" [34].

Alexander III's unwillingness to follow the doctors' orders is also indicated by the entry in A. V. Bogdanovich's diary dated October 23, 1894: "When Zakharyin was in St. Petersburg, he suffocated from the bad air, entering the Emperor's bedroom, in which there were four dogs. These dogs messed the whole room, but the Empress did not want to take them away from there" [35].

Life-oculists also served at the Imperial court. They were closely cooperated with the optics specialists who were engaged in the manufacture of lenses. As a rule, they received the title of court suppliers. There were 11 such masters from 1833 to 1913. Lorgnets and pince-nez were made and assembled by the highest-level jewellers [36]. The list of opticians-suppliers of the Imperial court included: A. Edelberg, the Titzner brothers, Schwabe and K.

Votkey. Alexander III had good eyesight. N. A. Velyaminov recalled that, while in Gatchina, he told the Emperor that a very bright electric lamp without a lampshade in a small low dining room was harmful to the eyes, the Emperor replied that this was a prejudice, "the eagle always looks directly at the sun, is not afraid of light, does not spoil his eyes and has especially keen eyesight "[37].

Since 1843, there was a "dentist" position in the court medical unit, whose duties included not only the provision of dental care to the Imperial family, but also the provision of services to numerous courtiers and their relatives. Sometimes life-dentists were summoned to the Gatchina Palace from St. Petersburg. April 13/25, 1882, Grand Duke Nicholas Alexandrovich wrote, that the doctor "Marini came to examine the teeth" [38].

Alexander III was a man of tall stature and strong build. Many believed that he was obese, and the Emperor himself thought so. Therefore, he limited himself to food, tried to load himself with physical work: he shovelled snow on the paths of the Gatchina Park, sawed and chopped wood. In his study in the Gatchina Palace there was a spruce block, about a meter high, brought by Alexander III from the forest. A "device for splitting firewood" was fixed on it, there were also a cleaver and 4 axes with spare axes" [39]. N.A. Velyaminov noted that too much physical exertion overworked the emperor's heart. At the same time, the doctor complained that "the Sovereign never allowed a thorough study and was annoyed if he was delayed, so the therapist professors always investigated him very hastily."

A friend of the Tsar, Prince V.P. Meshchersky recalled that if Alexander III fell ill, then "he heroically endured the most intolerable sufferings, not for a minute interrupting his studies and even joking with his interlocutors, but turning to the doctor was more painful and harder for him than any severe pain" [40].

Despite the fact that the Imperial family was treated by the best domestic and foreign doctors, they could not establish the correct diagnosis of Alexander III's illness. In 1894, the Sovereign died in



Emperor Alexander III and family at Gatchina Palace, 1888

Livadia, at the age of 49. Speaking about the objective facts that led to the diagnostic error, N. A. Velyaminov, first of all, highlighted the unwillingness of Alexander III to conduct a serious examination [41].

In the last months, the Emperor suffered from headaches, insomnia and weakness in the legs. The doctors recommended that he rest in the warm Crimea, but instead, the family left for the imperial hunting lodge in Spala, Poland. And only the urgent recommendations of the famous German professor Ernst von Leiden, who diagnosed nephritis, forced Alexander III to yield and go with his family to Livadia. After a little improvement, he got worse again. This was due, in particular, to the fact that the Emperor constantly violated the orders of doctors. For example, he was eating ice cream, which he loved very much. And it was categorically contraindicated for him [42]. In October, a consultation was held, which was attended by: G. I. Girsh, N. A. Velyaminov, E. Leiden, G. A. Zakharyin and P. M. Popov (assistant to Zakharyina - M. K.). They confirmed the diagnosis. Doctors could alleviate the suffering of a Royal patient, who was living his last days, only with oxygen pillows and foot massage [43].

After the death of the Sovereign, pathologists concluded that "the death of Alexander III came from heart hypertrophy and fatty degeneration in chronic interstitial inflammation of the kidneys ..." [44] It is indisputable that with such a diagnosis, the doctors could not provide the patient with real help, since there were no effective means.

After the death of Alexander III, the Dowager Empress Maria Feodorovna often visited Gatchina. She was involved in charity work, visited a children's hospital, an orphanage and took care of the development of medicine. For example, in 1900, at the Gatchina Palace, the premises were reorganized for medical duty and for the laboratory of the Gatchina sanitary doctor, as evidenced by the correspondence between the inspector of the court medical unit N.A. Velyaminov and the head of the palace administration K.K. Gernet. 1,064 roubles were allocated for the supply of instruments and equipment to the doctors' offices at the palace. On the first floor of the service and stables buildings, rooms with an apartment for a paramedic were equipped for an emergency room for Dr. N. N. Kalinin. A special room was allocated as waiting room for patients.[45].

At the end of the 19th century, court medicine occupied a special place in the entire healthcare system of Russia. As a rule, members of the Imperial family were treated by the best doctors. They also gave recommendations on the medical provision of residents; the hospitals existing in suburban residences were subordinate to local palace administrations and were part of the palace department. The most important attention was paid to the sanitary state: special commissions supervised the water supply system, cesspools and sewerage system; barracks were built on the outskirts for infectious patients. Subsequently, measures would be further developed to protect the health of the population, and the achievements of court medicine will become common property.

Persons:

Life-Medics of Emperor Alexander III:

Botkin Sergei Petrovich (1832-1899) - Doctor of Medicine, Professor of the St. Petersburg Medical-Surgical Academy, member of the Russian Academy of Sciences, physician-in-chief of Emperor Alexander III from 1881 to 1888.

Velyaminov Nikolai Aleksandrovich (1855-1920) - Russian surgeon-clinician, academician, professor of the St. Petersburg Military Medical Academy. Honorary Life Surgeon of the Imperial Court and one of the physicians of Alexander III.

Girsh Gustav Ivanovich (1828-1907) - military doctor, doctor of medicine, life surgeon of Emperor Alexander III from 1889-1894, since 1894 - life surgeon of Nicholas II.

Zakharyin Grigory Antonovich (1829-1897) - Russian therapist, one of the founders of clinical medicine in Russia, doctor of medicine, professor. In 1864-1896 he was the director of the faculty therapeutic clinic. He was invited as a consultant to Emperor Alexander III.

Zdekauer Nikolai Fedorovich (1815-1897) - Professor Emeritus of the St. Petersburg Medical-Surgical Academy, Chairman of the Medical Council, physician-consultant to the Imperial family since 1860.

Kabat Ivan Ivanovich (1812-1884) - ophthalmologist, leib-ophthalmologist of the Imperial family since 1847.

Krassovsky Anton Yakovlevich(1821-1898) - professor, director of the obstetric institution of the Institutions of Empress Maria (1870), life obstetrician of Maria Feodorovna, wife of Alexander III, actual privy counselor.

Leiden Ernst von (1832-1910) - German physician-therapist, professor at the Königsberg, Strasbourg and Berlin universities, was invited to Alexander III as a consultant.

Obermiller Alexander Leontievich (1828-1892) - life surgeon, head of the court medical unit.

Rauchfus Karl Andreevich (1835-1915) - director and chief physician of the children's hospital of the Prince of Oldenburg, life-pediatrician of the Imperial court, actual privy counselor.

Popov Petr Mikhailovich(1863-?) - Assistant to Professor G.A. Zakharyin (since 1890), Doctor of Medicine (since 1892), physician of the Imperial family (1894), tenured professor, director of the faculty therapeutic clinic of Moscow University (1896).

Simanovsky Nikolai Pavlovich (1854-1922) - life-doctor of the Imperial court, academician, doctor of medicine, professor of the Military Medical Academy.

Tikhomirov Nikolai Ivanovich (1843-?) - life-ophthalmologist, professor at the Military Medical Academy.

[1] Epanchin N. A. In the service of three emperors. M.,1996.- S. 174.

[2] All medicine in Russia.

[3] Budko A. A., Shabunin A. V. History of military medicine in Russia. VIII-XVIII centuries. - SPb.: VMedA, 2002. - Vol. 1. - S. 56-63.

[4] See: Gatchina Palace and Park. In documents, letters and memoirs. XVIII century. - SPb.: Publishing house of Sergei Khodov, 2006 - S. 11-12.

[5] Otolaryngologist (ENT).

[6] See: History of military medicine in Russia in 4 volumes. T. 3. XIX - n. XX centuries / Ed. I. B. Bykov. SPb.: VMedA, VMM, 2006. P. 523.

[7] Review of the activities of the Ministry of the Imperial Court and Appanages during the reign of the late Emperor Alexander III (1881-1894) in Bose. Part I / Ed. Privy Councilor V.S. Krivenko. - SPb., 1901. - S. 164-165.

[8] Ibid. - S. 166.

[9] Kislov V. A. Old Gatchina. Chronicle and sketches of medical life. Ch. 3.1879-1891. Gatchina, 2007. p. 86.

[10] On the table of ranks, he belonged to the high fourth class.

[11] Quoted. Quoted from: Medicine and Imperial Power in Russia / Ed. G. G. Onishchenko. M.: MediaPress, 2008. - P.3

[12] Ibid. - S. 3.

[13] See: Medicine and Imperial Power in Russia ... p. 14.

[14] Surguchev I. Childhood of Emperor Nicholas II. Paris. B.g. - S. 141.

[15] Commemorative book of Alexander III for 1888. GARF. F. 677. Op. 1.D. 284.

[16] See: Review of the activities of the Ministry of the Imperial Court ... pp. 168-170.

[17] Kislov V. A. Old Gatchina. Chronicle and sketches of medical life. Ch. 4.1892-1904. Gatchina, 2007.- p. 57.

[18] Ibid. - S. 106-107.

[19] Inv. No ГДМ - 30-XII, inv. ГДМ number - 620.

[20] TsGALI, F. 105. Op. I. D. 424. 1 With content: the first - 2,000 roubles, the second - 1,200 roubles, the third - 900 roubles, and the last: the eldest - 900 roubles. And the youngest for 600 roubles. each a year (quoted from the book: "Review of the activities of the Ministry of the Imperial Court ..." - pp. 166-167).

[21] Molin Yu. A. Romanovs. Oblivion is cancelled. SPb., "Madam". - 2005. S. 227-228.

[22] This is evidenced by the fact that in 1859 "Master Zhokhov was paid 100 roubles for fixing water purification machines in the Gatchina Palace. 40 kopecks "cit. Quoted from: Medicine and Imperial Power in Russia ... p. 15.

[23] RGIA. F. 491. Op. 3.D. 250.L.13-14.

- [24] RGIA. F. 491. Op. 3.D. 534.L.3.
- [25] Memories of N. A. Velyaminov about Emperor Alexander III // Russian Archives: History of the Fatherland in the evidence and documents of the 18th-20th centuries. Issue 5.M., 1994. - S. 254.
- [26] Molin Yu. A. Reading death letters. SPb., 1999. S. 336-337.
- [27] Molin Yu. A. Reading death writing ... S. 253-255.
- [28] Alexander III even presented Zakharyin with a watch, saying that he "did not find anyone more worthy". Cit. Quoted from: Bokhanov A. N., Kudrina Yu. V. Emperor Alexander III and Maria Feodorovna. Correspondence. 1884-1894 years. - M., 2001. S. 251, 252, 226.
- [29] Ibid. - S. 225-226, 266.
- [30] Korostelev N. Grigory Antonovich Zakharyin // Moscow Journal. 2003. No. 11.
- [31] Witte S. Yu. Memoirs: In 3 volumes. M., 1960, vol. 1. - P. 448.
- [32] Memoirs of N. A. Velyaminov ... p. 255.
- [33] Memoirs of N. A. Velyaminov ... p. 255.
- [34] N. A. Epanchin. In the service of three emperors // Alexander III. Memories. Diaries. Letters. SPb., 2001. -- S. 196.
- [35] Bogdanovich A. V. Diary. The last three autocrats. M. ; L., 1924. -- S. 182.
- [36] Medicine and imperial power in Russia ... - P. 35.
- [37] Memoirs of N. A. Velyaminov ... p. 275.
- [38] Quoted from: Palace and Park of Gatchina in documents, letters and memoirs. 1881-1917. SPb., 2008. -- P. 45.
- [39] Consolidated catalog of cultural property stolen and lost during the Second World War. T. 5. Gatchina Palace. Book. 2. M., 2004. - p. 13.
- [40] Prince V. P. Meshchersky. My memories. SPb., 1897 (Parts 1 and 2), SPb. 1912 (Part 3). I. Zakharov, publisher, 2001. -- P. 541.
- [41] See: Memories of N. A. Velyaminov ... pp. 284, 308. Notes. comp.
- [42] The sovereign's love for ice cream and icy champagne has a medical explanation: renal patients better tolerate and absorb hot or very cold food and drinks.
- [43] See: Y. Molin, Reading Death Writings. SPb., 1999. -- S. 343.
- [44] See: Memories of N. A. Velyaminov ... pp. 284, 308. Notes. comp.
- [45] RGIA. F. 479. Op. 6.D. 1225. L. 1-3 (Published for the first time).

Crimean cadets celebrated 176 years since the birth of the Emperor-peacemaker

Exactly 176 years ago, on March 10, 1845, Alexander Alexandrovich, the future Russian Emperor Alexander III, was born in St. Petersburg. In honour of this significant date, students of the cadet corps named after the Emperor-Peacemaker honoured the memory of the Sovereign by laying flowers to his bust near the walls of the Massandra Palace Museum.

The event was attended by the chairman of the Yalta branch of the Russian community of Crimea and a representative of the interregional public organization "Russian Educational Society named after Emperor Alexander III", Irina Alekseeva.



"Tsar-Peacemaker Alexander III ascended the throne on a tragic day for Russian history - the murder of his father, he inherited the country during the time of turmoil, but he did a lot during 13 years of his reign: he strengthened the army and navy, carried out many reforms and great work for the restoration of cultural and architectural monuments. In addition, Alexander III was an excellent family man, father and patriot of Russia. The bright memory of him will forever remain in our hearts," said Irina Mikhailovna.

The event ended with fanfare and a march of young cadets.



Государь Император
Александр III Миротворец
годы жизни
(1845 - 1894 гг.)
годы царствования
(1881 - 1894 гг.)

'A chest with a history or the history of a chest'. Alexander III's travel chest

On March 6, The State Hermitage opened an exhibition of one artefact - Alexander III's transformer travel chest. It was created by Serbian inventor and designer Ognoslav Kostovich. The chest could be used as a bed, a bureau, a toilet table or for storing the owner's goods and was fitted with an intricate transformation system and a set of space-saving shelves and containers. The chest comprises a folding table and chairs, a writing set, a first-aid homeopathic kit, bedclothes, kitchenware, tableware and a cooking stove.



M.B. Piotrovsky, General Director of the State Hermitage, said at the opening ceremony: "This is an extraordinary exhibition, even on a Hermitage scale, suitable for all generations. This is a very beautiful, exciting and entertaining exhibition. Its hero - a travel chest, presented by the Serb-inventor to the heir to the Russian throne, Grand Duke Alexander Alexandrovich, the future Emperor Alexander III, evokes a wide variety of delights. A travel bag, a transforming chest, such a dollhouse, everyone who loves to play toy soldiers - it will be a pleasure for everyone to look at these items. Moreover, it is a remarkable monument of the era. All the things that are presented there characterize the era, Europe, what was produced and what was used in everyday life in St. Petersburg and everywhere.

It is a wonderful document of the history of applied art and a wonderful human document. It so happened that this is almost the only material monument to Ognoslav Kostovich, a Serbian designer-dreamer. Having moved to Russia, he became a famous inventor: he stood at the origins of the creation of a submarine, an internal combustion engine, an airship. He came up with plywood, amazingly durable glue and many other "little things", the passion for which was embodied in the original solutions of the contents of this huge travel bag. It is at the same time a monument to Kostovich, an amazing person, a participant in the Russian-Turkish wars, an assistant to Russia in these wars. Special thanks to the Department of Western European Applied Arts, head Olga Grigorievna Kostyuk; Lyudmila Ivanovna Shatilova, curator of the exhibition, who found all the documents and materials,

Chests can store not only things, but also stories. These items were an important part of the interior, as well as the main luggage and packaging for things and groceries on trips: they were carried over the shoulders, tied to the saddles of horses, carried on the roofs or on the heels of carriages. Having accompanied people for centuries, the drawer, created primarily for storage, became a versatile piece of furniture that served people as both a bench for a seat and a bed for resting. By the end of the 19th century, along with traditional samples, transformer chests appeared, replacing several items at once. As an example, we can name a travel chest from the collection of harness and decoration of the exit of the State Hermitage, presented at the exhibition. In this product, not only the design is unique, but also the completeness of the original selection of things.



The main advantages of the chest are compactness, design versatility and versatility. The product is equipped with an ingenious transformation system, a number of containers and devices for fixing items during transportation. Despite the fact that not all of the contents of the chest have survived to this day, it currently holds 233 different items, the selection of which amazes with the knowledge of the needs of the traveller on a long journey. They are not distinguished by exquisite beauty and luxury of decoration; they are extremely simple and functional. These are folding tables and chairs, a writing set, a first aid kit, a camping stove, crockery, cutlery and kitchen utensils, linen, toiletries and cosmetics. Not forgotten are convenient removable shelves, a variety of stands and even a homeopathy guide in addition to a first aid kit. In addition to all these many items, the chest also kept several secrets, including the names of the masters who created it and the secret of origin. Thanks to the restoration and the discovered archival documents, it was possible to find answers to most of these mysteries and tell the story of this unique exhibit.

During the scientific restoration of 2016-2018, two paper labels of the Austro-Hungarian company for the manufacture and sale of travel goods and bags by Janos Felber and autographs of the masters: Adolf Ruzichev and assistant carpenter Karl Papek were found under the lining of the chest. The author of the idea and the very design of the chest was Captain Ogniy Kostovich, as evidenced by the inscription in French: "INVENTION du Capitane Kosztovits" ("invention of Captain Kostovich") on the folding board.

Ogneslav Stefanovich Kostovich (1848 /1851 - 1916) - inventor and designer, Serb by origin, Austro-Hungarian citizen, who lived in Russia for a long time. During the Russian-Turkish war of 1877-1878, Captain Kostovich bought two steamers for the Russian army with his own money and himself accompanied them along the Danube to the port of Galati. The results of this expedition were disappointing: the Turks sank both ships, and Kostovich himself lost his left eye, "the rights of an Austro-Hungarian subject ... and the Captain's patent." After treatment, the captain moved to St. Petersburg.

Ogneslav Kostovich was a tireless inventor (mainly in the field of technology and aeronautics), but most of his projects did not find their material embodiment. One of the few fully completed projects of O.S. Kostovich was a travel chest from the Hermitage collection.

This design, which the author himself called "a military travel suitcase", Kostovich decided to present to the heir to the throne, Grand Duke Alexander Alexandrovich, the future Emperor Alexander III. As the inventor wrote: "I was encouraged by another thought to successfully complete the work on the arrangement of the suitcase, namely: after recovering from the illness, go to the Russian headquarters as soon as possible, and donate my labour to the One who freed my brothers from the Turkish yoke...".



The author was an innovator and put the latest inventions of the time in the chest. Among the fashionable novelties, one can name, for example, galvanized and enamelled dishes and gutta-percha, from which inflatable chair cushions are made. Most likely, some of the items (table, chairs, shelves) were made specifically for this chest in the workshop of Johann Felber, the other part could be bought in shops in Budapest. Judging by their appearance and stamps, these items were made by different workshops in the middle - last third of the 19th century. Some firms (the Berndorf metalwork factory or the homeopathic pharmacy "Dr. Wilmar Schwabe"), whose hallmarks and brands are on the objects, continue to work to this day.

The surviving work of the talented inventor Ognoslav Kostovich, born thanks to the skilful hands of Hungarian artisans and making a long journey across the Balkans, became not only a gift, but also a sign of "patriotic feelings and deepest devotion" to the heir to the Russian throne. The chest accompanied Alexander III, who had already become Emperor, in two palaces - in the Alexander Palace in Tsarskoye Selo and in the Anichkov Palace in St. Petersburg, visited the Court Stables Museum, and now, finally, appears in the halls of the Hermitage to tell his amazing story.

A scientific illustrated catalogue has been prepared for the exhibition, which is preceded by an introductory speech by M.B. Piotrovsky, General Director of the State Hermitage. The author of the text is L.I. Shatilova (State Hermitage Publishing House, 2021).

The exhibition "A Chest with a History and a History with a Chest. Travel Chest of Alexander III" can be visited from March 6 to September 26, 2021.

Video - <https://smotrim.ru/article/2533994>



Great women of the Russian Imperial Court

On March 11, 2021, the State Hermitage and the Petersburg Oil Terminal Company (JSC PNT) presented a joint long-term program for the restoration of portraits from the State Hermitage collection.

The first painting restored within the framework of the collaboration was a portrait of Empress Catherine II by Pierre-Etienne Falconet, which in December 2019 was already presented at the exhibition "This is Potemkin himself!" in the Hermitage. At the moment, Hermitage restorers are working on a painting by the French artist Elisabeth Vigee-Lebrun, which depicts Empress Maria Feodorovna.



The Russian Imperial Court always ordered portraits of members of the reigning family from the best artists. The collection of female portraits was most actively replenished in the 18th century, which can be called the century of female rule in the history of Russia, when the Empresses were on the throne for almost 70 years. Several dozen female portraits, usually large-format paintings, then adorned the halls of the Winter Palace. Nowadays, these works occupy one of the important places in the collection of the State Hermitage, but not all of them are on permanent display.

The portrait of Catherine the Great was painted by Pierre-Etienne Falcone, the son of the famous sculptor. Thanks to his father's patronage, he received a prestigious commission to paint a series of paintings for the Chesme Palace, where a gallery of portraits of European monarchs was created. The portrait stands out for the softness of the Empress's expression, which is not inherent in the official ceremonial images of the Monarch. Catherine's dress is adorned by two highest Russian orders, while the Empress rests with her right hand not on a throne or a table with regalia, but on an ordinary chair on which her beloved Italian greyhound is at ease.

Now the laboratory staff are working on a portrait of Maria Feodorovna by Elizabeth Vigee-Lebrun, commissioned by Emperor Paul I. Maria Feodorovna is the second wife of Grand Duke Pavel Petrovich (Emperor Paul I), mother of two Russian Emperors - Alexander I and Nicholas I. Until 1918 the painting, along with other portraits of members of the Imperial family, was in the Romanov Gallery of the Winter Palace. In 1941, the canvas was rolled onto a shaft and sent for evacuation to Sverdlovsk, and remained on the shaft even after returning to the Hermitage.



After the restoration of the portrait of Maria Feodorovna is completed, it is planned to continue cooperation on this program. The curators are already engaged in the selection of the canvas for the new project.



Court costume of the mid-19th - early 20th centuries from the collection of the State Hermitage

March 18, 2021, the State Historical Museum opened the exhibition "Court costume of the mid-19th - early 20th centuries from the collection of the State Hermitage". It is the first of jubilee exhibitions dedicated to the 150th anniversary of the Historical Museum, which will be widely celebrated in 2022. For the first time in 15 years, the State Hermitage Museum brought an exhibition to Moscow.

The exposition is dedicated to the ceremonial and everyday life of the Russian Court - one of the most magnificent royal courts in Europe. It includes paintings and graphics, archival documents, samples of weapons, items made of precious metals. However, the main exhibits are costumes and accessories that will emphasize its character. It includes clothes and personal belongings of Russian Emperors and Empresses, members of the Imperial family, representatives of aristocratic families, court ladies and gentlemen, servants of the Imperial Court of the time of the last Romanovs.

"Two years ago, we asked our colleagues to present one of their projects in Moscow as part of the 150th anniversary of the museum. We are very grateful that this particular project was chosen, because Muscovites and guests of the capital will have the opportunity to see a unique collection," - said Alexei Levykin, director of State Historical Museum.





The guest curator Nina Tarasova, from Hermitage's costume collection, says that the costumes brought from St. Petersburg did not leave the storehouses for about three years.

After all, fabric is the same fragile material as, for example, graphics, and requires rest before exposure. The costumes were carefully transported in vehicles with special air conditioning. Fabrics require special storage conditions. The Hermitage maintains a humidity of 55 percent for outfits and an air temperature of 20 degrees Celsius. Thanks to this attitude, even the ink signatures on the costumes were preserved.

The costumes of the Imperial Court made of fragile velvet made a risky journey from St. Petersburg to Moscow on special mannequins, cast by sculptors for each individual outfit, taking into account the posture and fit of the wearer's shoulders, and in a special showcase that protects from moisture, dust and light.



"This exhibition is special. Firstly, it is one of the jubilee events dedicated to the celebration of the 150th anniversary of the Historical Museum, and secondly, it is an imperial gift to the Historical Museum from the Hermitage. We are very grateful to Mikhail Borisovich Piotrovsky and colleagues from the Hermitage for receiving such a gift. The second half of the 19th century, the time of Emperor Alexander III, whose name the museum proudly bore until 1917, a man who did a lot in terms of making decisions about the creation of the Historical Museum. In a symbolic sense, this exhibition will be able to tell visitors about the first visit of Alexander III and Maria Feodorovna to the museum during the coronation celebrations of 1883," said Alexei Levykin, director of the State Historical Museum.

"Those who want to relax and see beauty, will come and see the beauty of these unique exhibits. Who wants to know history, who knows history, will come and meet with historical characters and will be able to bring them to the events that took place in our country. Anyone who studies the history of fashion can study the history of fashion here," said Alexei Levykin.



Mikhail Piotrovsky, General Director of the State Hermitage, took part in the opening ceremony of the exhibition via video link: "I am very grateful to all the organizers of this exhibition and those who invented it. Good friends can be gifted with something rare, and a costume show is the rarest of the rare items. The costumes are fragile, they are shown every ten years, and the imperial costumes are a very special thing. We are very glad that we brought the exhibition here. We are two museums that preserve historical memory, preserve it in different ways, but together we get what is Russia and its history. Nothing beats a suit to convey the spirit of the era as much as possible. Costumed theatrical performances, movies, all this does not bring history to life as much as real costumes bring it to life, especially when you know whom they belonged to.

Here we know the names of their great bearers. Imperial costumes are dedicated to the couple - Alexander III and Maria Feodorovna, we can remember the Emperor and one of the most remarkable women in Russian history. We know the names of other costume wearers - servants of the palace - from Arabs to chamber-furriers, their costumes are also presented here. We managed to find out the names and biographies of these people. Taken together, this creates an excellent museum science, for

which the Historical Museum and the Hermitage are famous. This is a place where all these nuances will be understood, as well as all the luxury and beauty of this exhibition."



At the entrance to the exhibition, spectators are greeted by "Arabs" in ceremonial costumes. This was a special type of servant. They could occupy different positions: from stokers and couriers to musicians and jesters.

At the end of the 19th century, during Alexander's III reign, their ceremonial uniform cost the treasury the most: more than 500 roubles (for comparison, an ordinary men's suit could be made for ten roubles).

A special place in the exposition takes the outfits of Empress Maria Feodorovna – who was a trendsetter among high society ladies. Each outfit of the Empress delights with the elegance of the silhouette, the luxury of fabrics, the complexity of the decor, and the skill of execution.

The Empress was not afraid of experiments, extravagant combinations of patterns and colours. All dresses are made in the most famous ateliers in Paris, London, St. Petersburg, Moscow, Warsaw. From rare fabrics - patterned velvet, brocade.





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The graceful brown-haired woman with brown eyes had almost everything. However, she could afford it: even after the birth of six children, the Empress's waist was only 65 centimetres. And the shoe size 35, as can be seen by examining the graceful shoes in a separate showcase. Her silk stockings are laid out in a white dresser with drawers.



"This is wealth here - stockings of bright red colour. We looked for the shoes and understand that they are here. Maria Feodorovna, who had excellent taste, understood that it was impossible to cut a figure visually with stockings of a different colour, so they match the shoes to make the silhouette more elongated and slender," explained Nina Tarasova.

Unlike his wife, Emperor Alexander III did not particularly follow fashion. And in general, he preferred a military uniform, which on him, a man with a heroic physique, sat much better.

That is why this inconspicuous grey suit, lost among the luxurious dresses and uniforms, is interesting. It is shown for the first time. In such clothes, the Emperor, obviously, went on trips abroad. Nina Tarasova notes that the trousers look baggy, "and the checkerboard on the back of the jacket does not fit at all."

It is unlikely that the Emperor did not have money for a decent tailor: apparently, he simply did not attach importance to civilian dress and ignored fittings. His Majesty's valet was more than once found mending his master's clothes.

Due to the Monarch's thrift, museums in Russia have only a few pieces from his wardrobe.

At court, even the outfits in which they spent the first wedding night were regulated. True, this only concerned the groom. So, he had to be in a dressing gown made of brocade or lighter brocade, and always of silver colour. It was worn over a nightgown of the same colour. The look was completed by slippers trimmed with swan down.

All these were ceremonial things, symbolizing the purity of the newlyweds.

The wedding nightgown of then Tsarevich Grand Duke Alexander Alexandrovich is shown.

Scarlett from *Gone with the Wind*, who made herself a fashionable outfit from a green curtain, turned out to be ahead of the fashion trend. In the second half of the 19th century, dresses for wealthy ladies were specially made from upholstery fabrics, which looked very organically in richly furnished salons.

This visiting dress of Empress Maria Feodorovna with a tightly fitted bodice and a narrow skirt was created in the workshop of the famous couturier Charles Worth - the one who invented crinolines and bustles. Especially for the Empress, the designer made a mannequin that exactly repeated her measurements. The same honour was shown only to the French Empress Eugenie. The rest came to the Worth in person.



The wedding ceremony of Nicholas II and Alexandra Feodorovna took place when the mourning for the previous Emperor had not yet ended at the court. So, the widow, Maria Feodorovna, appeared at the celebration in a special dress. It is white, but the point is in the material: at the courts of European monarchs, crepe was considered a mourning fabric. Her dress of course had a longer train than the bride's.

The bride's dress was incredibly luxurious: brocade, silver embroidery, marabou feathers. However, this dress alone weighed, points out the curator of the exhibition Nina Tarasova, 11 kilograms.

You can recall how it looked from the painting by Danish artist Laurits Tuxen. It also came from the Hermitage.

Considering what the future Empress wore along with the mantle and crown, she literally had to endure several difficult hours.





Emperor Nicholas I personally thought about the style of dresses for the ladies and maids of honour. According to a special decree of 1834, they corresponded to the pseudo-Russian style: contemporaries called them "French sundresses."

The attire of the court corresponded to strict regulations. The style, colour and even ornament of sewing is described in the code of laws. On the eve of the solemn ceremonies, ladies and gentlemen were sent "summons" in which the "dress code" was indicated.



It was not difficult for a beginner to figure it out. The longer the train of the ladies, the higher her rank. The dresses of maids of honour, unmarried girls, were red and were sewn with government funds. Their colleagues, ladies of state wore green, that is, already married, paid for their "uniform" themselves.

Ladies appeared at solemn ceremonies in dresses corresponding to their rank. A little more freedom was given at balls, but even the most noble aristocrats could not outshine the Empress and the Grand Duchesses.

Space for fashionable manoeuvre was given, perhaps, only in masquerades, when it was possible to show imagination. Princess Zinaida Yusupova the owner of a dress in the style of the Renaissance, took this possibility.

Footmen, valets, butlers, and even Chamber-Cossack, that is, bodyguards, cloakroom attendants, stokers, maids - there were several times more servants at the Imperial Court than heroes in the Downton Abbey series. And each of them has a special shape and insignia, ranging from colour to the number of buttons.

Among the Empress's personal staff, by the way, there were also more men. Of course, none of them was allowed to cross the threshold of the Empress's private chambers.



In addition to five dozen costumes, the exposition contains more than 60 items, including, for example, smoking pipes, a toilet case with toiletries and fans, without which a lady didn't go to the ball. These are not just accessories - they were used to talk without words. There was a whole dictionary: for example, to say yes, you had to put a fan with your left hand on your right cheek.



The paintings on them were not only the usual flowers or pastoral scenes, but also caricatures of the participants of the ball. A drawing of one of these fans was made specially for Empress Maria Feodorovna by Ivan Vsevolozhsky, the Director of the Hermitage. He was an excellent cartoonist. So, despite the strict protocol, even Imperial persons allowed themselves a little irony.



"We have brought 16 paintings to this exhibition. 15 of them are portraits of members of the Imperial family. And representatives of the nobility of the late 19th century," said Natalya Bakhareva, senior researcher at the Hermitage, curator of the painting fund of the Department of the History of Russian Culture.

The portrait of Grand Duke Nicholas Alexandrovich (Nixa) was restored especially for the exhibition. Made specifically for the Romanov gallery in the Winter Palace, after the revolution it was removed from the stretcher and was kept rolled up on a shaft for almost a century. "The restoration was serious. There was a strengthening of the paint layer and soil. Deformations were eliminated," said the artist-restorer Alexander Vinogradov.



The exhibition in the State Historical Museum will run until July 16.

Video – 1) <https://youtu.be/JeVwDGWwcFM>

2) <https://www.vesti.ru/video/2276489>

The exhibition "Colour Fragments of an Empire"

March 26, State Museum of Architecture named after A.V. Shchusev and the Dialogue Gallery opened a unique exhibition of colour photos from the Russian Empire.

200 hand-painted glass plates – Lantern Slides - with views of Moscow and other regions of the Russian Empire, were made by Carl Elof Berggren, a Swedish military officer, officer of the General Staff in 1900-1910. The presented collection is distinguished by an unusual photographic technology of a projection positive print on glass, the author's own biased view and a non-trivial selection of subjects. Their technology differed in many ways from paper photographs printed from glass negatives. While photo images on transparent glass plates were inconvenient for private viewing, they were excellently suited for public showing on a large screen with the help of magic lantern.

Berggren served in the Swedish Red Cross mission in the Russian Empire for about 10 years. He was in love with the country, knew Russian perfectly and travelled a lot, discovering and exploring the most secluded corners of the Russian Empire. As a photography enthusiast, during his travels he created a real photo chronicle of the life of Russia at the beginning of the 20th century. There is no mentioning of his official career in the Swedish military, while in Russia. Obviously, information about him became vaguer after 1908 and until 1917 - exactly when Berggren undertook his trips on Russian railways. The history of Berggren's stay and travels in Russia is full of blank spots. According to family legend, he lived in Russia for 8-10 years. Berggren's grandson recalls that "the more he stayed in the country, the better he wanted to get to know it".

The plots of the presented images are extremely varied. The many colourful views of Moscow in the 1900s are of particular interest. They make up almost half of the collection – 90. Knowledge of Moscow and interest in its antiquities and colourful everyday life suggest that Berggren lived in the city for some time and returned to it many times. The archive contains panoramic shots from the Ivan the Great Bell Tower, views of the Kremlin and the Moskva River, and images of many sights. Accurate shots of architecture coexist with direct pictures of urban life.

Part of the archive tells about the Crimean sights and has preserved unusual evidence of the life of the Crimean Tatars. Views of the recently conquered Turkestan Territory, which also includes images of the inhabitants and ancient buildings of Samarkand and Bukhara, is extremely interesting. Another group is made up of remarkable views of the Caucasus



Mountains, Tiflis and Mtskheta and portraits of local residents. Some transparencies captured the charm of the village and a direct story about the traditions of Russian weddings.

As a career Swedish military person Berggren was extremely interested in the military and various aspects of their life. The spirit of the times between the Russo-Japanese War and the First World War is conveyed by the shooting of soldiers on the march in a snow-covered land, at railway stations during the transfer of troops. In Moscow's life, the author is especially interested in military parades and manoeuvres on Teatralnaya and Voskresenskaya squares, cavalry squadrons and infantry grenadier units, artillery batteries and imposing palace grenadiers. A small series tells about the life of the Sumy regiment - cavalrymen stationed in Moscow.



With the diligence of an officer and the tenacity of a discoverer, Berggren recorded the cultural, social and political codes of the time, permeated with the decisive optimism of the general mood of the empire and the still subtle dynamics of the new century. The paints with which the photographer saturates his pictures, transfer the sighting documentary shooting into the system of artistic coordinates, where those who got into the photographer's lens are forever stuck. A chorus of unexpected voices, a host of routine sounds, many different angles, sometimes very unexpected, the unevenness of the general

background, the transparency of colour, the perceptibility of cold, the density of snow, the texture of fabrics or the roughness of the sole of a soldier's boot, the clatter of horse hooves on Red Square - everything has been studied, carefully recreated, rethought and recoded by the photographer, and therefore so tangible.



The First World War, revolution, the collapse of the empire, the Civil War, famine and industrialization - this is all later, but for now the usual plots, everyday scenes, architecture, military parades, trade trains. Ordinary events in a photographer's lens are refracted from an unusual perspective, investigated and acquire a colour that will not be in photography for a long time. Fragments of time into which we are transported by lantern slides cannot be perceived as a whole. All of them are fragments of another world, other social environments, another era.

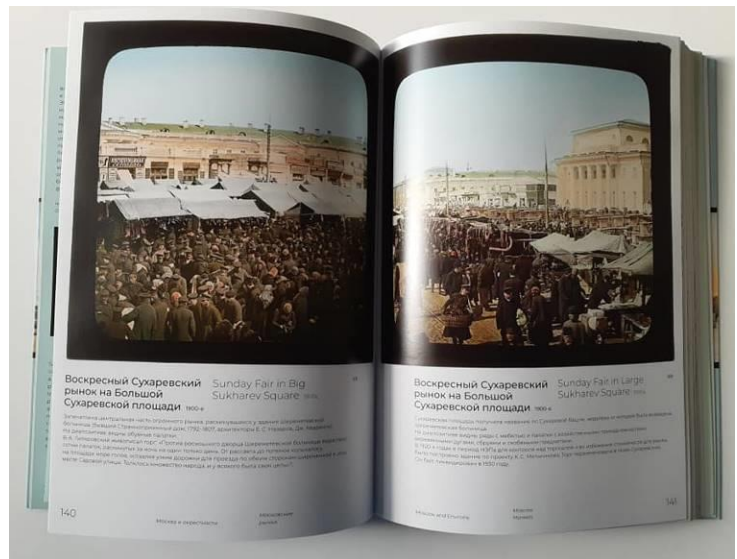
Carl Elof Berggren, with the inspiration and skill of an artist, conveyed the spirit of his time, caught the mood of the last years of the empire, left a unique historical memory of events, places and persons.

The Dialogue Gallery and the *Kuchkovo Pole* publishing house with financial support from the Moscow Department of Mass Media published the book "Colour Fragments of an Empire. Slides by Carl Elof Berggren 1900 – early 1910s. It presents the entire collection of lantern slides, research on the technology of their creation, as well as the amazing biography of Berggren. Author of the book is Anastasia Vasilchenko, senior researcher of State Historical Museum.

Mikhail Prozorov, curator and director of the Dialog gallery: "I purchased the lantern slides over 10 years ago in Sweden. And although this collection is different from the works of art that I collect, it amazed me: these slides seemed like thin fragments of time and space, the boundaries of which were much wider than the frame itself. I was interested in the unusual technology, the integrity of the collection and, of course, the colour, or rather its presence in these frames. The set of frames lined up for me in a coherent narrative about the time, about which many facts and few details are known. It took a long time and it took a thorough study of the material before the idea of an exhibition and a book was born. But, the more I looked at the events of our history through Berggren's coloured glass photos, the more I wanted to make them available to the general public, so that the viewer could become an accomplice in these events."

Video -

https://smotrim.ru/article/2542447?utm_source=internal&utm_medium=kultura&utm_campaign=kultura-newsfeed



In memory of Emperor Alexander II, the Tsar-Liberator

On March 13th and 14th, commemorative events were held in many countries, timed to coincide with the 140th anniversary of the martyrdom of the Tsar-Liberator.

In St. Petersburg, flowers were laid in the Church of the Savior on Spilled Blood, on the place where Alexander II was mortally wounded, and lithium was served for the Tsar and all innocent victims of this terrible crime ...



Panikhida in the Church of the Resurrection of Christ (Savior on the Blood)

Later same day, a panikhida was performed in the Peter and Paul Cathedral at the tomb of the Tsar-Liberator, with the blessing of Metropolitan of St. Petersburg and Ladoga Varsonuphius.

At 15.35 – at the time of the death of the Emperor, church bells were struck three times in Orthodox churches in Russia and around the world - in memory of not only the Tsar-Liberator, but also all victims of terrorism. Since the bells were rung in the churches in local time, the memorial ringing went around the entire planet and became a reminder of all the victims of the terror, as well as the inadmissibility of its justification.

Memorial services for the Emperor, with the blessing of the ruling bishops, were also served in Orthodox churches in Saransk, Tula, Moscow, Voronezh, Novocherkassk, Kiev, Lugansk and other cities.



Panikhida in the Holy Feodorovsky Cathedral of Saransk

In European countries, a panikhida for Blessed Emperor Alexander Nikolaevich was served or he was commemorated at the service, in Orthodox churches in Luxembourg, Helsinki, Tallinn, Milan, and in Germany (the parishes of Munich, Landshut, Penzing, Ettringen and in the monastery of the Venerable Martyr Grand Duchess Elizabeth Buchendorf). In the United States, lithium in honour of Tsar Alexander Nikolaevich was served in Los Angeles, San Francisco, in the cities of Glen Cove (New York State) and Columbia (South Carolina).

On March 14, 2021, members of the Association of Historical and Educational Societies "Heritage of the Empire", and representatives of the patriotic community laid flowers at the monument to Emperor Alexander II located near the Cathedral of Christ the Savior in Moscow, and also held a lecture - "The era of Alexander II".



Monument to Emperor Alexander II the Liberator at the Cathedral of Christ the Savior, 14 of March, 2021, Moscow

Most Russian citizens do not know who abolished serfdom in Russia

The name of the one who abolished serfdom in Russia (Alexander II) could be named by 30% of citizens (people with higher education - 42%). 39% found it difficult to answer. Nicholas I was named by 10%, Nicholas II - 12%, Alexander III - 9%, says VTsIOM (The All-Russian Centre for the Study of Public Opinion), citing data from a telephone survey conducted on March 12 among 1,600 citizens over 18 years old.

A few more know that serfdom was abolished in 1861, 47% of respondents, more often people aged 45+ years (52-53%). 35% of citizens found it difficult to answer. The wrong date was given by 18%.

92% of respondents consider the decision to abolish serfdom to be correct. 4% have the opposite opinion. According to 73%, due to the abolition of serfdom, the life of the peasants has changed for the better.



Emperor Alexander II. Anniversaries 2021

By Alexey Sidelnikov. Published on 14 March 2021, in Sammlung.ru.

Alexander II is the Russian Emperor, whose name is associated with several round dates of this year. We will not dwell on the deeds of Emperor Alexander II (April 17 (29), 1818 - 1 (13) 1881), but let us recall several important points.

160 years ago

160 years ago, serfdom was abolished in Russia. A step was taken that haunts historians and politicians even now - they are still "playing the card" of this event. Nevertheless, serfdom was officially abolished by the Supreme Manifesto of February 19, 1861.



Medal "In memory of the liberation of peasants from serfdom. 1861 " (State Historical Museum, IN KR ON 720482, State Historical Museum No. 93328/10303

It took a lot of time for the state to move to this event. Since the reign of Emperor Peter III, freedom and privileges were given to different parts of society. And only by 1861 the understanding took shape and the political courage appeared to return to peasants gradually their civil and property rights.

"... Our predecessors took measures to change the position of the peasants for a better state; but these were measures, partly indecisive, proposed to the voluntary, freedom-loving action of the landowners, partly decisive only for certain localities, at the request of special circumstances or in the form of experience. So, Emperor Alexander I issued a decree on free farmers, and the deceased parent Nicholas I - a decree on obligated peasants.

Thus, We became convinced that the matter of changing the position of serfs for the better is for Us the testament of Our predecessors and the lot given to us through the course of events by the hand of providence. ..."

The landowners, while retaining the right of ownership of all the lands they own, provide the peasants, for the established duties, for permanent use their estate and, moreover, to ensure their life and fulfil their duties before the government, the amount of field land and other land determined in the regulations.

Using this land allotment, the peasants are obliged to fulfil the obligations specified in the provisions in favour of the landlords. In this state, which is transitional, the peasants are called temporarily liable. At the same time, they are given the right to redeem their homestead settlement, and with the consent of the landowners, they can acquire ownership of field lands and other land allotted to them for permanent use. With this acquisition of ownership of a certain amount of land, the peasants will be freed from their obligations to the landlords for the redeemed land and will enter the decisive state of free peasant-owners.

Do not forget that there were multiple cases of serfs obtaining freedom by a direct decision of the landowner. For example, Vasily Andreevich Tropinin, a famous artist, was a serf, although his father also received his personal freedom for diligent work from a landowner. Vasily Andreevich, being a serf, studied at the Imperial Academy of Arts (the charter of the Academy took into account that among the serfs there may be talents important for Russia, although serfs could only be free listeners for an appropriate fee).

Many famous merchants also came from serfs who, by their labour, managed to find freedom and, later, become the pride of Russia: the Morozovs, Abrikosovs, Eliseevs, Smirnovs and other dynasties. A serf who became a soldier returned to civilian life as a free man.

The serf now (late 1840s - ed.) is allowed to have land in the village and in the city in his own name, to engage in trade and crafts. It completely took away the influence that his owner had previously had over his life and property. His owner has no right to force him to marry, he acts freely and at his own discretion. An excessive quitrent cannot be imposed on him, and for every despotic or illegal act that the owner allows himself in relation to his serfs, he will be put on trial and, if necessary, put under supervision, so that he will no longer be able to dispose of his serfs himself. Overly strict and despotic landowners are even deprived of the rights to own estates with serfs and are obliged to sell them at the appointed time, otherwise the state itself carries out this sale through the courts.

It is impossible to sell or transfer into possession in another way of individual family members, only the whole family as a whole: husband, wife and unmarried children of both sexes must remain together, of course, except in cases where the owner gives freedom to one or more family members.

The liberation of the peasants, possibly belated, became the beginning of a series of reforms in Russia: reforms of the court ("fast, right, merciful and equal for all"), administration, zemstvo. The Code on Punishments was revised (corporal punishment was abolished), the Rural Judicial Charter of 1839, which was in effect on state peasants, was extended to all peasants. Part of the reforms came across events related to attempts on the Emperor and was stopped.

The peasant reform was marked by the medal "For the work on the liberation of the peasants" established on April 17, 1861.



And two days later, another medal was instituted - the medal was really for rewarding only one cavalier - the medal "February 19, 1861", was given to Emperor Alexander II.



Medal "February 19, 1861"

We see a lot of opinions and studies of attitudes towards serfdom. Unfortunately, only literate representatives of the peasantry could express them. They needed initially to break free from addiction and leave memories - more often these are hearsay memories. Or, as in the case of the artist V.A. Tropinin - words of gratitude to his master.



Emperor Alexander II. Ivan Alekseevich Tyurin (1824-1904). Oil on canvas. State Historical Museum.

155 years ago

April 4, 1866, the first of seven terrorist attempts on the life of the Emperor was committed: the Russian Dmitry Karakozov shot at the Russian Emperor.

"My God, what kind of people! Shoot the Emperor! Some geeks! What did he do to them, how could they raise a hand! Madmen! After all, Father does so much for Russia: he abolished serfdom, carries out many reforms that should strengthen the state and lead to peace and prosperity. He works all day long, not feeling sorry for himself, tirelessly, but there are geeks who do not value Russia, whose minds are poisoned by the poison of European teachings."

- Tsarevich Alexander Alexandrovich (future Emperor Alexander III)

Nevertheless, the Emperor and his family did not consider the threat to be so serious as to take the right security measures. Alexander II continued his walks in St. Petersburg, and in the summer of 1866 the Tsarevich made a study tour of the Volga cities, and a few months later he married the Danish princess Dagmar (in Russia, Maria Feodorovna).

The Tsarevich, by and large, was right. During the reign of Alexander II, the period 1855 - 1881, was marked in financial terms by a huge preponderance of expenditures over revenues, although the latter increased by no less than three times, and an equally significant increase in public debt.



Reception at the Winter Palace on April 5, 1866 – the day after the assassination attempt on Emperor Alexander II. 1866, Mikhail Alexandrovich Zichy (1827-1906). Tinted paper, watercolour, whitewash, ink, pen State Historical Museum.

The most powerful gap in the country's budget was made by the Russian-Turkish (it would be more accurate to call it "Eastern") war of 1877-1878. However, the overall results of Russia's economic development by the end of the reform period showed an impressive growth of the country's productive forces in comparison with the pre-reform era. The number of factories has more than tripled. The length of railroad, steamship, and postal and telegraph communications has increased significantly. For comparison, the size of ordinary and excessive government spending in 1857 (following the end of the Crimean War of 1853-1856) amounted to 347,855,645 roubles, in 1867 - 527,597,590, and in 1877 - already 1,115,738,563 (the last figures including redemption transactions). However, state resources increased, protective tariff policy and the development of industry and trade, created a preponderance of export of goods over import.

It is curious that in the field of tax policy, the beginning of the implementation of the principle of proportionality of the tax burden with the prosperity of the population was laid.

By January 1, 1881, Russia's gold fund was 291.1 billion roubles. And by December 15, 1894 - 649.5 million roubles.

And, if we simply talk about the extraction of gold, then the period of Alexander II was marked by an increase in production. In 1814, a little more than 250 kg of gold was mined (Russia, Encyclopaedic Dictionary, 1898) and during the reign of Emperor Alexander II, annual production increased to 29 tons (today Russia produces about 330 tons of gold).

Even after the sale of Alaska, the territory of the Russian Empire increased during the reign of Emperor Alexander II.

In 1856-1864, the Caucasus was conquered. In 1856-1860, the Amur and Ussuri regions were annexed from China. In 1864-1881, the Central Asian territories were joined: 1864 - Chimkent, 1865 - Tashkent, 1866 - the Turkestan General Governorship was formed (Syrdarya with the center in Tashkent and Semirechenskaya with the center in the city of Verny region), 1868 - after the capture of Samarkand the Zaravshan region was annexed (later renamed into the Samarkand region), 1870 - Mangyshlak was occupied (despite the protests of England). In 1873, an expedition to Khiva was undertaken, which brought Russia the right bank of the Amu Darya River and the adjacent Khiva lands (part of which was ceded to Bukhara, and slavery was abolished in Khiva itself). A solemn agreement was concluded with Bukhara (hence the exchange of awards with the Bukharians and the rare Bukhara weapons).

In 1876, the Kokand Khanate (under the name of the Fergana Region) was annexed to Russia. This event was marked with the medal "For the conquest of the Kokand Khanate 1875-1876".



Medal "For the Conquest of the Kokand Khanate 1875-1876" (Courtesy of colleague Finval)

140 years ago

And 140 years ago, in January 1881, culminating in the capture of Geok-Tepe, the Akhal-Teke oasis (Trans-Caspian region) was conquered. This victory was marked by the medal "For the capture of Geok-Tepe by storm" Alexander II.



Medal "For the capture of Geok-Tepe" Alexander II March 1, 1881

On March 1 (13), 1881, the last assassination attempt was made on Emperor Alexander II: first, Nikolai Rysakov threw a bomb towards the crew of Alexander II, without harming the Emperor, but taking the life of a Cossack and a passing boy ...



Scene of Rysakov's assassination attempt on Alexander II. 1881-1885. Size 33.5x50.3 cm. Material, technique Paper, chromolithography.

The next bomb, thrown by the hands of Ignatius Grinevitsky, mortally wounded the Emperor, who freed the peasants from slavery.



*Emperor Alexander II on the deathbed. 1881-1883, Georgy Anzhelovich (Wilhelmovich) Corradini (? – 1891)
Tinted paper, Italian pencil, chalk, whitewash. State Historical Museum.*

Participants in the attack were members of the "Narodnaya Volya" ("Narodnaya Volya" group) noblewoman Sofia Perovskaya, son of a priest Nikolai Kibalchich, tradesman Nikolai Rysakov, peasant Andrei Zhelyabov, peasant Timofey Mikhailov, nobleman Nikolai Sablin (shot himself while trying to be arrested), as well as bourgeois woman Gesia Gelfman and the nobleman Ignatius Grinevitsky who died from his own bomb.

Before the trial, there were convincing proposals to justify those arrested, which were rejected by the Emperor. The writer Leo Tolstoy called for mercy on everyone, trying to "stifle evil with good and only good." Alexander III replied that if they had attacked and attempted to kill him, he could have forgiven, but the murderers of his father could not be pardoned.

3 (15) April 1881, Andrei Zhelyabov, Sofia Perovskaya, Nikolai Kibalchich, Timofey Mikhailov, Nikolai Rysakov - were hanged in the Shlisselburg fortress by a court verdict. It was noted that the defendants, in particular Andrei Zhelyabov, did their best to give importance to their organization and its capabilities.

Alexander III proposed to convene an international conference on the fight against terrorists and anarchists, as well as on the extradition of criminals who have infringed on the life of the head of state and his family members. On January 1 (14), 1895, Germany supported Russia, but England completely disagreed with this point of view.

Everyone who was next to Emperor Alexander II in his tragic moments received commemorative medals: "March 1, 1881".



Medal "March 1, 1881"

2 (14) April 1881 - Alexander III ascended the Russian throne, and was crowned on 15 (27 May) 1883. So, two years passed between accession to the throne and coronation. Alexander III spent this time, with his family in the Arsenal square of the Gatchina Palace, considered safer as a place of permanent residence.

But, one can see that the security of the Emperor was too elementary, in comparison with today's rules and capabilities. Nevertheless, as noted more than once, the death of Alexander II ended the former patriarchal life of the Sovereign and the people.

April 21 (May 3) 1881 is another date, thou not the most famous. A meeting of the Cabinet of Ministers was held in Gatchina with the participation of Grand Duke Vladimir Alexandrovich, the younger brother of Alexander III and chaired by the Emperor. The ministers present made it clear that they believed the creation of a representative government was right. Alexander III did not allow a departure from the principles of the monarchy and the limitation of autocratic power in Russia. His brother supported him.

On April 29 (May 11), a lengthy Imperial manifesto to his subjects was issued.

"... The villainous murder of the Russian Sovereign, in the midst of the faithful people, who are ready to lay down their lives for Him, by unworthy monsters from the people, is a terrible, shameful, unheard-of thing in Russia and has darkened our entire land with sorrow and horror.

... Dedicating Ourselves to Our great service, We call on all our faithful subjects to serve Us and the State with faith and truth to eradicate the vile sedition that dishonour the Russian land, - to the confirmation of faith and morality, - to the good upbringing of children, - to the extermination of untruth and embezzlement, - to the establishment of order and truth in the operation of institutions granted to Russia by her Benefactor, Our Beloved Parent.

Given in St. Petersburg, on the 29th day of April, 1881.



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.

Criminal cases with history: The case of the murder of the Imperial Family

Radio station "Echo of Moscow", March 17th

Alexey Solomin interview Vladimir Soloviev, retired senior investigator-criminologist of the main department of criminalistics of the Russian Federation.

A. Solomin - Among the most notorious cases that Vladimir Solovyov dealt with is, in particular, the case of the murder of the Imperial Family - the family of Nicholas II, his children, his wife and servants, who were with them in exile, first in Tobolsk, then in Yekaterinburg.

The fact is that you probably know, our listeners, that the remains of the Tsar himself, parts of his children and servants are in the Catherine Chapel of the Peter and Paul Cathedral. They were buried according to an official ceremony that took place in 1998. But at that time, in 1998, the remains of Tsarevich Alexei and Grand Duchess Maria had not yet been found. They were found later, in 2007. And then, if I understand correctly, the criminal case was resumed, which until 2015 was led by Vladimir Solovyov. But these remains have not yet been buried for various reasons.

A. Solomin - The position of the church - what is it now? Do you follow this?

V. Soloviev - Now the position of the church is uncertain. Since 2017, nothing has been said about this: we are expecting how it will all end, they will gather at a certain church meeting and decide there. This is still not clear. Unfortunately, everything is suspended. And the criminal case continues.

A. Solomin - Wait, in 2009 you closed it.

V. Soloviev - In 2009 I closed it. Then there were complaints ...

A. Solomin - That is, the case was investigated, the killers were named, and the case went ...

V. Soloviev - And the case went to the archive. Then for a short time it was renewed, because the "Grand Duchess" Maria Vladimirovna did not agree with the wording of the conclusions of the criminal case. But that was due to qualifications.

A. Solomin - That it was a murder, not a shooting.

V. Soloviev - What is it - this is an act of the state., Were the people who shot the Imperial Family are murderers, or were they simply executors of the will of the state?

A. Solomin - Maria Vladimirovna needed this to achieve rehabilitation.

V. Soloviev - Yes.

A. Solomin - Without killers, rehabilitation does not work.

V. Soloviev - No, by this time she had achieved rehabilitation. In 2008, the Imperial Family ... By the way, very interesting. Only the Imperial Family, not the servants and not Dr. Botkin, were rehabilitated by the Presidium of the Supreme Court of the Russian Federation. A little later, the servants and Dr. Botkin were rehabilitated on other grounds. They have already been rehabilitated by the prosecutor's office. In general, such a curious collision happened. And today it turns out that neither Yurovsky, nor



Goloshchekin, nor Beloborodov - the people who decided the question of the execution of the imperial family - are not criminals.

A. Solomin - *That is? Who are they then from a legal point of view?*

V. Soloviev - They do not know who. They are performers. I will try to explain to you.

A. Solomin - *If they are not murderers, if they are not criminals, then they are executors of the will of the state. So?*

V. Soloviev - Yes, that's right. Alexey, I will try to explain this difficult question as simple as possible. When I passed a resolution to terminate the criminal case, I proceeded from the fact that the official decision to shoot the Imperial Family was taken by the presidium of the Ural Regional Council of Deputies.

At this time in the Urals there was the Cheka, and the police, and the revolutionary tribunal, and the court, and whoever was not there. But I thought that the council is not a judicial body. Each organization has a regulation. The Ural Regional Council could only judge some newspapers and close them - nothing more. This was not in his competence.

A. Solomin - *That is, it is an executive body, not a judicial body.*

V. Soloviev - This is not a judicial body. The Presidium of the Supreme Court admitted that at that moment it was a body that could pass sentences and criminal decisions. To be honest, at first, I did not understand this for myself, but I can agree with that. Partially agree. Officially, the presidium made a decision only on the execution of Nicholas II.

A. Solomin - *Is there documentary evidence?*

V. Soloviev - Documentary confirmation of the decision itself, but it was published many times in both central newspapers and the local press. Both party and state bodies ...

A. Solomin - *Post factum.*

V. Soloviev - Yes, *post factum* they said yes, this decision was made, and it should be considered that it was made. But this decision was made only in relation to Nicholas II. Officially, the state authorities in 1918 said: the family left for a safe place. And that's all. Nothing was said about the fact that the family was shot. Therefore, we can formally say: the decision was made only in relation to Nicholas II.

There were no well-established laws then. And when a decision was made on the ground, about which it was not clear, legal or illegal, they turned to the All-Russian Central Executive Committee, which passed laws. And the All-Russian Central Executive Committee assessed this situation. It was, as an exemption from the laws - such a procedure was called. With regard to Nicholas II, they said: yes, it is legal. Consequently, we can consider the Uralsovet as a body that could have made such a decision at that time - say, in July 1918.

A. Solomin - *Accordingly, Nikolas is subject to rehabilitation.*

V. Soloviev - Yes, Nikolas is subject to rehabilitation for these reasons. But the rest of the members of the Imperial Family, about whom no decision was made ...

A. Solomin - *They are simply killed.*

V. Soloviev - My opinion is that they were simply killed.

A. Solomin - *And the people who did it ...*

V. Soloviev - The people who did it are criminals. The Supreme Court said today that they are not criminals. But nowhere is there any documentary evidence of this decision of the Presidium of the Supreme Court. They did not proceed from historical materials, nor from any testimony - from nothing.

A. Solomin - *Correct me if I am wrong: it turns out that if a decision was made to rehabilitate, it means that the decision that was made about their murder is in itself criminal. Correctly?*

V. Solovyov - In general, it turns out that my decision is also criminal, since I brought to criminal responsibility, found the murderers of people whom the Presidium of the Supreme Court considered innocent. But today they are innocent. That is, it turned out that this rehabilitation rather rehabilitated the murderers.

V. Solovyov: The Imperial Family, in their respect, was on the outskirts of the political history of Russia.

A. Solomin - *And so everything is recorded.*

V. Soloviev - This is how it was recorded. And now all this continues. And I must say that the decision of the Presidium of the Supreme Court, any of its decisions, can be cancelled only by the Presidium of the Supreme Court, and no one else. And when now, for example, there were broadcast statements that the investigation would check all versions - about ritual murder, about the fact that people remained alive, then this is pure profanity for the reason that there is a decision of the Presidium of the Supreme

Court, and this is a decision you cannot jump over. And no investigator, no state body can question him.

A. Solomin - Look, then another clarification. The Supreme Court nevertheless ruled and put an end to this case. The Imperial Family was executed - let's say so.

V. Soloviev - It was executed. Executed on behalf of the state, by decision of the Presidium of the Ural Regional Council.

A. Solomin - Is the role of state leaders determined?

V. Soloviev - In this case, the role of the leaders ... If we proceed from the decision of the Presidium of the Supreme Court (and it cannot be interpreted in another way), only the Ural leaders are to blame. Neither Lenin, not Sverdlov, nor anyone from the government or party organs of Moscow are guilty. The Kremlin leadership has nothing to do with it.

A. Solomin - What is your position?

V. Soloviev - My position in this coincides with the position of the Presidium of the Supreme Court. Because the Kremlin at the time of the execution of the Imperial Family had no reason to kill the Imperial Family. This is the kurtosis of the Ural performers.

A. Solomin - They just say a lot about the fact that there was an oral order from Lenin. It just didn't stay fixed in any way.

V. Soloviev - There are very interesting documents that have not been published so far. This is, for example, Yurovsky's speech to the old Bolsheviks in 1934, where he talks about the situation in the Urals.

A. Solomin - Is this an archival document? No bar?

V. Soloviev - This is an archival document, it is located in Yekaterinburg. And it turned out that there were 2 performances by Yurovsky. One speech by Yurovsky is about the murder of the Imperial Family, and the second speech is simply about revolutionary events and how the Urals viewed the Kremlin - for example.

A. Solomin - Vladimir Nikolaevich, there are several questions about the Imperial Family. For example, a listener from Moscow writes to us, quoting Trotsky's memoirs (I think he asked Sverdlov): "Who decided? "We decided here, there was an answer." This is also a hoax, from your point of view?

V. Soloviev - You know, I think this is a hoax. Because, for example, these are not memories - these are Trotsky's diaries. I think these diaries were being prepared for publication. This is primarily a literary work. For example, the same Trotsky has memories of Besedovsky. And Besedovsky is a man who completely perverted all the events associated with the death of the Imperial Family, on Voikov's memories.

Trotsky says in his memoirs: "I was on some fronts and did not know that Nicholas II was killed." But there are minutes of meetings of the Central Executive Committee, there are minutes of government meetings, in which there is Trotsky's signature that he participated in these meetings when Yakov Mikhailovich Sverdlov entered and announced that Tsar Nicholas II had been shot. Come on and take note.

That is, Trotsky was in Moscow at that time. He participated in all the activities that he does not mention. And this, I think, is a kind of literary ... I do not know why he said this, but it does not correspond to reality. By the way, Trotsky was interested in participating in the trial against the Imperial Family. And he was to act as the chief prosecutor.

A. Solomin - Was this process prepared?

V. Soloviev - Yes, a trial was prepared for him. And I must say that the Bolsheviks - look, they were all called commissars. They often referred their actions to the French Revolution. And there is an example - Emperor is on the trial. Therefore, here, just as in their time in France, they wanted to make a large public trial.

A. Solomin - Were there any chances of saving Nikolai's children? At least theoretically.

V. Soloviev - You know, I think that if the Tsar would be on trial, as the Kremlin planned, Nicholas, I think, would have been executed. They would have remembered the 1905 revolution, Stolypin's ties - everything would have been remembered to him. But I don't think that someone would execute the children.

Moreover, you understand what the situation is. July 1918. The Leftists from Social Revolutionaries

(SRs) had just killed Mirbach. The uprising of the Left SRs had just taken place. Dzerzhinsky was arrested. There are recollections that both Sverdlov and Lenin prepared passports and money in order to go underground, to hide. The Soviet regime was on the verge of whether it would be or not. And at this time to kill the German princesses is to finish off the Soviet power. Because the Germans were already going to send their battalion to Moscow, to completely control the actions of the Bolshevik government. And here is such a murder. Well, they are not suicidal!

I don't think Lenin was crying into his pillow with bloody tears when he learned that the Imperial Family had been shot. It didn't matter to him. He considered them parasites, they were not supposed to get into a bright future.

A. Solomin - *But he did not want to advertise it.*

V. Soloviev - Not only to advertise - he was indifferent to it. Because there were no monarchists!

A. Solomin - *How was it not? Still, the same Dieterichs ...*

V. Soloviev - Well, Dieterichs is an exception. Even Kolchak talked about democratic reforms all the time. Kolchak was a democrat. Kolchak was one of those people who ... When Nikolai asked the commanders of the fronts and fleets, whether they support him or not, Kolchak was the one who did not support him. And Kolchak was always formally a democrat.



V. Solovyov - Officially, the presidium made a decision only on the execution of Nicholas II.

A. Solomin - *To summarize this part now, there is one more question, which is quite interesting. After all, the local decision to murder the Imperial Family was dictated by the fact that the whites were advancing on Yekaterinburg? That they were losing their positions and it was necessary to get rid of?*

V. Solovyov - The decision to shoot the Imperial Family was made by the Uralsovet long before Romanovs appeared in Yekaterinburg.

A. Solomin - *And how is it explained then?*

V. Soloviev - It's hard to explain. Hate. They just wanted, probably, to be noted in history. I cannot understand this pathological hatred for the Imperial Family that was experienced in the Urals. There are recollections of Matveyev, a soldier who accompanied

Nikolai from Tobolsk to Yekaterinburg, that Nikolai chewed some kind of biscuit and asked: "Where are they taking us?" He was told: "To Yekaterinburg." He says: "Anywhere I would like to go, but not to Yekaterinburg."

A. Solomin - *Why?*

V. Soloviev - There they considered themselves super-proletarians, that they needed to be straightened out.

A. Solomin - *That is, in your opinion, the murder of the Imperial Family did not come from a desire to get rid of the Imperial Family, but from hatred?*

V. Soloviev - Out of hatred and out of the desire to get rid of it.

A. Solomin - *I mean, this is a deliberate decision, proceeding from the fact that they administered justice, as they understood it? To take revenge on him and the Imperial Family.*

V. Soloviev - Take revenge on him. In the Urals, there were the most evil militants, the most active revolutionaries, as they considered themselves. Left-wing revolutionaries were very popular there. The SRs and Left SRs also wanted to shoot the Emperor. They reproached the communists for not killing the Emperor.

A. Solomin - *There is very little time left. Why did you not continue the search for the rest of the remains of Tsarevich Alexei and his sister Maria?*

V. Soloviev - I'll explain now. There is a version that supposedly the burial of Alexei and Maria remains, which were found in 2007, is only part of the bodies of the Imperial children. That they were allegedly cut, that they were burned in different places. I do not adhere to this version, and this version, as I understand it, does not correspond to reality.

A. Solomin - *Why?*

V. Soloviev - It takes a long time to explain. These are very interesting chemical processes, how they could be destroyed. That is, the hot acid affected the bones when they buried what was left of Alexei and Maria. But there was only one burial. And there is confirmation of this in a number of documents. Nowhere is it said about partial burials, that in one, in the second, in the third place. There are also memories of Yurovsky, and memories of participants of the destruction of corpses, Alexei and Maria. And they only talk about one burial. And this burial, as they describe it, is fully consistent with what was found in 2007.

Metropolitan of the Russian Orthodox Church found Nicholas II guilty of the February revolution



23 March, Ridus - Metropolitan of Pskov Tikhon (Shevkunov) said that the last Russian Emperor, Nicholas II, was responsible for the February Revolution of 1917, since he was the supreme ruler of the country and failed to discern the impending threat.

"The first person is always to blame for the troubles that befall the country. Always!" - said the clergyman during a discussion on the YouTube channel "Seraphim". This is how the Metropolitan answered the host's question about the Tsar's qualities as politician. He explained that Nicholas II was in a special way - as a passion-bearer, in connection with the tragic circumstances of the death of the Imperial Family.

At the same time, Tikhon recalled an article by Winston Churchill in the Illustrated Sunday Herald about revolutionary events in Russia, where the British politician spoke positively about Nicholas II and emphasized the inevitability of the victory of the Russian Empire in World War I, if not for the revolutionary events.

"Nicholas II was one of the most successful and most tragically disastrous leaders of our state," said

Metropolitan Tikhon, referring to the rapid growth of the empire's population, industrial boom and record rates of railroad construction during the reign of the last Emperor. This is evidence of caring for people and the ever-increasing standard of living," the priest added.

According to Metropolitan Tikhon, for the long 22 years of his reign, Nicholas II "bored" the society, and "could not see this terrible situation," although he was a decent and even selfless person. A fatal role in the fate of the empire was also played by the "terrible crisis of the aristocratic and noble monarchy." "The government of Nicholas II, first of all, failed to cope with relations with society. And it was a collapse," - concluded the representative of the Russian Orthodox Church.

The 130th anniversary of the Eastern journey of the Passion-Bearer Emperor Nicholas II was celebrated in St. Petersburg

27 March. Patriarchia - On March 26, 2021, an international scientific and practical conference dedicated to the 130th anniversary of the trip to the East of the Heir Tsarevich Nicholas Alexandrovich, the future Russian Emperor Nicholas II, was held in St. Petersburg in an online video format. The conference was organized by the Committee for External Relations of the Government of St. Petersburg.

The Patriarchal Exarch of Southeast Asia, Metropolitan Sergius of Singapore and Southeast Asia, noted that Russia's turn to the East is

historically associated with the name of Prince Alexander Nevsky, whose 800th birthday is widely celebrated in Russia in 2021. Prince Alexander's behest "to look for friends in the East, to strengthen the defence in the West" speaks of Russia's Eurasian choice.

Emperor Alexander III, whose heavenly patron was the holy prince Alexander Nevsky, activated the Asian vector of Russian politics. The Heir to the Russian throne, fulfilling the will of his father, made this journey to Asia, to that part of the world where most of the territory of Russia lies and where he directed our historical vector of development.

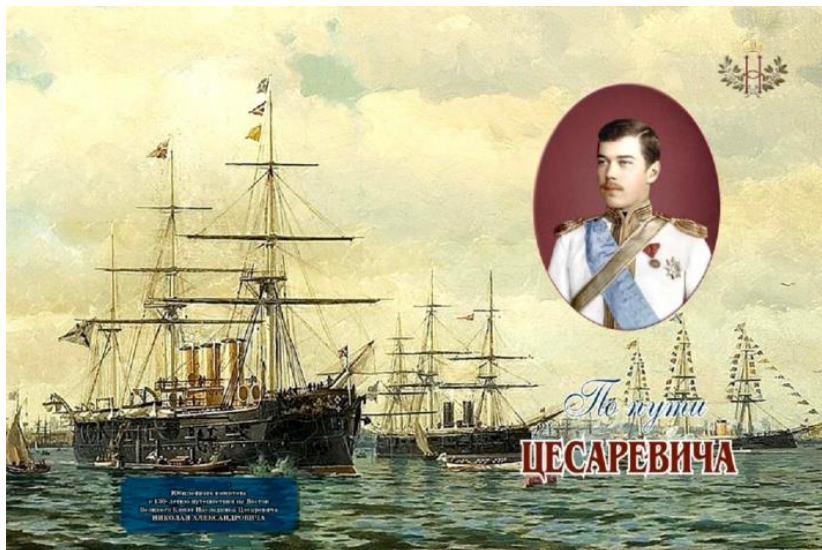
Since the great embassy of Emperor Peter the Great, it has become a tradition for the heirs of the Russian throne to visit European countries. Tsarevich Nicholas was the first to change this rule and direct his way to Asia, thereby reviving the traditions of Prince Alexander Nevsky.

The memory of this historical event is also important today, since it creates a solid historical basis for the development of relations between the Russian Federation and the countries of Southeast Asia, based on mutual respect and genuine knowledge, including the spiritual traditions of the peoples of our countries, Metropolitan Sergius concluded and called on God's blessing on all conference participants.

There were also greetings from the Deputy Commander-in-Chief of the Russian Navy, Vice Admiral V.L. Kasatonov, Ambassador of the Russian Federation to the Republic of Indonesia L.G. Vorobieva, Ambassador of the Russian Federation to the Kingdom of Thailand E.Yu. Tomikhin and the Ambassador of the Republic of Indonesia to the Russian Federation Jose Antonio Morato Tavares. Among the speakers were the Consul General of the Russian Federation in Ho Chi Minh City (2015-2021) A.V. Popov and First Deputy Chairman of the Russian-Vietnamese Friendship Society P.Yu. Tsvetova.

Employee of the Department for External Church Relations D.I. Petrovsky presented a report "Spiritual and humanitarian dimension of the eastern journey of Tsarevich Nicholas Alexandrovich - history and prospects."

Representatives of the main command of the Russian Navy, diplomatic and consular institutions, public figures, representatives of research institutes and museums, professors and students of the Russian State Pedagogical University named after A.I. Herzen, attended the conference.



The arrival of Emperor Nicholas II to the Pskov-Pechersky monastery in 1903

25 March. Pravoslavie. Petr Aksyonov, 2nd year student of the Pskov-Pechersk Seminary.



Russian Emperors loved to travel around the country. Suffice it to recall the trip of Empress Catherine II or the trip of Emperor Nicholas I. Sometimes such visits were associated exclusively with state interests, with various kinds of official events at which the Emperor was supposed to be present (the book by R. Wortman is devoted to this topic. [1]). But the arrival of Emperor Nicholas II to the Pskov land in 1903, when he visited the Pskov-Pechersky monastery, this main shrine of the Pskov diocese, was precisely of a religious nature. The travels of Emperor Nicholas II and his wife Empress Alexandra Feodorovna in 1902–1903 can be described as a search for prayer books and devotees of piety of their time, who, among other things, could pray for an heir to the August couple. It was at this time that the Empress read the lives of Russian saints [2].

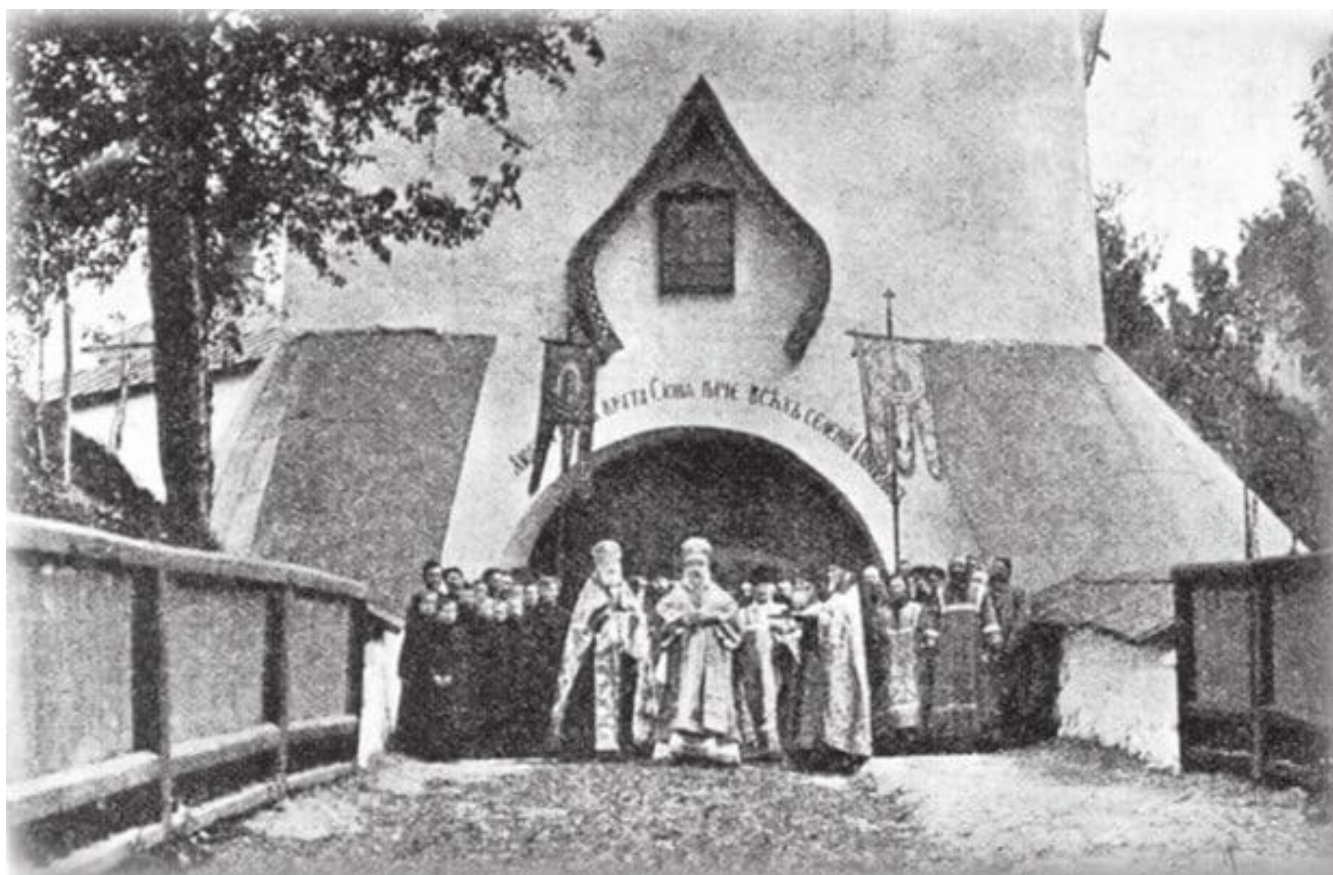
Almost immediately after the trip to Sarov for the canonization of the Monk Seraphim of Sarov, performed on July 19, 1903, Emperor Nicholas II, Empress Alexandra Feodorovna, Grand Duke Vladimir Alexandrovich, his wife Grand Duchess Maria Pavlovna, Grand Duchess Olga Alexandrovna and Grand Duke Boris Vladimirovich visited the Pskov-Pechersky Monastery on August 5, 1903.



Pskov Diocesan Gazette [3] described the way to the monastery: “A picturesque path leads to the monastery from the Pechora station. Through the rolling hills of forests, you drive all the way to the monastery. One after another, wonderful views caress the eye, marvellous pictures of the monastery and its surroundings rich in vegetation open from the mountains. Quietly, peacefully sheltered the monastery, hiding in the woods. Its original white buildings, located in the wilderness, seem pretentious; the grey-haired antiquity emanates from the monastery. This peaceful abode, which once rendered so many services to the Russian state, stands immutably, and is a solid stronghold for the consolidation of Orthodoxy” [4].

Although the sky was gloomy, there was no rain until two o'clock in the afternoon. The Pskov Diocesan Gazette wrote further:

“On the way of the expected Imperial train, everything was festive. Groups of peasants who went out on the road, constant patrols - all this brought the picture to life. The Pechora railway station was completely covered with flags and other decorations, and the interior, in anticipation of the arrival of distinguished guests, was turned into a solid flower garden. At the Church of the Forty Martyrs, the people stood like a solid wall; here, in front of the church, banners were carried out and the clergy stood. The inhabitants of the Pechora have gathered in the fence of the monastery. From the Assumption Cathedral came a procession of the cross with banners headed by the Right Reverend Sergius, Bishop of Pskov and Porkhov” [5].



A procession with gonfalons led by Bishop Sergius of Pskov and Porkhov came out of the Assumption Cathedral

At this time, the Pskov Diocese was headed by Bishop of Pskov and Porkhov Sergius (Lanin), who left a good memory of himself with his energetic activities for the benefit of the diocese; was a zealous and reverent performer of the service of God; zealous for the rank and splendour of the Church. He died on August 5, 1904 in Yaroslavl as Archbishop of Yaroslavl and Rostov [6].

“Sovereign Emperor Nicholas Alexandrovich, Empress Alexandra Feodorovna and those accompanying them arrived at three o'clock at the Pechora station ... Their Majesties and Their

Highnesses entered the station room decorated with flowers and plants. Here the assembled deputation was presented bread and salt. Their Majesties honoured the deputation with gracious words and proceeded to the entrance where the carriages were standing. The Sovereign and Empress took their places in the first carriage. The train started ... " [7].

It should be noted that the station to which the Emperor arrived was located three kilometres from the monastery. At the moment, it does not exist in its historical appearance and is called the Pechora Pskovskie station.



The very meeting of the Emperor took place in a solemn, one might even say - Easter atmosphere: "With the solemn bell ringing, they drove up to the Church of the Forty Martyrs, where they were greeted by the clergy. Their Majesties listened to a short prayer. The priest of the church blessed their majesties with an icon. The bell ringing did not stop, and after their Majesties left the church, "hurray" of the people poured out. Their Majesties and Their Highnesses, leaving the carriages, went to the holy gates, where they were met by the Most Reverend Bishop of Pskov and Porkhovsky Sergius with the clergy and, before the cross procession to the Assumption Cathedral. In the cathedral, their majesties were greeted by His Grace Sergius" [8].

The bishop compared the inhabitants of the monastery with the soldiers of the Emperor. The bishop called the meeting itself a landmark, since for 81 years the Imperial persons had not visited the monastery.

"Their Majesties, after listening to the prayer, received the blessing of the abbot of the monastery, Father Archimandrite Methodius, with icons: the Sovereign - with the icon of St. Michael the Archangel, and the Empress - with the ancient, pearl-decorated image of the Vladimir Mother of God, called "Tenderness" and the abbot said the following greeting: "Archangel of the Forces of Heaven protects the holy mountain of this monastery, and the Mother of God covers her valley with Her veil. May the Archangel of the Heavenly Forces protect you, the most pious Sovereign, and your Christ-loving army with the roof of his wings, and may the most pious Empress, the Queen of Heaven, cover you with His omophorion" [9].



It can be assumed that the icon of the Most Holy Theotokos "Tenderness" here is understood as a list, but it cannot be ascertained which one, since in the Dormition Church there are two revered lists made in the 16th and 19th centuries.

The archimandrite at that time was Methodius (former Archpriest Matthew Kholmsky), known in the monastery as a hardworking and revered abbot. Under him, extensive construction was carried out on the monastery territory. He was revered as a gracious servant of the Queen of Heaven and a kind person, attentive and affectionate. Archimandrite Methodius was also respected by the St. Petersburg clergy; he attended an audience with Emperor Nicholas II, who presented the Pskov-Pechersk Monastery with precious vestments and church utensils. Archimandrite Methodius predicted the time of his death to his cell attendant, hieromonk Simeon (Zhelnin), the future elder. The love of the people for him is evidenced by the fact that at his burial the parting line was more than three kilometres [10].

"The Emperor venerated the cancer of the Monk Cornelius and the miraculous icon of the Dormition of the Mother of God. Leaving the church, their majesties drew attention to the ancient belfry, and then went into the caves, where they bowed to the relics of Vassa, Mark and Jonah, and then prayed at the tomb of Schema-monk Lazarus, the famous ascetic of the early 19th century; after which they went to the far street of the caves to the brotherly burial vault and examined the coffins of the deceased monks. It is remarkable in that one does not feel a heavy smell here, despite the fact that some coffins in the walls of the caves are barely covered with earth, so that they can be seen through the hole" [11].

"From the caves, the distinguished guests went to the sacristy, where they examined in detail all the items stored here and the library. Explanations for their Majesties were given by L.D. Aksenov". It should be mentioned that L.D. Aksenov at that time held the post of chief secretary of the Senate in St. Petersburg; he was from Pskov, and future Patriarch Tikhon (Belavin) was his friend since childhood. [12].

"Here were kept an ancient collection of the lives of saints, synodics, teachings of the 15th century [13]. We also saw an ancient chalice and a discos in the form of a wooden dish [14], on which the first desert inhabitants celebrated the Eucharist; Catholic vessels, inherited by the monastery after the miraculous rescue of the monastery from Stephen Batory [15]; the air and the shroud, embroidered

by the wife of Ivan the Terrible, Anastasia Romanovna [16]; things of Ivan the Terrible: cutlery [17], a powder flask, a pipe [18], a gold chain made of pure gold [19]; Anastasia Romanovna's ring [20]; fragments of a cannonball found in the monastery tower after the siege of the monastery by Stephen Bathory; rosary beads of extraordinary length, weight and thickness, 3 meters long; a cup and two brothers of Feodor Ioannovich [21] and so on" [22].

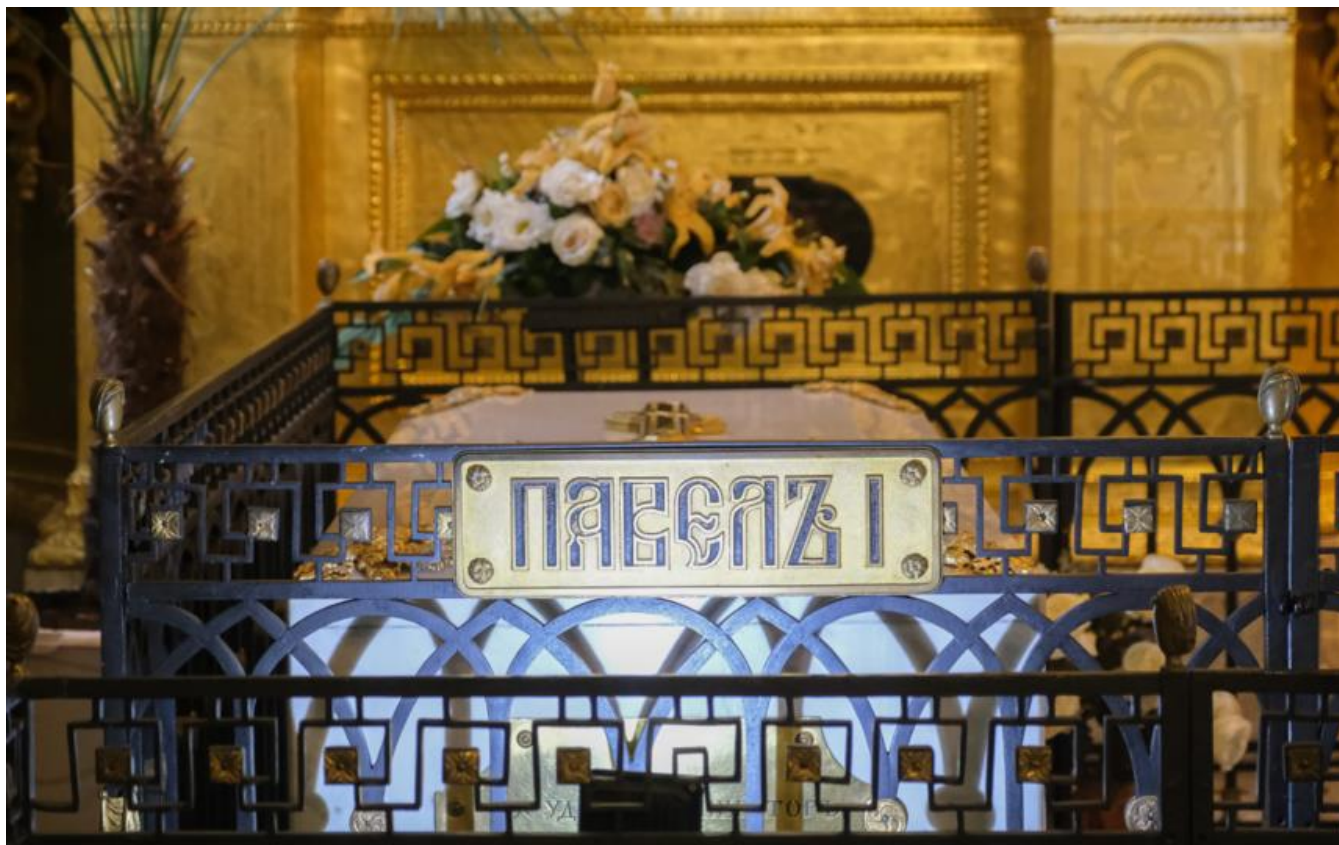
"After that, the distinguished guests went to the cell of Archimandrite Methodius, and from there to the Mikhailovsky Cathedral. Their Majesties were preceded by His Grace Sergius and Archimandrite Methodius. Here their Majesties prayed in front of the miraculous icon of the Mother of God of Tenderness, and then examined the plaques with the names of those killed in 1812" [23]. The miraculous icon of the Most Holy Theotokos "Tenderness" refers to the original image of 1524 - one of the main shrines of the Pskov-Caves Monastery. Now this icon is in the Mikhailovsky Cathedral near the right kliros in a lush canopy.

"From the cathedral, Their Majesties walked along the rows of Estonian girls, honouring some of them with gracious inquiries. At 4 o'clock in the afternoon, Emperor Nicholas II and his retinue departed, with the rejoicing of the people, to the Pechora station, and from there to Toroshino" [24]. For the inhabitants of the Pskov Territory, the Emperor's visit to their places was a particularly significant event. The Emperor's piety and his love for shrines, the joy and jubilation of people - this is what the two-hour stay of the August persons in Pechory showed. Until now, the walls and shrines of the Pskov-Pechersky Monastery keep the memory of the significant meeting of the passion-bearer of Emperor Nicholas II.

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 2. GARF. F. 640. Op. 1. Files 304 and 305. Notebook of Empress Alexandra. 1901-1905
 3. Pskov Diocesan Gazette. 1903. No. 16. P. 308–312.
 4. Manuel (Lemeshevsky), Metropolitan. Russian Orthodox hierarchs from 1893 to 1965. Part 6. Kuibyshev, 1966.
 5. Levin N.F. The abbot of the Pskov-Caves monastery, Archimandrite Methodius (Kholmisky). Biography // http://kn-pam.pskovlib.ru/files/levin_2011.PDF.
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 9. Pskov Diocesan Gazette. 1903. No. 16. P. 308–312.
 10. Ibid. S. 308.
 11. Ibid. S. 308-309.
 12. Manuel (Lemeshevsky), Metropolitan. Russian Orthodox hierarchs from 1893 to 1965. Part 6. Kuibyshev, 1966, p. 133.
 13. Pskov Diocesan Gazette. 1903. No. 16. P. 309.
 14. Ibid. P. 310.
 15. Ibid. S. 310-311.
 16. For details see: Levin N.F. The abbot of the Pskov-Caves monastery, Archimandrite Methodius (Kholmisky). Biography // http://kn-pam.pskovlib.ru/files/levin_2011.PDF.
 17. Pskov Diocesan Gazette. 1903. No. 16. P. 311.
 - [18] Located in the Museum of the MonkMartyr Cornelius in the monastery.
 - [19] Stolen.
 - [20] Stolen.
 - [21] Found in the sacristy.
 - [22] Pskov Diocesan Gazette. 1903. No. 16. P. 311–312.
 - [23] Ibid. P. 312.
 - [24] Ibid.
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The canonization of Emperor Paul I was cancelled due to the revolution

12 March, Metronews - March 23 (12 old style) marks 220 years since the death of the Emperor. Little-known facts about Paul I was told at the Museum of the History of St. Petersburg, by Marina Logunova, senior researcher at the Museum. She has been studying the details of the life and death of Russian Emperors all her life and constantly makes new discoveries. Marina Olegovna dispelled some myths concerning the life of Pavel Petrovich Romanov.



As you know, Paul I became Emperor only at 42 and ruled for only five years.

“His mother Catherine II, having ascended the throne, wrote a law according to which if the son of the deceased Emperor did not come of age, then “his mother rules until her death”” - says Marina Logunova. - The age of the heir did not matter to her. Catherine was in power for 34 years, and all these years Paul worked out all the laws that he would later adopt. He lived in Gatchina and tried to make it an ideal city. When Catherine II departed to the best of the worlds, he began his independent reign with a completely unique double funeral of his mother and father - Peter III.

There are still many myths surrounding this funeral. And one of them is the myth of the posthumous coronation of Peter III.

- Initially, Peter III was buried in the Alexander Nevsky Monastery without imperial honours. Pavel Petrovich is exhuming his father's body. The mourning crown is solemnly placed. Due to this fact, many people think that Peter III was posthumously crowned. In fact, the funeral crown in those days is the same as the crown, which is now placed on the forehead of the deceased. Pavel solemnly buries his

parents together in the Peter and Paul Cathedral in a specially prepared crypt. Soon Paul I raised the status of the Alexander Nevsky Monastery - it became a Lavra.

- Under Paul, those laws of the Imperial Family were adopted, which guided the Russian Imperial House. Pavel Petrovich believes that human intent cannot interfere with the providence of God, and cancels the law on succession to the throne, adopted by Peter the Great. Let me remind you that under Peter Alexeevich, the Emperor had the right to appoint a successor to himself. Now it should be the eldest son of the Emperor. If this is not the case, then Paul has described the further algorithm of succession to the throne.

Emperor Paul I loved to put everything on the shelves.

Since he considered himself the master of the country, he tried to think about his subjects - the peasants.

- He accepts a manifesto on the three-day corvee, - continues Marina Logunova. - Now the peasants can work three days for their master, three more - for themselves, and Sunday must be devoted to oneself and to God - to rest and to go to church.

On the night of March 12, 1801, Emperor Paul passed away. He died as a result of a conspiracy, but there is another - the official version, according to which the Emperor died as a result of a stroke. He, like all his predecessors, was buried in the imperial tomb.

But no miracles were recorded after 1917.

- At the end of the 19th century, the priests of the Peter and Paul Cathedral noticed that the tomb of Pavel Petrovich was worshiped especially. Orthodox Christians, Catholics, Protestants, and even Turkestanis came. They began to find out why. It turned out that Pavel Petrovich performs miracles after death. He helped in childhood illnesses (the emperor had 12 children), as well as in unrighteous courts - after all, Paul I wanted everything to be true. The priests began to keep records of miracles: they wrote them down in a special notebook. They began to prepare for canonization. It was planned for March 1917. But this year, completely different issues were resolved - Paul I was again unlucky.

A notebook with records of miracles was lost in the State Historical Archives. There is a fund, an inventory, the name of the notebook, but they still cannot find it.



Patriarch Kirill commemorated the 220th anniversary of the assassination of Emperor Paul I

On March 23, 2021, His Holiness Patriarch Kirill of Moscow and All Russia performed a requiem for Emperor Paul I, who was killed as a result of a conspiracy 220 years ago - on the night of 11 (23) to 12 (24) March 1801.

The service took place in the church of the Blessed Prince Alexander Nevsky in the skete of the same name near Peredelkino settlement.

Before the commencement of the requiem, the Primate of the Russian Orthodox Church uttered the word:

“In the name of the Father and the Son and the Holy Spirit!

Exactly 220 years ago, in 1801, in St. Petersburg, the capital of the Russian Empire, a terrible atrocity was committed: a group of conspirators brutally killed the legitimate head of state, Emperor Pavel Petrovich.



The conspirators associated with the assassination of Emperor Paul had very high hopes for radical changes in the life of our country and our people according to the patterns that have already been formed as a result of the revolutionary events of the 18th century in Western Europe, primarily in France. This image of change was so longed for by a part of the Russian intelligentsia that those who raised their hands against the Emperor did not even stop to kill an innocent person. The conspirators pinned their hopes on Alexander Pavlovich, the son of the legitimate Emperor, believing that if he will come, changes would take place, for the sake of which they committed this crime.

But nothing happened! Yes, Emperor Paul was brutally murdered in his own home, but the hopes that the conspirators associated with this murder were not justified. Alexander, becoming the Emperor of All Russia and going through the difficult path of rethinking everything that happened in the Fatherland, led the great war with the French, when a terrible enemy reached Moscow. It did not work to establish a Tsar on the Russian throne who would betray national interests.

Why do we remember today the 220th anniversary of this crime? Because lawlessness was committed, the terrible sin of regicide. Everything that happened was supposed to show and showed the Russian

people how destructive are the attempts to change the course of people's life through crime. Later in our history there were such attempts again, and we know how terrible their consequences were.

Remembering the tragically perished Emperor Pavel Petrovich, we offer prayers to the Lord for the repose of his soul, and at the same time we again and again think about how important it is for the course of the life of our people to be calm, peaceful, so that it excludes any kind of upheaval. We believe that all the experience that our country, our people went through both in the 19th century and in the 20th century, should form deep patriotic convictions aimed at preserving the original life of our people, their faith, their culture, their language, and most importantly, its freedom, in the conditions of which only a peaceful and progressive movement of the country is possible.



Remembering the innocently murdered Emperor Pavel Petrovich, again and again, let us offer our prayers to the Lord for our Fatherland, for the peaceful life of our people and that we, wise by historical experience, never repeat the terrible mistakes that previous generations made. God grant that this experience strengthens us in love for the Fatherland and in the Orthodox faith. Amen".

Video - <https://youtu.be/wldwinPFO8A>

The 220th anniversary of the death of Emperor Paul I was commemorated in several events

25-03-2021, Veteranskie Vesti. Daria Arkatova - On March 24, the memory of the tragically deceased Paul I was honoured in the city on the Neva river. Residents of the city - young and old - laid flowers at the monument to the Emperor in the courtyard of the Mikhailovsky Castle.

The year 2021 bears three memorable dates at once, inextricably linked with Paul I: 220 years from the death of the Emperor, 225 years from the beginning of his reign and 300 years from the day of the proclamation of the Russian Empire.

Shortly before the day, they discussed how to perpetuate the memory of the most mysterious Emperor at a round table in the press centre of *Komsomolskaya Pravda* Newspaper. The experts were: the head of "Mikhailovsky Castle" (the Russian Museum's branch) Ludmila Kurenkova and the curator Vladimir Puchkov, the scientific secretary of the museum-reserve "Pavlovsk" Lyudmila Koval, the minister of the Cathedral of the Vladimir Icon of the Mother of God Alexander Prokofiev, the author of the book "The Secret of the Three Sovereigns" Dmitry Miropolsky, director of "Pavlovsk Gymnasium" No. 209 Dmitry Efimov and President of Charitable Foundation Hrachya Poghosyan.

As a result of the meeting, a number of initiatives were adopted, the implementation of which takes a long time. The St. Petersburg philanthropist Hrachya Poghosyan suggested how to perpetuate the memory of the Emperor now, on March 24 - the day when exactly 220 years have passed since his martyr's death.

"At the beginning of the year, Dmitry Georgievich Efimov turned to me with a proposal to consider the issue of perpetuating the memory of Paul I at the place of his death, in the Mikhailovsky Castle," told

Poghosyan. "I could not remain indifferent and, having studied the issue, I am ready to present to your attention an architectural project of a memorial sign with an Orthodox symbol."

The project presented by Poghosyan is made in the same style as the church, built on the site of the death of the Emperor. It is a vertical wooden structure, decorated with a triangular pediment on two columns with balusters. In the central part there is an Orthodox symbol and a commemorative inscription engraved on a brass plate. The author of the work is the architect Alexandra Manokhina. The memorial sign has already been agreed with Metropolitan Varsonofy of St. Petersburg and Ladoga. His Holiness gave his blessing, on one condition: "With the consent of the city authorities and the head of the museum." But, as the director of the Russian Museum Vladimir Gusev said, a large-scale restoration is currently planned at the site of the death of the Emperor and it will be possible to return to the issue of installing a memorial sign only after its completion. Then it was decided: to transfer the memorial sign for storage to Pavlovskaya Gymnasium No. 209 for the duration of the restoration.

On March 24, the Poghosyan Foundation, together with the Gymnasium, proposed to organize a number of commemorative events and, as part of one of them, solemnly hand over the monument. This initiative was supported by the leadership of the Russian Museum.

The day of the death of Paul I began with the laying of flowers at his grave in the Peter and Paul Cathedral. Hrachya Poghosyan, together with the leadership of Pavlovsk Gymnasium No. 209 Dmitry Efimov and Olga Masliy, paid tribute to the memory of the Emperor-Martyr, and also laid flowers at the graves of Peter I and Catherine II - to commemorate the 300th anniversary of the proclamation of the Russian Empire.



After that, the initiators of the event went to the Mikhailovsky Castle, where hundreds of caring citizens had already gathered at the monument to the ruler. Here, in the castle, built according to the drawings of Paul I, a solemn ceremony of handing over the memorial sign and laying flowers took place at the monument.

"220 years ago, a tragedy happened in his bedchamber - Paul I was deprived of the throne and life. Nevertheless, the memory of him was preserved, because he strove for justice. A large-scale restoration is starting there this year. We hope that the work will be completed by 2024 and visitors will see this historic site." - said Lyudmila Kurenkov, the head of the Museum.

The townspeople of all ages came to honour the memory of the Emperor: schoolchildren, university students, middle-aged people and even veterans of the Great Patriotic War. The event was attended by representatives of the Russian Orthodox Church, the Armenian Apostolic Church, the leadership and representatives of the following organizations: Museum of Defence and Siege of Leningrad, Society "Inhabitants of the Siege of Leningrad", St. Petersburg and Leningrad public organizations of veterans (pensioners) of war, labour, Armed Forces and law enforcement agencies, the North-West Interregional Public Organization of the Federation of Cosmonautics, the Department for Relations with Religious Associations of St. Petersburg Administration, the Fund for Support and Development of the Historical Heritage, city branch of the All-Russian State University of Justice, Art and Industry Academy named after A.L. Stieglitz, Regional Public Foundation for Support of Culture, Science and Education "Petersburg Heritage and Perspective", youth organization "MIR", St. Petersburg Association for International Cooperation, National Society of Zealots of the Blessed Memory of Emperor Paul I, Convoy in memory of Emperor Nicholas II. The Ministry of Defence of the Russian Federation also supported this event and allocated cadets of the Military Communications Academy named after V.I. CM. Budyonny.

Elena Tikhomirova, of the Society "Inhabitants of besieged Leningrad", spoke about the monument to Paul I - "It is very joyful to see so many children here. It is good that you are interested in the history of your native city. Do you know when this monument was erected? In our century, in 2003. It was created by sculptor Vladimir Gorevoy and architect Valery Nalivaiko. Look what Paul I holds in his hands. Power! He was a very interesting person and an outstanding ruler. Study history, it is useful to know it. Take care of yourself and be worthy of our great city."

Colonel-General Anatoly Zaitsev, Advisor to the Governor of the Leningrad Region, recalled interesting facts from Paul I's reign:

"I served for more than 40 years. I fought, was wounded, a veteran of hostilities, I have awards. And I was always interested in what this or that Sovereign did for the might of the Russian army. Paul I introduced warm greatcoats. They say that it was they who helped us win victory in war of 1812, before that the soldiers did not have warm clothes. He introduced a term of service - 25 years, as it is now under the contract. He appointed a pension for soldier at the end of military service. By the way, if one fell ill, he was also entitled to a pension. He was the first to legalize awards for the soldiers, after him Napoleon did it. I, for example, have military orders. It's great - when you are at war, you deserve and you are awarded. He also forced the nobles to serve. Before that, they had balls and receptions in their heads. Thus, Paul I raised an army. Yes, they complained about him. They said: "Mushtra!" But drill is the foundation of the army. Therefore, Pavel Petrovich, as a military man, deserves great respect for me.

After greetings, the ceremony of handing over the commemorative sign, took place. In a solemn atmosphere, Hrachya Poghosyan and Dmitry Efimov removed the fabric from the monument and officially announced its transfer for temporary storage within the walls of Pavlovsk Gymnasium No. 209. "We are very grateful to Poghosyan Foundation," Dmitry Efimov publicly thanked the patron. "We are not just present at a historical event: such a celebration of Paul I has simply not been held in our country over the past 170 years. I would like the students of our gymnasium and other educational institutions to remember this day and strengthen themselves with the phrases of the great Sovereign. For example, this: "I wish to be hated for a right cause, rather than loved for a wrong cause."

The organizer of the event, Poghosyan, mentioned - "Petersburg is a multinational city. And our ancestors - fathers and grandfathers - during the Great Patriotic War showed love and devotion to Leningrad with their exploits. And how can our generation show their love? By preserving the memory of events and heroes of the past. We can preserve history with our kind Show that we - the children of

those people who were devoted to St. Petersburg - remember their exploits. I express my deep gratitude to everyone who is present here today, as well as to those who supported the initiative and provided support in organizing events."

By noon, the monument to Paul I was decorated with fresh flowers and baskets of white and scarlet roses, and a memorial service for the deceased was held in the inner church of the Mikhailovsky Castle. It was conducted by the rector of the Church of the Archangel Michael, Father Oleg. Unfortunately, due to the existing restrictions, only 40 people were able to attend the service.

Scarf or snuff box? The problem of the change of power in Russia on the example of the assassination of Paul I

March 24, 2021, The Insider. Boris Sokolov - The procedure for changing the government has always been a sore point in Russia. After the death of the Emperor or the general secretary, the elite chose a successor based on their own interests.

Sometimes patience was not enough, and the Autocrat was changed by force. Historian Boris Sokolov recalls how exactly 220 years ago the murder of Paul I took place, who greatly angered his entourage. The Emperor allowed to flog the nobles, was going to send an army to march to India and as a result became a victim of the last palace coup in the history of Russia.

On March 12/24, 1801, Emperor Paul I was killed by conspirators in the Mikhailovsky Castle in St. Petersburg, and his son Alexander, who also participated in the conspiracy, ascended the throne. This is how the last palace coup in the history of tsarist Russia happened. Actually, in absolute monarchy, there are only two ways to change power. The first, so to speak natural, occurs in the event of the death of the Monarch or, very rarely, his voluntary abdication from the throne. Then the throne is taken by the heir, in most cases - the eldest son of the deceased Monarch, who is declared the official heir during the life of his father. And the second path is the path of a palace coup, which, as a rule, is accomplished with the support of all or part of the capital's garrison.

In some states, a clear order of succession to the throne was not legally enshrined, which allowed the conspirators, if the coup was successful, to plant any of their pretenders from the members of the imperial family to the throne. Russia of the 18th century was just such a state, therefore, palace coups at that time went one after another. Ironically, Emperor Paul, who became the last victim of the palace coup, just managed to issue a law that clearly defined the order of succession to the throne: the eldest son was to inherit the throne.

But this only changed the fact that the conspirators had to involve the heir to the throne in the conspiracy. Without him, the risk for the conspirators became too great. They knew too well how the assassination of Emperor Caligula ended. His successor, Emperor Claudius, did not participate in the conspiracy, therefore, with a light heart, he executed the Praetorian assassins on behalf and with the approval of the Roman people. The second option - if the heir to the throne could not be involved in the conspiracy, he was killed along with the ruling Monarch in order to clear the throne.

In Russia, all the overthrown Emperors were killed, only in the case of Ivan VI, his death was postponed for 22.5 years, until the conspiracy of Mirovich.

Coups and regicides in Russia

1605 - 16-year-old Fyodor, the son of Boris Godunov, was killed by order of False Dmitry I.

1606 - False Dmitry I was overthrown and killed by the boyars.

1610 - Vasily Shuisky was deposed and tonsured a monk. He died in Polish captivity.

1689 - Princess Sophia Alekseevna was removed from the regency and exiled to a monastery.

1741 - Elizaveta Petrovna ascended the throne as a result of the coup of the guards. The one-year-old Emperor Ivan VI was exiled to Kholmogory. After 22 years, he was killed by guards while he lieutenant Mirovich trying to free him.

1801 - Emperor Paul was killed by a group of conspirators led by Count Peter Palen.

1881 - Emperor Alexander II was killed, as a result of the terrorist attack by the *People's Will*.

1917 - Nicholas II abdicated in favor of Grand Duke Mikhail Alexandrovich, but he did not agree to accept the throne without the will of the Constituent Assembly. On July 17, 1918, Nicholas II and his family were shot in Yekaterinburg by order of the Soviet government.

What was Paul guilty of?

The case of the overthrow of Emperor Paul proves that the imperfect order of succession itself was not the main cause of the palace coups. Obviously, there was some other, more significant reason. Probably, it should be sought in the position of those who carried out the coup - the top of the nobility and officers of the guards and other regiments stationed in the capital. During his short reign - only 4 years, 4 months and 7 days, Paul managed to upset all of them thoroughly. Both ill-conceived reforms and the rapid rise and equally quick disgrace of certain favourites played a role. None of the representatives of the higher bureaucracy was not sure of their own position, since at any moment they could become a victim of the imperial whim. Paul pursued good goals, but did not think too much about the political consequences of his steps. The Emperor cancelled the Charter Article, which prohibited corporal punishment against the nobility. Now nobles could be flogged for murder, robberies, drunkenness, debauchery and official violations. This innovation was extremely disliked by the officers of the guards regiments located in the capital, since the last three points were quite common among them.

For 4 years, Pavel managed to thoroughly "get" the entire top: for example, he allowed to flog the nobles. Paul deprived the nobility of the right to submit collective complaints to the Sovereign, the Senate and the governors of the regions. Thus, he further limited his connection with the nobility, having no idea about their daily needs. With the manifesto on the three-day corvee, Paul forbade landowners to send corvee on Sundays, holidays and more than three days a week. The nobility was clearly not happy with this innovation, and the peasants, in any case, could not protect Paul in the event of a palace coup. Bread was sold from state stocks, which led to a noticeable drop in the price of bread and, accordingly, in the income of landlords. The commanders were forbidden to use soldiers to work on their estates. Officers began to be punished more often for embezzlement and other offenses. For a serious blunder, the officers were threatened with demotion.

Paul sought to raise discipline in the army, which had fallen sharply in the last years of the reign of Catherine II, and introduced drills and regular exercises in peacetime. These and other measures aroused the discontent of the nobility and officers, but practically did not expand the support of the Emperor among other estates. We must pay tribute to Paul: his military reform increased the combat capability of the army, especially artillery and engineering troops, significantly improved the position of the lower ranks and helped Russia to win the Napoleonic Wars. But it did not in the least eliminate the threat of a palace coup.

Disapproval of the nobility and merchants also caused a change in foreign policy orientation. Paul broke off the alliance with England, with which he fought against republican France, and was going to conclude an alliance with Napoleon, who had just seized power. As part of the anticipated imminent war with England, a campaign of the Russian army to India was being prepared. It was a pure gamble. As subsequent Russian expeditions to Central Asia, through which lay the way to India, showed, an army of several tens of thousands of people would surely die from lack of food, fodder and, especially, from



"Vakhtparade under Emperor Paul I". A. N. Benois, 1907

thirst. In addition, England was the main trading partner of Russia, and France, in this capacity, could not replace her. Virtually everything Paul did was to increase the number of his enemies and did not add friends.

The conspiracy against Paul took shape in 1800. It was headed by Peter Palen, the governor-general of St. Petersburg and one of the dignitaries closest to Pavel. The conspiracy involved the commanders of most of the regiments stationed in St. Petersburg. Only the Gatchina Life Guards regiment, created by him, was unconditionally on the side of Paul, and some regiments occupied an undefined position. Most of the participants in the murder left memoirs about the coup, but none of them admitted that they personally killed the Emperor or saw how he was killed so as not to fall under the article about regicide. So, we still do not know for sure whether Paul was strangled by his own scarf or died from being hit by a snuffbox in the temple (head).



How it was

Baron Leonty Bennigsen describes Paul's last moments as follows:

"Prince Zubov left me, and I was left for a minute alone with the Emperor, who confined himself to looking at me without uttering a single word. Little by little, a few officers came in from among those who had followed us. The first to appear were Lieutenant Colonel Prince Yashvil, brother of an artillery general bearing the same surname, Major Tatarinov, and several other officers. I told them: "Stay, gentlemen, near the Emperor, who has been arrested. Don't let him leave the room." I must add that, owing to the huge number of officers of various ranks who were dismissed from service, I did not know any more of those whom I saw, and they themselves knew me only by name. I then went out to inspect the doors leading to other rooms, one of which, by the way, contained the swords of the arrested officers. At that moment, a huge number of officers entered the room. I learned later that the Emperor spoke a few more words in Russian: "Arrested! What does it mean: arrested! " One of the officers answered him: "It's been four years since I should have finished with you!" To which Paul replied, "What have I done?" These are the only words he spoke.

The officers, whose number had increased even more, so that the room was overflowing with them, grabbed him and fell with him onto the overturned screens. I thought that he wanted to get between them in order to go to the door, and I repeated to him twice: "Stay calm, sir! It's about your life!" At that moment I heard that an officer, by the name Bibikov, was entering the reception room with a picket of guardsmen, through which we were passing. I go there to explain his duty to him, which took no more than a few minutes. When I returned, I saw the Emperor sprawled on the floor. One of the officers says to me: "He's finished!" I could hardly believe it, not seeing any trace of blood, but soon I was convinced with my own eyes. The unfortunate Sovereign lost his life in such a way that it could not have been foreseen, and this happened probably contrary to the intention of the leaders of this revolution, which, as I said, was inevitable. On the contrary, it was decided to send him to the fortress first and present him with the act of renunciation."

According to Konstantin Poltoratsky (then second lieutenant), who on the night of the coup was on guard at the Mikhailovsky Palace and participated in the conspiracy, those who burst into the bedroom did not find the Emperor in bed:

"After a vain search, they pushed the screen away from the fireplace, and a pair of boots betrayed Paul I. They took him out from behind the fireplace, put him to bed and demanded to sign the abdication of the throne. For a long time, Paul did not agree to this, but finally gave in to urgent demands. One of the conspirators hastened to notify Bennigsen of this, who remained in the adjoining room and, holding a candlestick in his hand, was examining the pictures hung on the walls. Hearing about Paul's abdication, Bennigsen took off his scarf and gave it to his accomplice, saying: "We are not children, so as not to understand the disastrous consequences that our night visit to Paul will have, disastrous for Russia and for us. How can we be sure that Paul will not follow the example of Anna Ioannovna? " With this the death sentence was decided. After listing all the evil inflicted on Russia, Count Zubov hit Paul in the temple with a gold snuffbox, and they strangled him with Bennigsen's scarf."

According to Poltoratsky, Bennigsen was in charge of the murder of the Emperor, and he, Poltoratsky, was not directly involved in the assassination. About Bennigsen, Poltoratsky's testimony seems to be true. The Baron was the senior commander among those who were in the Emperor's bedroom, and only he at that moment could give the order to kill the Emperor, albeit in disguise. The leaders of the conspiracy would not let the fate of the Emperor take its course. But Bennigsen obviously could not admit that he was the leader of the assassination. As for Poltoratsky, it is impossible to say for sure whether he took part in the murder, that is, whether he hit Paul or strangled him. But the same is true of other conspirators. Surely not all of the 12 officers who were in Paul's bedroom participated in his murder, but who exactly killed him, it cannot be said, since none of them, for obvious reasons, admitted to direct participation. In the stories of the conspirators, they diverge; whether the Emperor was dressed or was in his underwear, whether he resisted or not, whether he agreed to abdicate, etc.

English footprint?

It is widely believed that the conspiracy against Emperor Paul was almost orchestrated by England. London, in fact, benefited from the assassination of Paul, since this upset the Russian-French alliance, which was extremely unpleasant for England. However, there is no evidence that the British ambassador to St. Petersburg, Charles Whitworth, was the initiator of the conspiracy. He was the lover of Olga Zherebtsova, the sister of the Zubov brothers who participated in the conspiracy, but almost a year before the murder of Pavel, in May 1800, he was recalled from St. Petersburg due to the deterioration of Russian-English relations, and at the time of the coup was in Copenhagen. Through Zherebtsova, he could be aware, at best, only of the earliest stage of the conspiracy, when it all boiled down to conversations that it would be nice to overthrow Paul, but not be the initiator in any way. The conspirators had their own reasons to deal with Paul, and for success they needed not the help and approval of England, but the support of the officers of the Guards regiments. Rumors about the leading role of England in the conspiracy were born from the fact that in February 1800 Paul demanded the withdrawal of Whitworth:

"Having for a long time already had a reason to be dissatisfied with the behaviour of Whitworth's gentleman in the current circumstances, when ... peace and harmony are needed in order to avoid unpleasant consequences, such as can occur from lying ministers at my court, I wish that Whitworth's gentleman was recalled ..."

End of palace coups

Why, after Paul's death, there were no more new palace coups? More precisely, there was an attempt on the part of the Decembrists, but it goes beyond the attempt at a palace coup. Then, on Senate Square, people, being supporters of a certain set of social and political ideas, tried to replace one Emperor on the throne with another in order to carry out the planned reform program on his behalf. Therefore, the uprising of the Decembrists, regardless of its outcome, is nevertheless closer not to a palace coup, but to a revolution.

And it was the revolution that ended the monarchy in Russia in 1917, but there were no more palace coups after 1801. The fact is that Emperor Alexander I took into account the sad experience of his father and created an organ that was supposed to help him find out the mood of the nobility, including in the army. At first it was an unspoken committee, which consisted of the Emperor's close associates who were his friends since youth: Count Pavel Stroganov, Prince Adam Czartorysky, Count Viktor Kochubei and Count Nikolai Novosiltsev.

Then the Indispensable Council of 12 nobles arose, which could even challenge the actions and decrees of the Emperor. And in 1810, the Permanent Council was transformed into the State Council, which existed until 1917. In addition, under Emperor Nicholas I in 1826, the Third Department of His Imperial Majesty's Chancellery was created - a fairly effective political police. Thus, the Autocrat received real ideas about the aspirations of the ruling class and, as far as possible, tried to satisfy them, and this excluded the possibility of palace coups. And starting from the 1860s, after the abolition of serfdom, the autocracy had to reckon with the possibility of not palace coups, but revolutions.

“The Year of Emperor Paul I”

2021 is declared the Year of Emperor Paul I, in the Gatchina Museum, announced the Director Vasily Pankratov.

It is timed to coincide with the 220th anniversary of the assassination of the Emperor. At the same time, an exhibition of a one item “Serving God and the Fatherland” was opened. It shows the uniform of an officer of the Preobrazhensky regiment, which Emperor Pavel Petrovich was wearing on the evening of March 11 (23), 1801, on the eve of his assassination.

In a podcast “The last uniform of Emperor Paul I”, Svetlana Sergeevna Fomina, keeper of the collection of fabrics at Gatchina Palace museum, talks about the uniform of an officer of the Preobrazhensky regiment, which was on Emperor Paul I on the evening before the assassination of the Emperor on March 12 (24), 1801 at the Mikhailovsky Castle in St. Petersburg.

- why did Pavel Petrovich prefer the usual military uniform to lush ceremonial clothes?
- who made sure that the last uniform of the Emperor was preserved for posterity?
- how, why and when did the memorial officer's uniform of Paul I end up in the Gatchina Palace?

Video - <https://www.youtube.com/watch?v=O4HRvyAdt78>

The last uniform of Paul I, at the behest of Empress Maria Feodorovna, was transferred to Tsarevich Konstantin Pavlovich, and after his death in 1833, at the direction of Emperor Nicholas I, "along with the bed, boots and other things" was transported to the Gatchina Palace. The uniform was on a chair near Paul I's folding bed in the Oval Office until 1941, and can be seen in a watercolour by Edward Hau.



"He preferred to wear rather simple uniforms. And in none of the portraits you will see uniforms with rich sewing. He had the uniform of the Preobrazhensky regiment - because all our Emperors were the chiefs of this regiment," said the curator of the exhibition, Svetlana Fomina.



And at the entrance to the palace, a "Denunciation Box" appeared (note that the word "denunciation" then had no negative meaning, but meant a neutral "message", "denunciation"). It was this that stood in the Imperial residences during the reign of Paul I - so that any citizen could personally write a petition or complaint to the Emperor. Museum visitors are invited to leave their appeals to the Emperor.

"They asked Paul I about completely different things. It could have been some serious justice violations, complaints about the protracted court proceedings, about the fact that they were bypassed in the service. But a young girl could also complain that she was not allowed to marry for love. The Emperor tried personally to delve into each case and restore justice if it was violated," said Alexandra Farafonova, head of the Research and Stock Department of the Gatchina State Museum.

Visitors to the Gatchina Palace in the Year of Emperor Paul I received pleasant bonuses "All Pauls can visit the museum for free. And if the couples Paul and Maria suddenly appear (the Emperor's wife was called Maria Feodorovna), who got married, they can come to our palace and hold a free photo session here. This is the surprise that we give to celebrate the year of Paul I together," said Vasily Pankratov. The year 2021 is associated with the Emperor with several anniversaries at once. This year marks the 225th anniversary of the accession of Pavel Petrovich to the throne, the 225th anniversary of the granting the status of a city to Gatchina, and the 220th anniversary of Paul I's tragic death.

Activities in Tsarskoye Selo



Alexander Palace restoration – The textile decoration of the Maple Living Room.

The Maple Living Room is a classic example of Art Nouveau style in interior decoration. First of all, due to the vividly manifested synthesis of arts: modelling, carving, stained glass framed by a fireplace mirror and artistic textiles are sustained in one key. The colour scheme of the interior as a whole dictate the colour scheme of the textiles: curtains on the windows and the doorway to the adjacent Rosewood Living Room, furniture upholstery, in particular, on the corner sofa under the mezzanine, recreated today, and on the seat of the brace-shaped sofa - an effective form-forming element of the elegant living room space.

The Art Nouveau style is also evident in the design of the fabric.

The corner sofa under the mezzanine is covered with greenish-olive moire silk with a pattern of stylized lilies and leaves in the form of hearts. The same fabric upholstered the panel of the wall under the mezzanine with a jardiniere.

The brace-shaped sofa, in the center of which there is a showcase slide, is covered with a pink silk lampas fabric with a fawn pattern of plant shoots and roses.



On the windows there are knurled white silk curtains with lace ornaments and pink silk curtains with gold ornaments, once made at the factory of the Sapozhnikov brothers in Moscow. Fabulous motifs in fabric ornamentation - lily branches, rose bushes, siren birds are consonant with the decorative solution of the interior.

The floor in Empress Alexandra Feodorovna's Maple Living Room was covered with a stitched grey-green beaver carpet. This design made it possible to replace individual elements of the carpet, which in the process of being worn out unevenly. The recreated stitched carpet of New Zealand wool covers an

area of 182 m2 and weighs 400 kg. When it was recreated, an analogue of the colour scheme ("reseda") was the colour on a fragment of a carpet from the early 20th century from the palace storerooms, preserved in the museum's collection.

Curtain and upholstery fabrics were made by the Italian manufactory RUBELLI. Models were made from the recreated fabrics and curtains sewn at the St. Petersburg factory "Le Lux". The carpet, metallized braid and lace inserts are made at the Polish factory "RE KON ART".



Various pillows were an integral part of upholstered furniture - sofas and armchairs. In the interior of the Maple Room, there were pillows made of brocade by the Sapozhnikov brothers' manufactory, and velvet pillows with an ornament of peacock feathers, typical for German-made products; handicraft pillows and products covered with the works of students of the Stroganov School, as well as a simple purple pillow made of a veil-type headscarf. It will not be possible to restore the pillows presented to the imperial family as a gift of various quality and character of decor, but the items that were once covered with fabrics from the living room decoration will be replenished.

In the future, items of furniture sets in the living room will be recreated as much as possible and tightened with fabrics made according to historical patterns.



Alexander Palace restoration – The Corner Living Room Set

The restoration of the gilded furniture set (armchairs, chairs and sofas), which will decorate the Corner Living Room of the Alexander Palace in the personal quarters of Emperor Nicholas II and his wife Alexandra Feodorovna, has been completed.



The corner living room was originally connected to the Concert Hall by a door located along its central axis. In 1895, after the accession to the throne of Nicholas II, a fundamental restructuring began in the palace, connected with the fundamental decision to determine the eastern wing of the palace for the Imperial Family to live. Later, in 1902–1903, when the Maple Living Room, Concert Hall and the Emperor's Grand Study were created on the site, the Corner Lounge was connected to the corridor, becoming part of the personal Imperial apartments, but at the same time retained its ceremonial function.

The furniture of the living room was almost completely lost during the Great Patriotic War. For the new living room set, objects in the classical style were selected, since most of the gilded furniture that adorned this interior at the beginning of the 20th century - until 1941 - was executed in this very style. The set was restored by specialists from the Tsarskoye Selo amber workshop. The restored gilded chairs and armchairs with oval backs and seats were made in 1770s. Before World War II, these items were in the Catherine Palace, in the foyer of the Chinese Theater (in the Alexander Park) and in the White Hall of the Gatchina Palace. Two sofas from the second half of the 19th century, also included in the furniture set, were transferred to the museum from the State Hermitage in 1959.

In the process of restoration, the craftsmen removed all types of dirt, recreated lost carved details, followed by the addition of gesso, diverging and gilding, and upholstery works. In the seat cushion of one of the sofas, the craftsmen found fragments of old prints used to fill it with horsehair. Due to the fact that one of the fragments clearly reads the date - 1865, as well as the fact that the sofa was upholstered once, the object can be dated to that year.

The chairs, armchairs and sofas in the suite share not only the stylistic unity, but also the upholstery fabric. In a catalogue of the Alexander Palace, made after 1917, it is written about the furniture of the Corner Drawing Room: "Furniture of the Louis XVI style of the Russian late 18th century, re-gilded and upholstered in silk. The work of the Sapozhnikov factory in Moscow. / In the style of striped fabrics of the era of Louis XVI. " A fragment of the original upholstery fabric for the furniture of the Corner Living Room, made in 1903, which has been preserved in the museum's collection, served as a model for recreating the fabric of the restored items. A pattern of alternating light stripes and stripes of various shades of pink with small ornaments of roses, flower garlands and wavy lines is clearly visible on the silk fabric.



Tsarskoye Selo interiors on glass photos

Petersburg resident Innokenty Aleksandrovich Startsev donated two black-and-white positives of the mid-19th century to the Tsarskoye Selo museum. They depict two halls of the Great Tsarskoye Selo (Catherine) Palace - Lyons and Chinese.

These glass plates measuring 8 x 17 cm were made in the 1860s. The cultural and historical value of the negatives is obvious, but they are also interesting to us as iconographic material. Most of the similar items included in the collection of the Catherine Palace before 1941 died during the Great Patriotic War. Considering that positives on glass made in the second half of the 19th century are now very rare, the receipt of these unique exhibits to replenish the museum collection is doubly valuable.

These materials are of particular interest to designers and restorers who are reconstructing palace interiors - clear and high-quality photography allows us to examine the smallest details of the furnishings and interior decoration.

On the positive, depicting the Chinese Hall, panels of Coromandel lacquer are clearly visible, placed in tiers along the perimeter of the walls, multi-coloured door frames, as well as furniture that was in the room until 1941.



A glass plate overlooking the Hall of Lyons depicts part of the interior with a stove in white Carrara marble with lapis lazuli and gilded ornaments. The stove was installed here according to the design of Ippolit Monighetti. It was also decorated with six figurines of cupids, a vase and two gilded bronze lamps. The interior decoration was complemented by a monumental 84-candle chandelier made in Russia in the 1860s.



The donated photographs will be kept in the museum photo library. Along with other items, they will help historians and researchers to see the halls of the Catherine Palace as they were in the second half of the 19th century.



Tsarskoye Selo received the silver medal "Amber Room"

The medal is part of the Treasures of Russia collection dedicated to jewellery and cultural masterpieces of Russia. This is a gift from the "Mint of Russia" brand of the joint-stock company "Goznak".



On the obverse, in the center of the medal, there is a gilded image of the Amber Room of the Catherine Palace. Against the background of amber panels, there is a silhouette of Empress Elizabeth Petrovna walking around the room, an inscription - AMBER ROOM at the top, numbers at the bottom: 1756 - the year when the room was assembled in Tsarskoye Selo in the form in which it is traditionally depicted. On both sides of the silver plate there are amber inserts. The reverse side in the center of the medal depicts the coronation regalia: the Great Imperial Crown, sceptre, orb from the collection of the Diamond Fund of the Russian Federation. Also on the reverse side of the medal is an image of the lost emerald tiara of Empress Alexandra Feodorovna, made by the Bolin firm in 1900. Above - the name of the collection, below - the brand's trademark, the Imperial logo, combined brand and unique number. The medal is made of silver 925, proof-like quality with the use of laser matting, selective gilding, amber inserts.

The diameter of the medal is 55 mm, the weight of silver in the ligature is not less than 100.89 g. A total of 30 copies of this medal have been issued.

The Amber Room is a kind of visiting card of the museum. For her sake, millions of tourists from different parts of the country and around the world go to Tsarskoye Selo.

The masterpiece of 18th century art was created by German craftsmen for the Prussian King Frederick I, then in 1716 it was donated to Peter I. The large cabinet consisted of amber panels, decorations and panels. Later, "corrected" on behalf of Empress Elizabeth Petrovna, and supplemented, the study turns into the famous Amber Room, significantly increasing in size and luxury. During the Second World War, the amber panels were removed by the Nazis. The reconstructed Amber Room was opened in 2003. The location of the original remains unknown to this day.



The restored interiors of the palace in Tsarskoye Selo are planned to open in the summer

Fifteen restored interiors of the Alexander Palace near St. Petersburg, where the last Russian Emperor Nicholas II lived since 1905, is planned to open for visitors in the summer of 2021, Olga Taratynova, director of the Tsarskoye Selo State Museum-Reserve, told reporters.

"Our main object is the Alexander Palace. We have been restoring it for 10 years. We expect that we will be able to invite everyone to the Alexander Palace this summer," she said.

According to her, 15 restored interiors are planned to be opened for visitors.

"The first stage, which includes 15 interiors of the personal half of Nicholas II and Alexandra Feodorovna ... I hope that in the coming months we will complete all acceptance processes and will be able to decide on the opening date ... We will organize excursions there with small groups, since the interiors themselves are small. Family life of our last Emperor will be shown from all sides," Taratynova said.

According to her, more than 2 billion roubles were allocated for the first stage of the restoration of the Alexander Palace.

"The first stage cost 2.05 billion roubles, of which 1.333 billion roubles are federal funds and 718 million were invested by the museum," Taratynova said.

She also said that the second phase of the restoration of the Palace will take about three years. "We assume that the second stage will be approximately 2.5-3 years. Work on the second stage is already underway. They are proceeding in parallel with the commissioning of the first stage," said the director of the museum-reserve.



Gifts for the Alexander Palace

25 works of art of the 19th - early 20th centuries were donated to the Tsarskoye Selo Museum-Reserve by Svetlana Dotsenko and Sergei Ryabinkin from St. Petersburg. They specially selected such items from their collection that can be placed in the exposition of the Alexander Palace after the completion of its restoration.

- We are especially grateful to the donors because over the past year, due to the pandemic and financial difficulties, we have not had the opportunity to replenish our collections. In 2020, new arrivals

appeared in the museum only thanks to our friends and partners,” says Olga Taratynova, director of the Tsarskoye Selo State Museum-Reserve.

Among the donated items are porcelain and glass products (cups and saucers, milk jugs, decanters), Art Nouveau photo frames.

- The history of the Alexander Palace and its crowned owners is awe-inspiring. The spirit of the times, the scrapping of historical eras, the energy of authenticity should be felt here. We are happy that we can make our modest contribution to the recreation of the living environment of the Imperial House. We selected the items for the Palace based on the preferences and tastes of Empress Alexandra Feodorovna, - notes Svetlana Dotsenko.

Among the donated items - products of the leading manufactories in Germany, England, France, Switzerland, Russia, Bohemia, including the Royal Porcelain Manufactory in Berlin, the Wedgwood factory, the MS Kuznetsov Partnership, and the Johann Lütz Widow glass factory.



The Lower Church at the Palace Hospital in Tsarskoye Selo

106 years ago, in March 1915, the churches at the Palace Hospital: the upper one - the Sorrowful (in the name of the icon of the Mother of God "Joy of All Who Sorrow") and the lower one - Tsarekonstantinovskaya - were transferred from the diocesan department to the Court management, and stayed there until 1917.

Work on the construction of the unique Lower Church at the Palace Hospital began in the summer of 1913. Its creation was made possible thanks to the donation of 10,000 roubles by the St. Petersburg Orthodox merchant of French origin Jacob Rode.

According to the decision of the Construction Committee, the church was planned to be built in honour of the Equal-to-the-Apostles Emperor Constantine and Queen Helena, having decided to arrange it like the ancient "cave" churches of the 5th-6th centuries. Silvio Danini and Sergei Nikolayevich Vilchkovsky received permission from the director of the Imperial Hermitage, Count Dmitry Tolstoy, to familiarize themselves with the literature and art samples of early Christian buildings in the Imperial library and take the necessary photographs.

The main feature of the cave church was an unusual altar barrier, which replaced the iconostasis. Two marble pillars, which housed the icons of the Savior and the Mother of God, had low latticed doors. Behind them, across the entire width of the vault, was a purple curtain with embroidered two-

tone yellow silk ornaments. The sketches of the utensils were ordered in Moscow to Sergei Vashkov, icons - to Nikolai Emelyanov.

An altar cross made of gilded metal with multi-coloured stones was inserted into the wall, and the head of Christ was depicted above it. From the northern part of the barrier in front of the apse there was an altar, from the southern - a parakypsic (chapel), in which the Byzantine queens listened to the liturgy in ancient times. In the parakypsic there was an armchair for the Empress; near the apse arch were armchairs for the Emperor and the Patriarch.

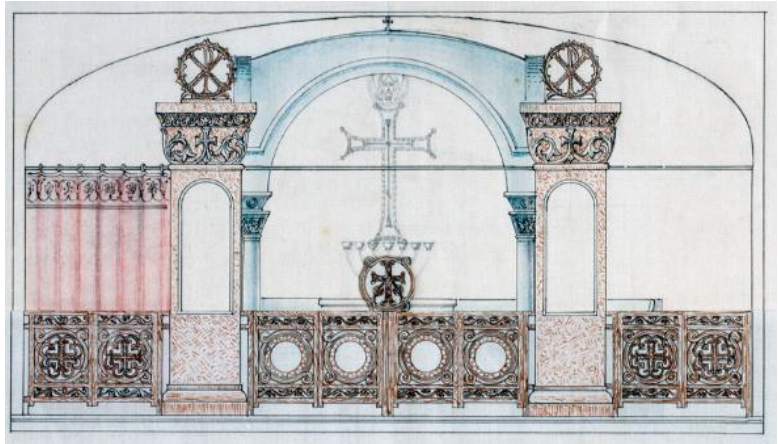
Alexandra Feodorovna wrote on October 21, 1914 to Nicholas II: "We went to inspect a small cave church located under the old Palace Hospital, there was a church here in the time of Catherine. It was arranged to commemorate the 300th anniversary. This church is downright charming. Everything in it was selected by Vilchkovsky in the purest and most ancient Byzantine style, perfectly sustained. You must examine it. The consecration will take place on Sunday at 10 o'clock, and we will lead there those of our officers and soldiers who can already move independently. There are tables with the designation of the names of the wounded who died in all our Tsarskoye Selo hospitals, as well as the officers who received the St. George's Crosses or the Golden Weapon."

However, the consecration of the church took place only on October 26, 1914. On the eve of this event, before the all-night vigil, Vilchkovsky presented the Empress with a report describing the church. At the same time, Alexandra Feodorovna "... ordered to turn the lower church into a monument to deeds of mercy, treatment and charity of wounded soldiers of the real war and to place on the walls boards with the inscribed names of all soldiers who passed through the hospitals of the Tsarskoye Selo region and were awarded for military distinctions and all within this district from the wounds of the deceased."

During the First World War, an acutely infectious pavilion was built in the garden of the hospital according to Danini's project, which housed a section for officers of the Own Infirmary No. 3 for 30 people, arranged for the wounded at the Empress's personal funds. Until her arrest in February 1917, the Empress worked as an operating nurse in the infirmary, assisting the surgeon Vera Giedroyc and personally making bandages. The senior daughters Grand Duchesses Olga and Tatiana worked with her.

The church was closed in 1933. Today, almost nothing has remained of it, most of its decoration, as well as the decoration of the interiors, have been lost (only individual elements have survived, in particular, a lamp, an icon lamp and candlesticks, which are in the Museum of the History of Religion). The church has not been restored.

Now the hospital houses the city hospital No. 38 named after N. A. Semashko.





The exhibition "Wedding with Russia: to the 130th anniversary of Heir Tsarevich's journey of the Tsarevich's heir to the East" is opened in the Museum of the Holy Royal Family (Yekaterinburg, "Tsarsky" Cultural Centre) until 30th of April, 2021.

The exhibition is dedicated to the journey of Tsarevich Nicholas Alexandrovich to the East in 1890-1891 and presents Russia and the world through the eyes of the future Emperor.

"Photos and household items of the late 19th century talk about the 23-year-old Nicholas Alexandrovich, the future Emperor Nicholas II, present many interesting details that are little known to the general public," the organizers report.

Video - <https://youtu.be/NlsdEAU10u0>



A monument to the Russian Emperor Nicholas II may appear in the village of Ferzikovo, Kaluga Region. Aleksey Volkov, the acting head of the Ferzikovsky district administration, wrote about this on his Facebook page. But he stressed that the decision has already been made, a park will be created in Ferzikovo, which will house a monument to the Emperor. The head of the district discussed this idea on Friday, March 12, with Maxim Kazak, rector of Kaluga State University, PhD, History. Also, they discussed cooperation between Ferzikovsky district and KSU students in conducting a local history search and creating tourist routes.

"The key area of cooperation will be the implementation of the tourist project "Imperial Route". Emperor Nicholas II made an entry in his diary: "We left Tula at 6½ o'clock. We stopped at the station. Ferzikovo in Kaluga province. It was fresh and clear. "A decision was made to create a public garden and erect a monument to Nicholas II in the village of Ferzikovo," Aleksey Volkov shared with subscribers.



A branch of the State Hermitage Museum will be erected in Moscow, The start of construction is scheduled for this summer. It will be built on the territory of the former capital industrial zone ZIL. Ivan Romanov, Deputy Head of PJSC LSR Group, said that the construction of the Hermitage-Moscow museum centre could take about three years.

- We are entering the second examination. We expect to come out by the end of May, in the summer go to the site, - noted Romanov. He said the company has made some changes to the project.

The total building area will be about three thousand square meters. The building will be 70 meters high. The museum centre will be used not only for expositions, but also as a public space for cultural events.



Catherine's building in Peterhof will be opened to visitors on May 20. Comprehensive restoration of the monument - the first since the post-war period - took three years. The restorers not only brought the building back to its original colours, but also did some serious work inside. The yellow hall, like an architectural paraphrase of the facade, also emits sunlight. They tried to recreate draperies for windows and walls in exact accordance with the era.

"There is nothing invented. All dimensions, proportions of draperies, even the number of folds and their depth, they correspond to some kind of historical analogue. Unfortunately, there are practically no original intact items in the Empire style that could have been seen," said Elena Gorokh, General Director of the restoration workshop.

The Catherine's building was erected for balls and receptions. Therefore, trying to create an atmosphere of comfort and hospitality, Bartolomeo Rastrelli built a huge oven in the middle of one of the halls.

The restorers put in order not only the palace stoves, but also the parquet floors, mirrors, and numerous lamps. It was they who largely created the festive atmosphere of the balls. The peculiarity of these chandeliers is that they are not made of bronze at all, but of a material that was called mastic in the 18th century. Such a substitute was cooked from wood glue, paper, rosin, drying oil and chalk. Then the parts were moulded and painted with bronze paint.

"Bronze items were very expensive, all the palaces could not get themselves bronze lighting fixtures, so the Russian masters came up with the idea of making chandeliers of wood, papier-mâché and mastic," explained Olga Kholodnov.

Trying to preserve the authenticity of the finish of the Catherine building, the restorers decided not to level the plaster of the walls and ceilings. The so-called French mirrors were ordered not whole, but composite, consisting of two halves. This is how they emerged from the hands of Russian masters in the era of Alexander the Great. By the end of the work, even gymnastic weights appeared in the halls of the museum. Before hanging pictures and chandeliers in place, craftsmen check the reliability of the fasteners.

"The picture is very heavy, so it is necessary to test the hooks. It weighs about 120 kilograms, so we have to hang a load that will weigh much more than 120 kilograms. Then a day later we remove the cargo, and the tests are carried out. If everything goes well, then it will be possible to hang the picture," said Sergey Akhmetov, a specialist in the maintenance department of the Peterhof Museum-Reserve. Now all that remains is to fill the halls with museum items. Visitors will see the updated exposition at the end of May. The Catherine's building will surely amaze the guests of Peterhof with its luxury.

Video - <https://smotrim.ru/article/2537575>



Letter of Emperor Nicholas I discovered during church repairs in Kursk.

"A true miracle occurred in the Church of the Nativity of Christ" in the village of Shatovka in the Kursk Province, when a great historical item was uncovered during repairs of the church.

A neatly folded document was concealed in a crevice in the wall 20 feet high behind the iconostasis. When the rector Archpriest Nikolai Rudenko unfolded the paper, "he simply gasped". It was a letter from Tsar Nicholas I, dated 1845.

The letter, now framed under glass, is well preserved, with only slight burning at the edges. The letter was likely hidden during the years of atheist persecution when priests could be shot for praying for the Imperial Family, Fr. Nikolai suggests.

In the letter, which was likely distributed to all churches throughout Russia, the Tsar announces the untimely repose of his niece Grand Duchess Elizabeth Mikhailovna during childbirth and entreats all to pray for the repose of her soul.

"The relic I hold in my hands is almost 200 years old. This is a gift from the Lord to our ancient church," Fr. Nikolai reflected.





288 bookplates of the Romanov family have been digitized. The St. Petersburg Library named after N.A. Nekrasov has digitized the collection "Bookplates of the Library of the Imperial House of Romanovs" from the Department of Rare Publications and Collections. The page contains 288 bookplates. We are talking about small seals and engravings pasted into books from the palace libraries.

"Not only amateurs, but also famous historians, genealogists and bibliophiles have collected and studied Russian bookplates. The unusual life of bookplates with the initials of their owners under the imperial crown has been going on for a hundred years. One of the best such collections, assembled by the famous Leningrad collector Boris Vilinbakhov, was acquired by the library in the early 1970s," the library staff explained.

In total, the Library keeps 32 678 bookplates, including heraldic bookplates of the 18th century, pre-revolutionary seals and labels, bookplates of the Baltic countries and the author's graphics of Moscow artists of the mid-20th century. Some of the artifacts have already been digitized - they can be viewed in the ["Art Library"](#) section.



The exhibition "Empires and Emperors" was opened in the Krasnodar State Historical and Archaeological Museum-Reserve named after E. D. Felitsyn. It presents a unique numismatic collection.

Coins have always reflected the history of any state: the image on them, the composition of the alloys and even the shape talked about the era and its ruler. The Felitsyn Museum has prepared a unique numismatic exhibition "Empires and Emperors".



The exposition includes ancient coins from Byzantium, dating back to the 8th century AD, and coins from the times of the Russian Empire: from Peter I to Nicholas II.

The main part of the exposition is the "Slavic Treasure", found on May 7, 1989. It contained 205 Byzantine solilas and 2 Khazar dinars. The complete collection of coins from this hoard is presented for the first time. Visitors will be able not only to feel the culture and spirit of Byzantine history, but also to understand the relationship of the state with the Arab Caliphate.

Separately, the exhibition will tell the history of the minting of Russian coins from the 10th to the 18th century, when, thanks to the reform of Peter I, the system was modernized and the "decimal principle" appeared.

You can visit the exhibition "Empires and Emperors" in the Krasnodar State Historical and Archaeological Museum named after E. D. Felitsyn until June 27, 2021.



The Russian Museum has published a virtual tour of the exhibition "Alexander III. Emperor and Collector".

The virtual tour will acquaint viewers with the exhibition "Alexander III. The Emperor and Collector", will allow to see most of the artefacts, as well as listen to guides to individual works and watch videos of lectures.

Video - <https://youtu.be/7quj2nz7JxA>



In the village of Kulaevo, Pestrechinsky district of Tatarstan, the first stone was laid in the foundation of the church in the name of Emperor Nicholas II and his family members. The church will be built next to the parish house. With the blessing of Metropolitan Kirill of Kazan and Tatarstan, the service was led by the vicar of the Kazan diocese - Bishop Innokenty of Yelabuga.

The Bishop was greeted by representatives of the local clergy, deputy head of the Pestrechinsky district executive committee Eduard Stein and the head of the Kulaevsky rural settlement Natalya Popovskaya. The bishop congratulated those present on the foundation of the church in honour of the holy Royal Martyrs, conveyed the blessing of the ruling bishop and expressed confidence that in the near future the church will become the spiritual centre of the village. The chairman of the parish council and the rector of the church, Archpriest Alexander Karpukhin, noted that it is planned to build the church before July 17 - to commemorate the holy Royal Passion-Bearers: Emperor Nicholas II, Empress Alexandra, Tsarevich Alexei, Grand Duchesses Olga, Tatiana, Maria and Anastasia. "God willing, we will finish by this date," the priest said.



Now in Kulaev, services are being held in the three-altar Savoir Church located outside the rural settlement. The church built in 1735 is in disrepair. In addition, an unlit dirt road leads from the village to the church, passing along the steep slopes of the ravines. In bad weather and at night, it is almost impossible for children and elderly villagers to attend services. Sometimes, due to a thunderstorm, flooding of the Shemelka River or snow drifts, the rest of the faithful cannot get to the church. In 2016, at the request of the believers the parish was given a land plot in the center of Kulaevo village for the construction of a complex of buildings: a parish house, a church and a parish centre. Funding and construction of the building of a pre-fabricated church made of panels on a pile foundation with a total area of 65 square meters will be donated by benefactors under the Rural Church program within the framework of the Help-Parish.



Russian lectures at Bath Royal Literary and Scientific Institute (BRLSI) in April.

Rosamund Bartlett is to give some talks under the headline "Russia's Artistic Journey", which will be on Zoom (Video on-line) three Sunday evenings in a row. The cost is a mere £7!

The first will on April 11th – "From Paris to St Petersburg: How the fine arts travelled to Russia in the 18th century" (<https://www.brlsi.org/events-proceedings/events/live-virtual-russias-artistic-journey>)

The second on April 18th – "Wanderers: How Russian artists discovered their own country in the 19th century".

And third on April 25th – "Faberge and the Firebird: Cultural Exchange and the European Avant-Garde in the 20th century".



The Royal Mint in UK offers a Three-Coin Set in gold "Cousins in War", in limited edition for £1,950.00.

The 500 copies three-coin set contains a King George V Sovereign, an Emperor Nicholas II 10-ruble piece and a Kaiser Wilhelm II 20-mark coin, with each denomination featuring a portrait of one of these royal cousins.

Each set contains coins presented in a minimum of 'Very Fine' condition, sourced and authenticated by experts from The Royal Mint and are presented complete with a booklet.

Queen Victoria and Prince Albert saw marriages between Europe's royal houses as a way to safeguard peace but this vision was shattered

by the onset of the First World War. As dynastic alliances unravelled, cousins King George V, Emperor Nicholas II and Kaiser Wilhelm II found themselves on opposing sides of the conflict. Overtaken by



events, when the fighting stopped in 1918, Wilhelm II was sent into exile, Nicholas II had been killed and George V's power was further diminished.



The video - "Door of Mercy. Her Majesty's Infirmary", is based on Ivan Vladimirovich Stepanov, memoirs about the Tsarskoye Selo infirmary, in which he was treated since September 1914. The book was written in exile. Ivan Stepanov committed suicide on New Year's Eve 1934 in Brussels. Marina Tsvetaeva was a friend of Stepanov and for many years she unsuccessfully tried to get his book published. Finally, Stepanov's book "Her Majesty's Infirmary", was published under the title "The Doors of Her Majesty's Infirmary," in 1957 in Paris.

The video has many colorized photos by "Tatiana Z"

Video - <https://youtu.be/q9okpGNct3M>



In Vladivostok, next to the regional committee of the Communist Party of the Russian Federation, a poster with members of the executed Imperial Family was placed. Residents of Vladivostok drew attention to the unusual neighbourhood on Partizansky Avenue. In the area of "Art Gallery" next to house number 12, in which, among other things, the regional committee of the Communist Party of the Russian Federation is located, a poster was installed with an image of the executed Imperial Family, including Emperor Nicholas II, and a quote from Empress Alexandra Feodorovna.

At the same time, revolutionary Vladimir Lenin and the inscription "150 years to the great Lenin!" are depicted on the facade of the building behind the poster.

The poster belongs to the Maternity Protection Centre "Cradle". In the regional branch of the charitable organization, they say "such a neighbourhood is a coincidence". The organization took over the poster that turned out to be free for its advertising.

"There is absolutely no political subtext in this story. No one even had such an idea to place this particular poster in this very place," said Dmitry Ivanov, chairman of the council of the regional branch of Cradle.

The organization uses the image of the Romanov family throughout the country as a symbol of traditional family values, "in contrast to the current situation with families, when families are destroyed, few children are born, we are degrading," they added.





On March 26, The State Archives of the Kostroma Region opened an exhibition in memory of the "Second Susanin". It is dedicated to the 155th anniversary of the memorable event - the first (of eight) attempts on the life of Emperor Alexander II the Liberator. More precisely, not even the attempt itself, which was undertaken by the revolutionary populist Alexander Karakozov in 1866, but the heroic act of the Kostroma peasant Osip Komissarov from the village of Molvitino, who prevented this attempt



by pushing his hand with a revolver in time. It happened on April 4 (according to the new style - 17) April 1866 - and this day was the beginning of a dizzying career take-off for the Kostroma peasant - for saving the Emperor he received the title of nobility (with the prefix to the title of the title "Kostroma"), a life pension and the nickname of the "Second Susanin". Honestly, such a success did not make any good for Osip Komissarov-Kostromsky - he did not manage to get used to his new social status and in the end, he simply drank himself to death. Nevertheless, until his death in 1892, he enjoyed the patronage of Alexander III, and his descendant, Nicholas II. The documentary exhibition, which the archivists called "The Hand of Providence..." should be interesting - after all, it will feature documents from the archives - printed sources covering the exploit of Osip Komissarov, his autographs and unique photographs from the family archive.



A new memorial plaque in honour of the Holy Martyr Grand Duchess Elizabeth Feodorovna. On Saturday, March 27, The Feodorovskaya Icon of the Mother of God, the main shrine of the Kostroma region, was celebrated traditionally with a Divine Liturgy in the Epiphany-Anastasia Cathedral. During the celebration, a memorial plaque was consecrated in the cathedral in honor of the Holy Martyr Grand Duchess Elizabeth Feodorovna, who organized hospitals for wounded soldiers in Kostroma during the First World War. The board was installed on the Panteleimon church, which is under construction at the district hospital on Spasokukotsky street.





Moscow lends Fabergé Imperial Easter eggs for V&A exhibition. “Fabergé in London: Romance to Revolution” runs from 20 November 2021 to 8 May 2022. Three Imperial Easter eggs created by Carl Fabergé are being lent by Moscow to the UK for the first time as part of an exhibition exploring the often overlooked success in London of the tsars’ favourite jeweller.

The V&A announced details of an exhibition, opening in November, that will display some of the most jaw-dropping ornaments ever produced. More than 200 objects will go on display, with the show-stopper being three eggs lent by Moscow Kremlin Museums. They include the largest Imperial egg, the Moscow Kremlin egg, which was inspired by the architecture of the Dormition cathedral in the Russian capital.

Fabergé took over the family jewellery business and created a firm that became indelibly linked to the romance, glamour and tragedy of the Russian Imperial Family.

Kieran McCarthy and Hanne Faurby, V&A curators, said that while Fabergé’s story was familiar, less well known was the importance of his London branch, the only one outside Russia. The shop in New Bond Street attracted “a global clientele of royalty, aristocrats, business titans and socialites”, they said, with products as popular in Britain as in Russia.

“Through Fabergé’s creations the exhibition will explore timeless stories of love, friendship and unashamed social climbing,” they said.

The Queen will lend the V&A some of her Fabergé collection, including bespoke pieces made for King Edward VII and Queen Alexandra. Among them is a silver model portrait of his most successful racehorse Persimmon and a model of his dog Caesar with a collar that reads: I Belong to the King. There are about 50 Imperial Easter eggs in collections around the world. Also being lent by Kremlin Museums are the Alexander Palace egg, featuring watercolour portraits of the children of Nicholas II and his wife, Alexandra, as well as a surprise model of the palace; and the Tercentenary Egg, made in 1913 to celebrate 300 years of the Romanov dynasty.

The Queen will lend her Basket of Flowers egg, commissioned in 1901 by Nicholas II as an Easter present for his wife.





Consolidated lists of the St. George Cross knights for 1914-1922

The project "Book of the Number" is the 13th volume of the multivolume reference publication "Consolidated lists of the Knights of the St. George Cross for 1914-1922" (Moscow, 2013-2015). It is the project of Rostov Region Centre for Working with Book Monuments. The author is the famous collector S. B. Patrikeev. The multi-volume edition was published by the company "Dukhovnaya Niva", the circulation of each volume is 300 copies.

For the first time, the publication provides data on more than 900,000 people awarded with St. George's Crosses for deeds committed during the First World War and the Civil War in 1914 -1922. This information was obtained as a result of many years of painstaking search in the funds of the central - RGVA, RGIA, GARF, RGVA and a number of regional historical archives, as well as in the archives of Great Britain, the USA, France and the Czech Republic.

Starting to collect data, the author had no idea how many difficulties he would have to face. Literally immediately it became clear that almost all the St. George alphabets, which were conducted in all units and formations of the Russian Imperial Army throughout the First World War, were purposefully destroyed at the very beginning of the 20s of the last century. Studying the materials of front-line, army, corps, divisional, regimental and smaller formations, the author faced huge losses, passes, gaps in the corresponding funds.

All this led to the fact that the process of identifying award orders often turned into a real forensic investigation with the search and collection of the necessary information, missing in most cases, bit by bit. More than 15 years have been spent on this work. But now there is every reason to believe that the heroes who have found their second birth on the pages of this publication will never disappear from the grateful memory of their descendants.

The guide is based on the principle: from the number of the cross to the name of the gentleman. Further, the record indicates the date and place of birth / death, place of service, rank, position, description and time of the feat, military unit.

This structuring of the material is not always convenient for searching, since in order to find information, you need to know the exact number of the award. Therefore, additional volumes with accompanying indexes are expected to be released, which will facilitate the work with the reference book.



The 13th volume of the "Consolidated Lists of the Knights of the Cross of St. George for 1914-1922" contains information about the Knights of the Cross of St. George of the 4th degree numbered 9000 001-1000 000. At the end of the volume there is an index of the list of abbreviations used and a transcript of the record.

In the collection of the Don State Public Library, the reference book is presented in all 14 volumes.

The St. George Cross is the most legendary military award of the Russian Empire. In the Russian award system, there were two such "crosses" or "George": the first - the Order of St. George, established in 1769 for generals and senior officers, and the second - a badge of distinction to this order in the form of a cross made of expensive metal, established a little later for rewarding the lower ranks. It was also called "soldier's George" or "Egoriy". It was the most beloved and respected award among the people, received by ordinary soldiers for personal bravery and specific deeds in battle.

The history of St. George's awards in Russia began on November 26, 1769, when Empress Catherine II established a special order to reward generals, admirals and officers for their personal military deeds. The order was named in honour of the Holy Great Martyr the Victorious George, who is considered the heavenly patron saint of soldiers. The Empress did not choose the date by chance: on November 26, according to the old style, in Russia, since the time of Prince Yaroslav, Yuryev (or Yegoriev) day was celebrated in honour of St. George. The order had 4 degrees. Those who



received this award were called the Knights of St. George, and the first knight of this order in history is Catherine the Great herself, who personally placed the mark of the first (highest) degree on herself at the ceremony of establishing the order in the Winter Palace.

But military awards were not only encouraged by officers. Ordinary soldiers also had their own rewards. Even during the reign of Emperor Paul I, in 1798, individual rewards for lower ranks for military distinctions began, then the insignia of the Order of St. Anne were awarded. But this was more the exception than the rule, since they were originally intended specifically to reward privates and non-commissioned officers for 20 years of blameless service. But circumstances demanded encouragements to lower ranks for courage in battles, and there were several thousand such exceptions in the first ten years of the existence of the Order of St. Anne.

In January 1807, a note was presented to Alexander I, in which the need to establish a special award for the lower ranks was proved. At the same time, the author of the note referred to the experience of the Seven Years War and the military campaigns of Catherine II, when medals were handed out to soldiers, where the place of the battle in which they participated was recorded, which undoubtedly increased the morale of the soldiers. The author of the note suggested making this measure more effective by distributing insignia "with some legibility," that is, taking into account real personal merit. On February 13, 1807, the Imperial Manifesto was issued, establishing the Insignia of the Military Order, which would later become known as the St. George Cross. The manifesto stipulated the appearance of the award - a silver cross with the image of St. George the Victorious in the center on a black-orange ("smoke and flame" colour) ribbon.

The rules for awarding the St. George Cross were similar to the statute of the Order of St. George - for capturing enemy banners, cannons, capturing an enemy officer, entering the first on the ramparts and walls of the enemy's fortifications, etc. Other nuances of the new award were also stipulated in the manifesto, in particular, benefits and material incentives provided to cavaliers (a third of the military

salary for each award), as well as the fact that the number of such badges is not limited by anything. In the future, exemption from all corporal punishment was added to the benefits of those awarded. Awards were handed out to new cavaliers by the commanders in a solemn atmosphere in front of the front of the military unit, in the navy - on the quarterdecks under the flag.

The first soldier's "George" was received by the non-commissioned officer of the Cavalry Regiment Yegor Ivanovich Mitrokhin for the battle with the French near Friedland on June 2, 1807. The soldier's "George" was awarded to the famous "cavalry girl" Nadezhda Durova, who began her service as a simple lancer: in the battle of Gutshtadt in May 1807, she saved an officer from imminent death and received the only combat award for the lower ranks at that time.

At first, when the number of awardees was relatively small, the insignia were without numbers, but with the increase in the number of those presented for the award and the compilation of lists of cavaliers, it became necessary to number them. According to official data, 9,000 lower ranks received awards without a number until October 1808.

During the military campaigns that took place before Napoleon's invasion in Russia, "George" was awarded more than 13 thousand times. During the Patriotic War and the Russian army's campaigns abroad in 1812-1814, the number of those awarded increased significantly. The number of awards over the years has approached 25 thousand.

Initially, this award was without degrees and was made of 95 silver (corresponds to the current 990). Since 1809, the crosses began to be numbered and entered in the personal lists. In 1844, by decree of Nicholas I, another type of soldier's "Yegoriy" was established - for Muslims and soldiers of other faiths. In the central part of the cross for the Gentiles, not George was depicted trampling a snake, but a two-headed eagle. These crosses were numbered separately. According to eyewitnesses, soldiers and officers of Caucasian origin treated the Christian saint and the order with his image with special reverence, and some even asked, jokingly, why they had a "bird" on their order, and not a "horseman" like others. In 1856, during the reign of Alexander II, the legendary soldier's cross acquired 4 degrees (by analogy with the officer's order). The signs of the I and II degrees were made of gold, the last two degrees were made of silver. The old numbering ceased, and a new countdown of the heroes began. The degree was knocked out on the reverse side along with the number that was entered in the list of St. George's Knights. During the reign of Alexander Nikolaevich, about 100 thousand awards were made for the Russian-Turkish war, campaigns in the Caucasus and Central Asia.

A different fate fell to the lot of the last Emperor Nicholas II - he had to stamp the crosses pretty well, even experiencing a shortage of metal.

It was under Nicholas II that the name "St. George's Cross", known to us, was officially assigned to the military award. This was stated in the statute adopted in 1913 and approved the complex of St. George's awards, including the soldier's insignia with 4 degrees. A new numbering was established, which was carried out separately for each degree. They also stopped minting crosses with a double-headed eagle for soldiers of the non-Christian faith - from now on, all those who distinguished themselves in battle received insignia of a single sample, with the image of St. George. After the number of awardees exceeded a million, the mark "1 / m" was printed in the upper beam of the cross, and the continuation of the number was printed on the transverse ends.



In 1914, the First World War began. Millions of citizens were drafted into the army - Russians, Ukrainians, Belarusians, Poles, Georgians, Armenians, Latvians, Lithuanians, Estonians, Jews, Moldovans, Tatars, Bashkirs, Buryats, Kalmyks and many others. The first knight of St. George of this war was the Don Cossack Kozma Kryuchkov, who (according to the official version) destroyed more than ten German cavalymen in an unequal battle. Kryuchkov was awarded "George" of the fourth degree and during the entire war he became a full knight of St. George. It is also necessary to note the cases of awarding women, children, foreign subjects, military and civilians who did not serve in the Russian Imperial Army, doctors, employees of the Russian Red Cross Society, journalists and correspondents of Russian and foreign publications with the Cross of St. George.

With the outbreak of the First World War, due to the difficult economic situation and the huge need for awards, soldiers' crosses gradually lost their lustre of precious metals - they were simply not enough. In 1915, in the manufacture of signs of the 1st and 2nd degrees, gold of a lower standard was already used, and in the crosses of the 3rd and 4th degrees, the silver content decreased. Since 1916, they completely abandoned gold and silver: orders of all degrees were minted from alloys of other metals of a similar (yellow and white) colour. On new crosses, the corresponding abbreviation was put.

After the October events of 1917, the Cross of St. George and other Imperial orders were abolished by a special decree, and soon all payments for these awards were also stopped. However, the story of the glorious "George" did not end there. The Cross of St. George enjoyed special respect in the Red Army, occupied an honourable place on the uniforms of old soldiers, along with Soviet orders, medals and even stars of the Hero of the Soviet Union.



Princess Olga of Yugoslavia

By Robert Prentice.

Often called the 'most royal Princess in Europe', Olga's life is imbued with drama from the outset: Taken 'hostage' by her Romanov grandmother, she is further traumatised by the assassination of her grandfather, the King of Greece, followed by a humiliating Swiss exile and being cast aside by a future Danish king. While Olga's marriage to the Prince Regent of Yugoslavia finds her raised to the rank of Consort, it eventually leads to her being branded a 'dangerous traitor' and sent as a 'political prisoner' to Kenya. Yet, as readers will discover, this is ultimately a story of duty, determination and redemption.

Hardback edition in English, 438 pages, 28 black and white images, dimensions: 229 x 152 (mm)

Under the Hammer...

Romanov related items in Auctions



Stack's Bowers to Offer the World's Most Expensive Non-US Coin

Published on March 3, 2021, by Stacks Bowers Galleries



The Russian silver rouble of 1825 for the new Emperor Constantine. St. Petersburg Mint. NGC PROOF-62.

Longstanding rare coin auction house Stack's Bowers & Ponterio, whose experts have presented some of the most prestigious, highest-grossing sales in the industry's history, is excited to feature the Pinnacle Collection as part of the firm's semiannual Hong Kong auction. This incredible collection features numerous rarities from the non-U.S. sphere of numismatics, many of which emanate from Japan. One such rarity, however, hails from a once-massive empire to Japan's west - the mighty Tsardom of Russia. Among Russia's most famous coins, the fabled pattern rouble of Constantine possesses a background as fascinating as its rarity and value.

Issued for the would-be Emperor, Constantine Pavlovich, the fabled pattern rouble is the only coin produced for this reign that never really happened. Constantine was the middle son of Emperor Paul I, and was seemingly destined for a life as the "spare" to his elder brother, the "heir." Following Paul's assassination, Alexander (the elder brother), Constantine, and Nicholas (the younger brother), were all weary of the crown's burden. When Alexander died rather unexpectedly - and, more importantly, without a legitimate heir - the duty fell to Constantine.

Mint officials, mindful that coins reinforce the divine right of a ruler to the masses, immediately began producing a prototype so that official coinage could continue without interruption. Constantine, however, had other plans; he decided, after just a few weeks, that he wanted no part of his tsarist duty, abdicating the throne in favour of Nicholas. In a flash, a would-be reign was brought to an end before it officially started. But what of the prototypes created by the mint officials? During this period of uncertainty, some eight examples were produced - five with edge lettering and three without. Rather than entering the melting pot, they were fortuitously preserved, with the five lettered edge specimens

held for safe keeping within the Ministry of Finance and the three plain edge examples seemingly held by the officials present during their striking.

As the decades passed, the lettered edge roubles were obtained and dispersed by then-Tsar Alexander II. Of the five, three are now held in museums (the Hermitage, the state Historical Museum in Moscow, and the Smithsonian). The remaining two have sold publicly and are presumably still in private collections. One last appeared in Bowers and Merena's 1994 Baltimore auction, while the other has not officially been seen since 1898. Turning to the plain edge examples, all three have had a presence in the marketplace, but only the specimen in question - this impressive piece from the Pinnacle Collection - has been seen since 1981. It last crossed the auction block in January 2004, and since then the rare coin market has enjoyed tremendous growth and prosperity, especially during the past year. When the gavel last fell for this monumental pattern issue, a record was established, making it the most valuable non-U.S. coin to sell at that time. Nearly two decades later, the hammer price of \$525,000 has been surpassed by other iconic ancient and world coins, a number of which are other Russian rarities.

Given the current robust rare coin market and this pattern rouble's status within the Russian series (perhaps being the most famous of them all!), a seven-figure hammer is easily foreseen, especially when observing the \$2 million-plus realizations brought by a Nicholas I pattern ¼ rouble or polupoltunnik (in 2013) and a Catherine II 'the Great' gold 20 roubles (in 2008), along with the nearly \$4 million hammer of an Ivan IV pattern rouble (in 2012). For the connoisseur of Russian numismatics, rare coins in general, or even exceptional works of art, the present pattern rouble is a prime candidate to perform incredibly well at the Stack's Bowers & Ponterio Hong Kong auction in April.



Bruun Rasmussen, Copenhagen, Denmark, March 15



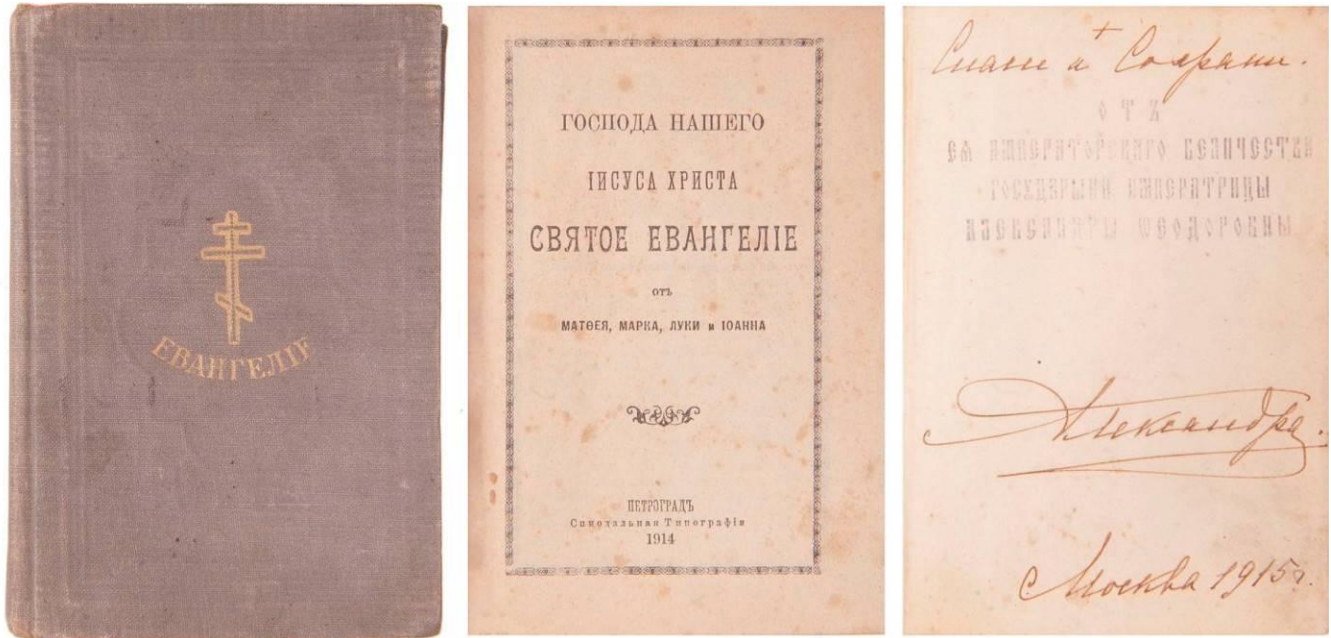
Painting by Grand Duchess Olga Alexandrovna.
Arrangement with a set coffee table in a sunny interior in Knudsminde in Ballerup. Sign. Olga. Watercolor on paper.
Dimensions 39.5 × 50.5.
Estimate 20.000–25.000 Dkr.



Empire, Moscow, Russia, April 2

Our Lord Jesus Christ the Holy Gospel of Matthew, Mark, Luke and John. With the dedication of Empress Alexandra Feodorovna.

Synodal, 1914. 322 p. 13.5x9 cm. Miniature pocket gospel in publishing calico binding. On the loose leaf of the flyleaf the dedication inscription: "+ Save and Preserve. / Alexandra. Moscow 1915" and personal stamp "From Her Imperial Majesty Empress Alexandra Feodorovna"



Empire, Moscow, Russia, April 3

Picture frame, "in memory of the coronation of Emperor Nicholas II and Empress Alexandra Feodorovna. May 14, 1896". Unknown workshop, Russia, 1890s. Bronze. 12.25 gr. Size 66x67 mm. Estimated price: 3,000 - 3,500 Roubles



Litfund, Moscow, Russia, March 27

Unknown lithographer "Nicholas I and Alexander Nikolaevich". Second quarter of the 19th century. Paper, lithograph, 50.5 × 38.8 cm (sheet).

Under the image there are lithographed inscriptions: "NICHOLAS I / Emperor and Autocrat of the All-Russian / His Imperial Highness the Grand Duke / ALEXANDER NIKOLAEVICH / Herald of the All-Russian Throne".

Start price: 1 Rouble



Lenkniga, St. Petersburg, Russia, April 13

The book "Institution of the Imperial Family". By Emperor Paul I. The Senate, April 5th, 1797. - 111 p. 33.5 x 20.5 cm. In full leather binding of the era with blinted and gold embossing. The gilding is worn. The legislative act in Russia on the rights and obligations of Imperial persons was originally approved on April 5, 1797, then on July 2, 1886. This institution determined the composition of the Emperor. Surnames and hierarchical seniority of its members. Titles were established: the heir to the throne - the Tsarevich, the Grand Duke, his Imp. Highness, children, grandchildren, great-grandchildren, great-great-grandchildren of the Emperor, as well as their wives received titles. Start price: 110,000 Roubles

