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*By Ludmila & Paul Kulikovsky*

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## The fate of the Serov portrait of Emperor Nicholas II is still unknown

2 April. St. Petersburg Vedomosti - The so-called "Portrait in a jacket", depicting the Russian Emperor Nicholas II, is well known. However, few people know that the painting by Valentin Serov, which is now in the collection of the State Tretyakov Gallery in Moscow, is just an author's repetition of the original, and in a quick sketchy manner. The original portrait, commissioned by Nicholas II, was kept in the Empress's private chambers and was not available to the general public.

Natalia Mozokhina, from the Russian Museum, spoke about its tragic and almost detective fate:

- The portrait from the Tretyakov Gallery is noticeably different from the original: the expression in the eyes of the Emperor is completely different. This is known because, although the portrait was inaccessible to the general public, it was reproduced several times in print, and in colour. For the first time - in the magazine "World of Art" in 1901. It also came out in the form of art reproductions and postcards.

Interestingly, it was printed on postcards by the Parisian publisher of Russian origin Ilya Lapin. And he managed to do it almost by cunning. After all, permission to place portraits of the Imperial Family on postcards was given by the Ministry of the Imperial Court, and very reluctantly. And here - a canvas from the personal chambers of the Empress!

On July 24, 1912, Lapin asked the above-mentioned ministry to allow him to make a photograph from the Serov portrait of Nicholas II for the album *For Faith, Tsar and Fatherland*, dedicated to the Patriotic War of 1812. At that time,

the painting was in the Alexander Palace, so the request was forwarded to the Tsarskoye Selo Palace Administration. It gave the go-ahead. Lapin retained the photo negative with the portrait, and in 1913 he also issued two versions of postcard: in colour and black and white. Since it was printed abroad, the publisher was not required to obtain special permission from the Ministry of the Court.

In the same year, 1913, the artist Mikhail Rundaltsov executed a colour etching from the original portrait of Nicholas II in a jacket. He visited the Winter Palace, therefore, in the second half of 1912 or early 1913, the portrait ended up there. However, the etching differs from the original, representing the author's interpretation.

As for the fate of the original portrait ... Testimonies of contemporaries and memories contradict each other. So, in the journal of the Artistic-Historical Commission at the Winter Palace dated October 26, 1917, it is indicated that the portrait "was stolen and later turned out to be torn to shreds."

This version was confirmed by the artist's daughter Olga Serova: "In 1917 the sailors rushed at this portrait with particular hatred, rushed like a living person, and not only cut it into many pieces, but pierced both eyes in the portrait. Pieces of this portrait are kept in the Russian Museum in Leningrad, but it is impossible to restore it: even if it were possible to collect and glue all the pieces, the eyes do not exist - only Serov could have painted them."



*Portrait of Emperor Nicholas II. 1900. Oil on canvas, size 71 x 58.8 cm. State Tretyakov Gallery.*

The curator of the art department of the Russian Museum, Pyotr Neradovsky, recalled how three students of the school of the Society for the Encouragement of Arts brought him this portrait, which they had taken from the soldiers. The canvas was torn in several places, the eyes of the Emperor were pierced through with bayonets, and paint peeled off near the punctures. According to Neradovsky, he "put the portrait between two glass panes and locked it in a closet."

In the archives of the museum, I managed to find tiny evidence of those events - a note dated October 26, 1917, written on a small piece of paper. "Portrait by Serov. Brought by Nikolai Ivanovich Dormidontov, a student of the School for the Encouragement of Arts, who persuaded those who tore this portrait at the Winter Palace to transfer the remains of the portrait, a major work of art, to the museum. " Below is a pencil mark, apparently made by Pyotr Neradovsky: "On November 18 I took it to the Art Department" (by the way, Dormidontov later became a famous artist, author of the graphic series "Leningrad in the Siege").

According to the memoirs of Neradovsky, he returned the painting to the Winter Palace at the request of his commissar in 1922, since the "Historical Rooms of Alexander II and Nicholas II" were being opened there. The Commissioner said: "The furniture and all things in the rooms of the palace have been arranged in their places, down to the last ashtray, - ... according to the plans preserved in the palace. Now only the Serov portrait is missing. " According to Neradovsky, the commissar received the portrait and "happily left to hang it in its original place in the palace in the form in which it is now, without restoring it".

The "Historical Rooms" existed in the Winter Palace until 1926, then they were closed, and the premises were transferred to the Hermitage. It was not possible to establish what happened to the portrait further. Its whereabouts are still unknown.

When Valentin Serov was ordered a portrait of the Emperor, he was at the height of his glory. It is known that he refused many offers, but this he did not turn down.

Felix Yusupov, who later had a portrait made by Serov, recalled: "By nature he was independent and disinterested and could not hide what he thinks. Told me that when he made the portrait of the Emperor, the Empress constantly plagued him with advice. Finally, he broke down, gave her the brush and palette and asked her to finish it".

The historical anecdote tells that the Emperor laughed, Alexandra blushed, stamped her foot and walked away. The Emperor ran after her and later returned to apologize and to continue.

Serov's work progressed with great difficulty, and at some point, Valentin decided to refuse the order: "Sorry, Your Majesty, nothing comes out. It sometimes happens for an artist. Today we will have the last session."

The Emperor, in a simple jacket of an officer of the Preobrazhensky Regiment, with genuine sadness sat down and fold his hands. And then Serov saw all that he was lacking. He instantly caught the image and the overall look of the Emperor.

The portrait was surprisingly light, in a free brush. The manner of painting makes it look almost as a sketch, but elaborately safe and harmonious. Abandoning multicolour, Serov used a range of dominant black and grey tones.

In all the iconography of Emperor Nicholas II, this is probably the best image of the Sovereign. Nicholas is depicted not as an Emperor, a Ruler of a vast empire in a period of its prosperity, but as an ordinary person, a person - with his concerns, challenges, experiences and internal vibrations.

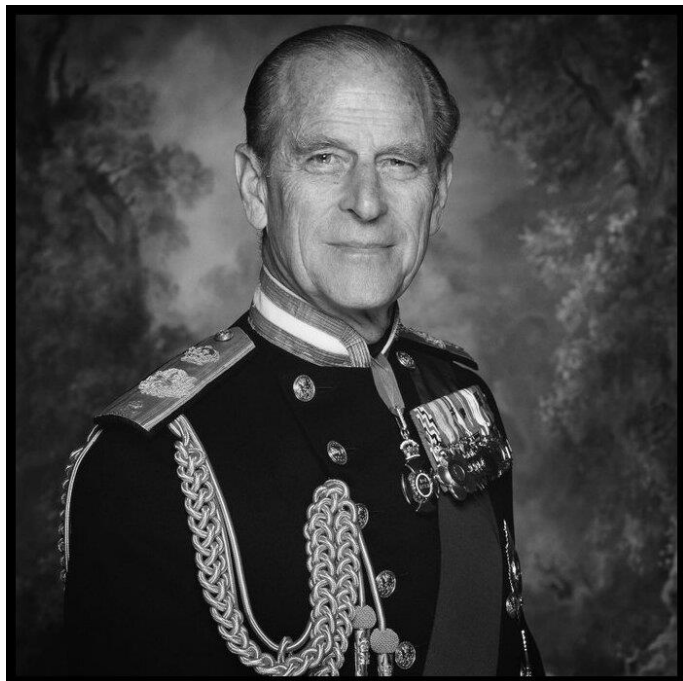
After many years in exile in Paris, Konstantin Korovin wrote: "Serov is the first artist that caught and captured on canvas softness, intelligence, and at the same time the weakness of the Emperor..."

It was said that after this episode with the Empress, Serov did not want to make any more portraits of the Imperial couple. Serov was in December 1901, through Diaghilev proposed to make another portrait of the Emperor. But it is said he replied by telegram: "In this house, I no longer work."

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## In memory - Prince Philip, a descendant of Emperor Nicholas I

On the official Twitter of the Royal Family, information appeared about the death of the husband of Queen Elizabeth II, Prince Philip. He reportedly died on the morning of April 9 at Windsor Castle.



"It is with deep sorrow that Her Majesty the Queen announces the death of her beloved husband, His Royal Highness Prince Philip, Duke of Edinburgh. His Royal Highness passed away peacefully this morning at Windsor Castle" the statement said.

Prince Philip was 99 years old. He and Elizabeth were married for 73 years, they have four children: Charles, Prince of Wales (b.1948), Princess Anne (b.1950), Prince Andrew, Duke of York (b.1960) and Prince Edward, Earl of Wessex (b. 1964)

Prince Philip was a great-grandson of the Danish King Christian IX, a great-great-grandson of Queen Victoria of England and the Russian Emperor Nicholas I. Philip's grandmother on his father's side - Olga Konstantinovna, granddaughter of Nicholas I. Philip's mother, Princess Alice - from the Hessian family of

Battenbergs, niece of the last Russian Empress Alexandra Feodorovna and second cousin of Nicholas II.

Prince Philip was born on June 10, 1921 at the Mon Repos palace on the Greek island of Corfu and was baptized according to the Orthodox rite.

After his engagement to Princess Elizabeth in February 1947, he accepted British citizenship, renounced his previous titles and converted from Orthodoxy to Anglicanism. However, in a meeting at Buckingham Palace with Metropolitan Hilarion in 2011, Philip told him: "I became an Anglican, but remained Orthodox."

In 1967, when asked if he would like to visit the Soviet Union, he replied: "I would very much like to go to Russia, although they killed half of my family."

And so, Prince Philip became the first member of the British Royal family to visit the USSR. In 1973 he came to the USSR as President of the International Equestrian Federation. Then he visited Moscow, Leningrad and Kiev.

Subsequently, he came to Russia several times. In 1994, he accompanied Queen Elizabeth on a state visit, and in 1997 he visited Kamchatka, where he participated in events as Honorary President of the World Wildlife Fund.

In July 1991, a burial was opened on the Old Koptiyakovskaya road near

Yekaterinburg, which contained the remains of nine people. A DNA sample from Prince Philip, as one of the close relatives, was used to identify the Imperial remains. He was invited to assist the



*Queen Elizabeth II of Great Britain and Northern Ireland greets Petersburgers on Palace Square, during the official visit of Elizabeth II and Prince Philip to Russia.*



investigation into the murder by Dr. Peter Gill and his team at the Forensic Science Service, who used mitochondrial DNA analysis to determine they have proved "virtually beyond doubt" that bones found in a grave in Yekaterinburg were those of the Romanovs.

"Blood samples from relatives, including His Royal Highness The Duke of Edinburgh, and advances in DNA profiling and 3D reconstruction, helped to positively identify the remains of the Imperial family and enabled the investigation to reach convincing conclusions."

## **Condolences**

On April 9, Russian President Vladimir Putin sent a telegram to Queen Elizabeth II of Great Britain in which he expressed deep condolences on the death of her husband, Prince Philip, Duke of Edinburgh. *"Many important events in the modern history of your country are associated with the name of His Royal Highness. He was rightfully respected among the British and internationally".*

As reported in the Kremlin, Putin wished Elizabeth II courage and mental fortitude in the face of a grievous and irreparable loss, and also asked to convey words of sincere sympathy to all members of the Royal family.

Putin was personally acquainted with the Duke of Edinburgh. They also met in 2003, when the Russian President paid a state visit to the United Kingdom.

Patriarch Kirill of Moscow and All Russia expressed condolences to Queen Elizabeth II of Great Britain on the death of Prince Philip, Duke of Edinburgh, noting his attention to the culture of Orthodoxy.

"The fate of the Prince reflected an entire era. As a representative of the Greek line of the Oldenburg dynasty, His Royal Highness had warm feelings for Orthodox culture and traditions, was one of the honorary trustees of the Friends of Mount Athos public organization. Prince Philip was keenly interested in the history and culture of Russia, which he repeatedly visited.

Let the man-loving Lord be merciful to the soul of the deceased and console all those who grieve about this loss," added the head of the Russian Orthodox Church.

The Patriarch expressed condolences to the entire British people.

The Russian Embassy in London noted that the Duke of Edinburgh Philip, was admired by many Russians.

*"We express our sincere condolences on the passing of His Royal Highness Prince Philip. The Duke of Edinburgh, the great-great-grandson of the Russian Emperor Nicholas I, was admired by many Russians who will mourn for him. May his soul rest in peace,"* reads the message on Twitter.

The head of the humanitarian "Romanov Fund for Russia" Princess Feodora Alekseevna recalled in an interview with TASS that the Duke of Edinburgh Philip had many ties with the Romanov family.

"The news of the death of this outstanding man deeply shocked me," she said. "Prince Philip lived a long life, fulfilling numerous duties over the decades, providing invaluable assistance to Queen Elizabeth.

The Duke of Edinburgh, she noted, was the great-nephew of Empress Alexandra Feodorovna and the grandson of Grand Duchess Olga Konstantinovna, Queen of Greece. "I remember how in the nineties, when research began on the remains of Tsar Nicholas II and his loved ones, he provided his blood to help this work," Princess Romanova said. "Prince Philip helped establish the authenticity of the remains, and the Romanov family remembers this".

As Feodora Alekseevna emphasized, the Duke of Edinburgh was always interested in Russia and its history. "Prince Dimitri Romanovich, who was the head of the Romanov family, and I had the opportunity to meet and talk with Prince Phillip" she said. "I remember him as a very open, benevolent, attentive person."

Princess Romanova called this day "sad for Great Britain and the whole world." "I deeply grieve along with everyone," she said.

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## In memory - Ivan Artsishevsky

7 April, in St. Petersburg, at the age of 71, Ivan Artsishevsky, a spokesperson of the Romanov family Association, and an expert in the field of etiquette and protocol, died.

This was announced by the President of the Federation of Restaurateurs and Hoteliers of the North-West Leonid Garbar. As Garbar clarified, in the past two years, Ivan Sergeevich has been struggling with cancer. He underwent more than one operation. Ivan Sergeevich died at the oncology centre on Pesochny.



Ivan Artsishevsky was born in 1950 in China into a family of Russian emigrants of the so-called "first wave", according to his biography on the website of the Russian National Library. In 1953, the Artsishevsky family moved to Brazil, to the city of São Paulo. At the age of 7, Ivan went to a Brazilian school, where teaching was conducted in Portuguese, which he then spoke better than Russian.

In 1967, the Artsishevsky were allowed to enter the USSR, to Chelyabinsk, and receive Soviet citizenship. Later, the family moved to Riga, where Artsishevsky

graduated University, Faculty of Mathematics. After moving to Leningrad, he worked at Intourist.

In 1991, he held the first Congress of Compatriots in Leningrad.

In 1998, he led the working group on the reburial of Emperor Nicholas II, his family and servants. Then he became the representative of the Romanov Family Association in Russia. At the same time, he was appointed head of the State Protocol Department of the St. Petersburg Administration (Committee for External Relations), where he was responsible for organizing and conducting numerous visits of heads of state and government to the city. He received letters of gratitude from Jacques Chirac, George W. Bush, Tony Blair and others.

In 2006, Ivan Artsishevsky left Smolny and organized the "School of Protocol and Etiquette" - the first licensed institution of this profile. Over time, the School was transformed into the Centre for Etiquette "European Format", and then into the "Centre for Effective Communications of Ivan Artsishevsky", which reflects the growing interest in the topic of culture of communication and business communications.

He was a member of the World Club of Petersburgers and the Union of Russian Nobles (Paris), gave popular lectures and conducted webinars of natural science, taught conflict management at the Stockholm School of Economics and at the St. Petersburg State University.

Since 2015 he has collaborated with the Russian National Library. He is the author of a series of lectures "Secrets of the Universe" and hosted radio broadcasts on Echo of Moscow.

## Condolences

Governor of the city Alexander Beglov expressed condolences on the death of Ivan Artsishevsky.

"Ivan Sergeevich was born far beyond the borders of Russia into a family of descendants of the first wave of emigrants, but he devoted his whole life to high service to the Motherland and our city. His deep knowledge of history, cultural traditions and diplomatic talent have been in demand in the work of the government of St. Petersburg for many years. In the sphere of state etiquette, he had no equal. Ivan Sergeevich will forever remain for us an example of the highest professionalism, responsibility and loyalty to the chosen path. His memory is blessed," Beglov said.



The chairman of the Romanov Family Association, Princess Olga Andreevna Romanova, told a TASS correspondent that Artsishevsky would be difficult to replace.

"He was a wonderful person who represented our family in Russia. He told us everything about our family. I wonder: without his hard work and dedication, would they ever allow us to organize the burial of the remains of Emperor Nicholas II and his family members and the reburial of the ashes of Empress Maria Feodorovna?"

"He will be terribly missed. Our trips to Russia will no longer be the same without him. He was a great man, and it will be difficult to replace him. Peace be upon him. Mentally we are with his family. Since his death was sudden and unexpected, we did not think about replacing our representative," added Olga Andreevna.

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### **Monument to Tsar-Martyr Nicholas II was consecrated in Kovdor**

On April 10, 2021, Metropolitan Mitrofan of Murmansk and Monchegorsk consecrated a monumental bust of the Sovereign's Royal Passion-Bearer Nicholas II, installed in December last year on the territory of the Church of the Assumption of the Blessed Virgin Mary in Kovdor.

This is the first memorial sign on the territory of the Murmansk region, dedicated to the founder of the city of Romanov-on-Murman (present-day Murmansk).

The monument was initiated by a local activist, European boxing champion, heavyweight Maxim Maslov. To perpetuate the Tsar's contribution to the development of the Kola Arctic, the Assumption parish supported this idea.



The establishment of the monument was preceded by a nationwide discussion on the Open Electronic Region portal. After summing up the results of voting, a positive decision was made by a majority of votes. The head of the region notified Metropolitan Mitrofan by an official letter.

The bust was made within the framework of the "Alley of Russian Glory" project and presented by its leader Mikhail Serdyukov as a gift to the church. The production of the pedestal, its delivery and installation were carried out on voluntary donations.

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## Princess Olga Andreevna appears in “The Queen and Her Cousins”

*“The Queen used to take Charles and Anne to have tea with my grandmother and they apparently had beautiful manners and I had terrible manners.” Princess Olga Romanoff*

On Thursday 15 April at 9pm the documentary series “The Queen and Her Cousins” started on the British TV-channel ITV. In this, marking The Queen’s 95th birthday, Alexander Armstrong meets the royal cousins who share details about their most famous relative and reveal what it’s like to be part of this extraordinary family.

Sharing private letters, personal photos and rare memorabilia, they recount treasured memories for the first time.

Alexander starts off in Kent where he meets one of The Queen’s third cousins, Princess Olga Romanoff. Princess Olga lives at Provender House and gives tours at the imposing family home.

She says: “I always said I would never ever do other people’s dirty washing, ever. But luckily, now that this is up and running it should bring in some income towards the £50,000 a year to keep the place.”

The programme explains how in 1918 Princess Olga’s grandmother was rescued by her cousin King George V and brought to England from Crimea after other members of their family were executed by communist revolutionaries.

Princess Olga shows Alexander around the house and shows him a signed photograph from Queen Mary. She says: “She had kind of upmarket kleptomania because she would go stay in somebody’s house and she’d be sitting on one of a dozen Sheraton chairs and she’d say ‘Oh, I do like this chair,’ And you’d be obliged to give her all twelve.”

Princess Olga adds that she is glad not to be an Imperial Princess. She says: “You don’t want to scrub up every day. You want to be smelling of horse and you don’t want to have to be tarted up.”

She adds: “The Queen used to take Charles and Anne to have tea with my grandmother and they apparently had beautiful manners and I had terrible manners.”



Princess Olga agrees to go on a road trip with Alexander to track down more of her relatives, starting in Devon where they meet Lord Ivar Mountbatten.

Lord Ivar Mountbatten lives with his husband at Bridewell Park. When the couple married in 2018, they became the first openly gay couple in royal history.

After leaving Bridewell Park, Alexander and Princess Olga hit the road again and head to Norfolk to meet the Queen Mother’s great niece. On their way, Princess Olga gives Alexander her opinion on members of the royal family talking about their problems on television.

She says: “The Queen has always got on with it. A bit of mystique and all that is a very good thing.”

In Norfolk Alexander meets Victoria Pryor, the Queen Mother’s great niece and The Queen’s goddaughter. Victoria’s mother was The Queen’s best friend and bridesmaid.

Finally, Alexander meets Kathy Cormack from Surrey whose family have long believed they are descendants of King Ethelred. The pair head to Oxford to meet a researcher who is going to find out the truth and let Kathy know if she really is related to royalty.



About Princess Olga Andreevna, the presenter Alexander Armstrong says “Princess Olga Romanov was unarguably the grandest in her way, she couldn’t have been nicer and was an absolute hoot – wonderfully indiscreet and swears like a trooper. She is someone you very much want to spend time with. She is struggling to heat that incredible old house, desperate for her B&B guests to keep coming so she can keep a roof on the place, but some of that Russian grandeur is very much still there and it made her fascinating.”

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### **“The Romanovs. From Tsar to Emperor. From the collection of the Moscow Kremlin Museums”**

May 18, Vladivostok Museum of the History of the Far East named after V.K. Arsenyev will open an exhibition dedicated to the Romanov House. It will feature unique exhibits associated with the Moscow period of the Tsar's dynasty, including items that have not previously left the Moscow Kremlin treasury.



*Tsar Michael Feodorovich*

The exhibition is dedicated to one of the brightest periods of Russian history - the beginning of the 17th - first quarter of the 18th century - the time of the formation of a new dynasty, overcoming the consequences of the Time of Troubles, the economic development of the country, the transformation of Russia into a powerful influential state. At this time, diplomatic and trade relations between Russia and other countries are expanding and strengthening. Visitors will see artefacts of the 17th-18th centuries reflecting the history of the House of Romanov from their ascension to the Russian throne to the proclamation of Russia as an empire by Emperor Peter I.



*West (?), Before 1633. Belonged to Tsar Michael Feodorovich.*

Seven sections of the exhibition will reveal the activities of the Romanov dynasty.

One of the important features of the exhibition is its memorial character - a significant part of the exhibits are associated with the names of Russian Sovereigns, reveal their activities as the head of state using the example of the most important rituals of court life - official entries and exits, military ceremonies, receptions of foreign ambassadors and royal feasts. These ceremonies demonstrated the power, dignity and splendour of the rulers of Russia. Among the works from the collection of the Moscow Kremlin Museums, visitors can see the attributes of state power, icons - ancestral shrines of the Imperial Family, precious weapons, ceremonial horse decoration, magnificent clothes, gifts of European sovereigns.

The final part of the exposition is devoted to the unique and versatile personality of Tsar Peter I. The exhibits show the young Tsarevich Peter Alekseevich, brought up in a strictly patriarchal Russian tradition, who in adulthood became a great reformer and completely changed the face of the state. This section ends with a group of trophies from the Battle of Poltava in 1709, one of the most important battles of the Northern War of Russia with Sweden - a symbol of the epochal achievements of Peter I. Soon after the end of the Northern War in 1721, the country was proclaimed an empire. In addition to portraits and personal belongings of the ruler, the exhibition will feature items related to the solemn crowning of Catherine I.



*Dress, Venice, gold lace. Belonged to Tsar Peter Alekseevich.*



*Cup, 1707. Silver, copper; engraving, painting enamel of Tsar Peter I, gilding.*

Within the framework of the project "The Romanovs. From Tsar to Emperor. From the collection of the Moscow Kremlin Museums" it is planned to publish an exhibition catalogue, create audio guides, conduct thematic excursions by the staff of the museums, as well as game and educational activities for children.

The exhibition is the third joint project within the framework of a cooperation between the Moscow Kremlin Museums and the V.K. Arsenyev, concluded in 2018. The exhibition dedicated to the Romanov dynasty, like the previous ones - "Map of Russia. Milestones in History" and "For Service and Courage. Awards of Russia", - realizes the main goal of the museum partnership: to present the collections of the main museum treasury of the country and to allow residents of the Primorsky Territory and the Far East to get acquainted with the key pages of Russian history.

The exhibition will be open until 26 September 2021.





End of the battle at Poltava  
Russia, 1709. Glass, brass, wood, eglomise, painting under glass.





Above - Snuffbox, St. Petersburg, 1727. Craftsman Andrey Ovsov. Gold, copper; enamel, carving.  
Below – Dish with the composition of the coronation of Empress Catherine I. Moscow, first half of the 18th century. Silver; chasing, gilding, shotting.





## “Tsar and the sea”

April 8, Peterhof Museum together with the Central City Public Library named after V.V. Mayakovsky in St. Petersburg opened the "Tsar and the Sea" exhibition. The opening of the exposition took place as part of the program of educational events dedicated to the 350th anniversary of the birth of Peter I.



In 1721, the Russian fleet under the command of Tsar Peter Alekseevich defeated the Swedes in the Northern War, Russia received the status of an empire. Access to the Baltic became possible thanks to the record-breaking rapid development of shipbuilding and navigation, which from Peter's personal hobby became a matter of national importance.

The visitor travels along the waves of history together with Peter the Sailor. The non-linear narrative highlights key milestones along the path to the Ruler's grand goal. Here he is, still young, sailing on Lake Pleshcheyevo in an old English boat, studying engineering in Holland, and now, he is already a wise experienced man, in the rank of vice admiral, celebrating naval victories.



The seaside residence created by Peter - Peterhof, where the elements subdued to human genius, becomes a symbol of Russia's naval glory.

The idea of the project is supported by the exhibition design - the stands are made in the form of rolling sea waves, replacing one another. They are like historical events, moving spontaneously, and the dashing nature of the Tsar-Carpenter.



To subordinate the course of history is a task that only a wise and great Ruler can do. Travelling in Europe during the Grand Embassies, Peter became convinced that access to the sea and a strong fleet ensure the country's authority and wealth.

The project "Tsar and the Sea" is based on quotations from literary sources of different times, for example, the artistic interpretation of the sea deeds of Peter I by A.S. Pushkin and P.A. Vyazemsky, as well as fragments of the Emperor's correspondence with associates and testimonies of his contemporaries.

The exhibition presents archival materials, images of memorial items and rare exhibits from the funds of the museum-reserve.

The project was initiated by the Ministry of Culture of the Russian Federation.



Videos – 1) <https://youtu.be/JhwliM4ZZHs>

2) <https://topspb.tv/news/2021/04/9/posvyashennaya-petru-i-vystavka-car-i-more-otkrylas-v-biblioteke-imeni-mayakovskogo/>

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### **The Palace-Museum on Elagin Island in St. Petersburg was opened to visitors after 5 years of restoration**

The Palace on Elagin Island was built in 1818-1824. Emperor Alexander I presented it to his mother Maria Feodorovna, who, due to her age, found it difficult to travel to her beloved Pavlovsk. Therefore, the residence, which is much closer to the Winter Palace, turned out to be very useful.

It was closed for restoration 5 years ago, but now it is ready for visitors. The second and third floors have been completely restored and partly the first one.

The stucco decoration and monumental painting were restored in the Palace, as well as the walls and facade, communications were replaced and the interiors that were lost during the Great Patriotic War were recreated including the architectural and decorative interior of Emperor Alexander's I study and the house church of St. Nicholas the Wonderworker.





"Rossi made every door in the suite unique. And, indeed, we'll admire to look at such a wonderful decor. This is generally the Empire style, high classicism, and here in the door, let's say, stories, manifested itself very beautifully and interestingly," - said Deputy Director of the Central Park of Culture and Leisure named after S.M. Kirov Marina Berezhnaya.

The Sculpture "Panther Hunter" by the famous Danish sculptor Jens Jerichau, made of Italian marble in the 19th century. This is the only statue made by this author that is currently kept in Russia. The statue was found at one of the dachas of the Stone Island, it was in a terrible state, as it was on the street. As it turned out, earlier they tried to "restore" it several times and even smeared it with oil paint. But the golden hands of St. Petersburg craftsmen returned it to its original appearance.

After the restoration of the Palace, visitors are even allowed into the funds. They are located on the third floor. Here is a unique porcelain collection. There are both domestic and foreign works.



In Soviet times, this porcelain figurine ended up in the Astoria Hotel and "lived" there for about half a century. Here you can see the filigree work of the masters: to make frills and cuffs, real lace was used, which was immersed in the so-called "liquid porcelain" and then fired. The lace faded; the porcelain remained.







The Study of Alexander I is shown for the first time. The room has been restored strictly according to old sketches and drawings. The decoration exactly matches the watercolours that are in the Russian Museum and depicts this office. The Emperor worked here.



Video - <https://smotrim.ru/article/2551047>

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### **Ceremonial halls of the Mikhailovsky Castle restored**

On April 23, journalists were shown the restored Throne Hall, Resurrection Hall, the Arabesque Gallery and the apartments of the chamber maids of honour A.S. Protasova. The ceremonial halls of the Mikhailovsky Castle will be open to visitors from May 19.

The Mikhailovsky Castle was built at the end of the 18th century for Emperor Paul I. The Emperor managed to live in his new residence for only 40 days, until he was killed in a palace coup in March 1801. In the early 1820s, the building was transferred to the Main Engineering School. In February 1823 it received a new name - the Engineering Castle. Over the course of two centuries, when military educational institutions were located here, and then various Soviet institutions, changes





were repeatedly made in the layout of the entire ensemble, and interiors. Since 1991, the castle has been run by the Russian Museum.





General Director of the Russian Museum Vladimir Gusev said that the restoration of the ceremonial halls could not begin for a long time, since they housed the Central Naval Library with an unique book collections. In 2018, it moved, in 2019 the castle received funding, and in 2020, works were successfully carried out. Restorers, art critics and architects have given new life to the dilapidated halls. All work was carried out with documentary accuracy according to archival materials preserved in the museum's funds.

- About two thousand square meters were restored within a year. This is the event of the century, and not only for the castle. I still don't believe that these are the same halls that I visited 25 years ago. Everything was in a terrible state, - said Vladimir Gusev.

When the building was handed over to the Engineering Department in 1822, the former rooms of the chamber-maid of honour Protasova were converted into model rooms of the Engineering School, where models of fortresses were exhibited, which were teaching aids for cadets. Some of the transverse walls of the rooms were dismantled, and the original decoration of the interiors was lost. In this form, the premises have existed for over a hundred years. And in the late 1950s, the Central Naval Library was transferred to the castle. The fund of rare books was located here. The "pre-restoration" photographs show that pieces of plaster are literally falling from the ceilings, everything is in terrible desolation. Now in the restored hall there is a portrait gallery of the Romanovs.





The Resurrection Hall will feature four monumental canvases that Emperor Pavel I ordered for the Mikhailovsky Castle. Two paintings by the artist Grigory Ugryumov from the collection of the Russian Museum are already presented here - "The Capture of Kazan by Ivan the Terrible" and "The Calling of Mikhail Feodorovich to the Kingdom". The remaining two, "The Baptism of Prince Vladimir" and "The Battle of Kulikovo" by artist John Atkinson, are in the Tretyakov Gallery, negotiations on their transfer to the Russian Museum are already underway. For now, banners are hanging on their historical sites.



Only 10 percent of the total area of the castle remains to be restored. When the work is finally completed, visitors will have free access to where they have been striving for so long: to the unfortunate bedroom, where the crime took place on the night of March 12, 1801. Whether the spirit of the slain Emperor will be happy about this turn of events is a big question. Pavel Petrovich is definitely satisfied with the current state of affairs. His beloved ceremonial halls had never been so beautiful and bright.

- We have been preparing for this for 25 years. No one has ever seen these halls in the state they are now. Soon a new life of the old castle will begin here, - added Vladimir Gusev.

Video - <https://www.ntv.ru/tag/6875/>

*The Arabesque Gallery*



## A chapel built in memory of the miraculous salvation of Emperor Alexander II will be recreated in Tsarskoye Selo

The parish of the Church of the Kazan Icon of the Mother of God in Aleksandrovskaya village (Pushkin district of St. Petersburg) asks the Committee for Property Relations to hand over to it the foundation of the chapel built in memory of the rescue of Emperor Alexander II after the assassination attempt in Paris.

The parish statement is published on the Committee's website.

We are talking about the foundation of the chapel at the railway station "Aleksandrovskaya" in the village of the same name. The parish intends to recreate the chapel of the Ascension of the Lord, built at the railway station in 1869.

In the spring of 1867, Emperor Alexander II stayed in France with the Emperor Napoleon III. On May 25, 1867, while Emperor Alexander II visited the World Exhibition in Paris in the Bois de Boulogne, the crew of the Russian autocrat was fired upon. The Pole Berezovsky, a criminal hiding behind a tree, missed: a bullet, slipping along the Sovereign's carriage, hit the horse of the French equestrian, people were not injured.

The Emperor did not immediately return to Russia. For some time, he surveyed European sights, visited the Baltic States and in mid-June went to his native land.

On June 18, 1867, at five thirty a.m. the Emperor's train, arrived at the Aleksandrovskaya station of the Warsaw railway. Alexander II and his retinue assumed that at such an early time there would be few greeters, but a huge crowd of people met him on the platform: officers from all parts of the Petersburg garrison, ministers and members of the reigning house were present here. The combined military brass band blasted out the hymn "God Save the Tsar!" Forgetting about official etiquette, succumbing to a momentary emotional impulse, the front rows of the greeters rushed to the Emperor, many fell on their knees, and the peasants threw their hats into the air.

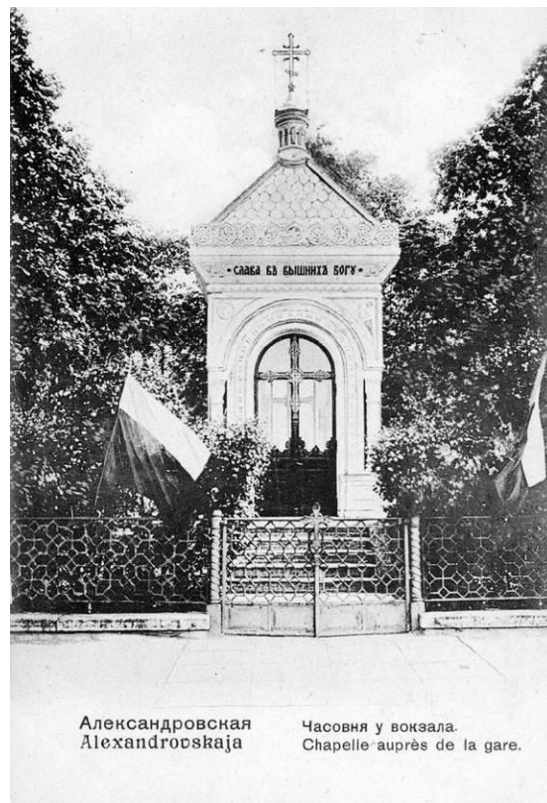
Upon arrival, His Majesty, dressed in new clothes, immediately went to the church, where a thanksgiving service was served.

The people saw the miraculous power of God in saving the life of Emperor Alexander II on the day of the assassination attempt of a villain-Pole. In memory of this, without any coercion, donations began to be collected throughout the Russian Empire to establish at the site of the exit of Emperor Alexander II to Russian soil after the terrible days of experiencing the chapel in gratitude to the Lord.

In Aleksandrovka, it was more than important to perpetuate the memory of the miraculous salvation of the Emperor, since the Emperor set off on his trip from this railway station on May 16, 1867 and returned safely to the same station on June 18.

The white-stone chapel was crowned with a hipped dome and a small onion dome. In 1923, the chapel was converted into a warehouse, and in 1949 it was dismantled during a Komsomol subbotnik (spring cleaning action).

In 2011, a memorial sign in the form of a cross with a reproduced photograph of Nicholas II and the inscription "Emperor Nicholas II. Grateful Russia", an icon and a commemorative plaque, which reads: "On this place there was a chapel-church of Prince Alexander Nevsky in honour of the rescue of Emperor Alexander II in Paris in 1867. The cross was erected on August 11, 2010 by the "Tsar's Way" procession.



Александровская  
Alexandrovskaja

Часовня у вокзала.  
Chapelle auprès de la gare.



## The Russian President donated Imperial exhibits to the Hermitage

April 27, Vladimir Putin visited the Hermitage and donated to the collection unique exhibits created by the order of Emperor Alexander II in the neo-Byzantine style.

The Eucharistic dowry set of the Grand Duchess Maria Alexandrovna consisted of 22 items of silver with gilding and three bronze ones. Now there is only 16 pieces. There is a dish for the consecration of bread and a bowl for the consecration of water, a sprinkler, a plate for a prosphora, a monstrance, several crosses, candlesticks for the altar, a censer and other products. The set was made in 1877 at the Nichols and Plinke factory in St. Petersburg by order of the imperial court and was intended for use in the house church at the Clarence House residence in London by Grand Duchess Maria Alexandrovna, then the Duchess of Edinburgh.

The wedding of Maria Alexandrovna and Prince Alfred, Duke of Edinburgh, took place in 1874 in St. Petersburg, soon the couple arrived in London. In 1883, the Grand Duchess and her husband, the Duke of Edinburgh, moved to German Coburg and transported there the church utensils. After the death of her husband, Maria Alexandrovna went to Switzerland, where she died in 1920. The set hit the antique market and after the Second World War it was acquired by the American collector Paul Fekula.



General Director of the Hermitage Mikhail Piotrovsky told Vladimir Putin about the unique history of the donated set of church utensils.

"How lucky: they gave it to me, and I - to the Hermitage," Putin said. "I am glad that this has found its rightful owner, the Hermitage," he stressed.

The President noted that "the British have shown flexibility," because the Grand Duchess, having married and gone abroad, remained Orthodox. Director of the Hermitage Mikhail Piotrovsky commented: "And ours also showed firmness, because there were situations when it was impossible to come to an agreement ... But here everything worked out and it turned out very well." The artefacts will be exhibited immediately, Piotrovsky assured. The utensils will stand in the church as a textbook for the sacrament.

Video - [https://smotrim.ru/article/2556187#vgtrk\\_player\\_2556187](https://smotrim.ru/article/2556187#vgtrk_player_2556187)

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## "Tribute to the Emperor. Tambov - Tsarskoye Selo"

April 26, an exhibition of items from the collection of the Tsarskoye Selo Museum-Reserve was opened in the Tambov Regional Museum of Local Lore. It's called "Tribute to the Emperor. Tambov - Tsarskoye Selo".

For the first time, visitors will see two memorial items - tray dishes associated with Emperor Nicholas II and the Alexander Palace, which recently returned to Tsarskoye Selo: one of them was stolen by the Nazis during the Great Patriotic War, the second was sold from the museum in the 1930s.

During trips and inspections of Russian cities, according to Russian custom, the Emperor was greeted with bread and salt on tray dishes, which were preserved in the Alexander Palace as a memory of the event. In 1915, by order of Empress Alexandra Feodorovna, 175 dishes were placed on the walls of two corridors of the palace.

One of the exhibits - a carved tray with the inventory number of the Alexander Palace - was donated to the museum by Moscow collector Maxim Revyakin in 2020. This item was acquired by the donor in the antique market. As evidenced by the inscription on the dish, the Emperor received it as a gift on behalf of the Tambov merchant society on December 7, 1914 during a trip to Tambov.



The second dish with elegant silver decor, made in the capital's workshop of Ovchinnikov, was presented to the distinguished guest on the same day by the Tambov nobles. In 1931, the item was sold, and in 2020, a resident of Tambov, Evgeny Skriptsov, acquired it for the museum-reserve. Tatyana Burbik-Loman, a resident of the Netherlands, a lover of Russian art, turned to Skriptsov with a request to help return the item to Russia - she saw that the dish was put up for an online auction.



On December 7, 1914, Emperor Nicholas II wrote in his diary: "At 10 o'clock. arrived in Tambov. After the meeting, we went to the cathedral, which I knew from 1904. Vladyka Kirill served the Liturgy very well and soon. I bowed to the relics of St. Pitirim and went to his well. We stopped at the military hospital and on the train for breakfast. After breakfast we visited three more infirmaries ... We left Tambov with excellent impression of everything we had seen."

In recent years, several trays from the historical collection have returned to the museum-reserve. They are infinitely grateful to people and organizations that are not indifferent to the history of our country and Tsarskoye Selo, for helping objects to return to their native walls. This is especially important for the exposition of the Alexander Palace - its revived interiors will soon receive the first visitors, who will see among the exhibits two dishes presented at the exhibition in the Tambov Regional Museum of Local Lore.

The exhibition also features photographs from the early 20th century. They depict members of the Imperial Family against the background of Tsarskoye Selo palaces and parks, events of court life, military parades, moments of the family's private life, images of private rooms and ceremonial palace interiors.

"This is also a discovery for Tambov residents. Despite the modest scale of the presented exposition, one cannot fail to note its uniqueness. Because not every exhibition has such a fate - to reveal the history," – said Elena Romanenko, Deputy Director of the Tambov Regional Museum of Local Lore at the opening.

Video - <https://www.vestitambov.ru/new/vozvrashhenie-domoj-v-tambovskom-oblastnom-kraevedcheskom-muzee-otkryli-vystavku-imperatorskih-bljud/>

The idea of this exhibition was born immediately, as soon as it became clear that a historical item - one of the dishes from the collection of the Alexander Palace - would be returned to the museum through the efforts of the residents of Tambov.

Iraida Bott, Deputy Director for Research, Tsarskoye Selo State Museum-Reserve: "The Alexander Palace is a very complicated monument, this is the last house of the last Russian Emperor. No matter how strange it may sound or, perhaps, mystical, but the fate of the owner leaves some kind of reflection for us. It was a museum until the 1941, but the museum, which was constantly attacked because it was popular, and the authorities did not like the fact that the house of the Romanovs attracted such attention and turned into a place of pilgrimage.

Nicholas received this dish on December 7, 1914. Here everything is marked on the item itself. When he came to Tambov for the second time. In 1915, the Empress, along with other 175 dishes, placed this item on the walls of the corridor of her living quarters."



All these exhibits are memorials for the workers of the museum. After all, the Emperor once held them in his hands.

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

The exhibition runs until August 20, 2021.

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## Monument dedicated to the Victims of the Civil War in Russia, opened in Sevastopol

April 22, 2021, on the shores of the Quarantine Bay of Sevastopol, a solemn ceremony was held to unveil a monument dedicated to the victims of the Civil War in Russia.

From the monument the view of the Tauric Chersonesos and St. Vladimir's Cathedral opens up. Nearby in the Black Sea, the Chersonesus sailing ship, the "Pytlivy" and "Ladnyi", the Black Sea Fleet patrol ships and the oldest Russian and world naval vessel in service - the Kommuna rescue ship, built in 1913 and bearing the name Volkhov - were lined up.



Work on the creation of the monument began in September 2019, when a foundation stone was installed with the participation of Vladimir Medinsky (at that time the Minister of Culture of the Russian Federation) and film director Nikita Mikhalkov. The centenary of the end of the Civil War and the exodus of the remnants of the White Army from Crimea was commemorated in November 2020. However, the opening of the Reconciliation Monument, as it was called, was postponed due to the Covid-19 situation.

Various sources estimated the cost of the monument at about 80 million roubles. In addition, over 300 million roubles were spent on the improvement of the territory adjacent to the monument. The creation of the new square was paid for with funds of Sevastopol budge and Moscow government.

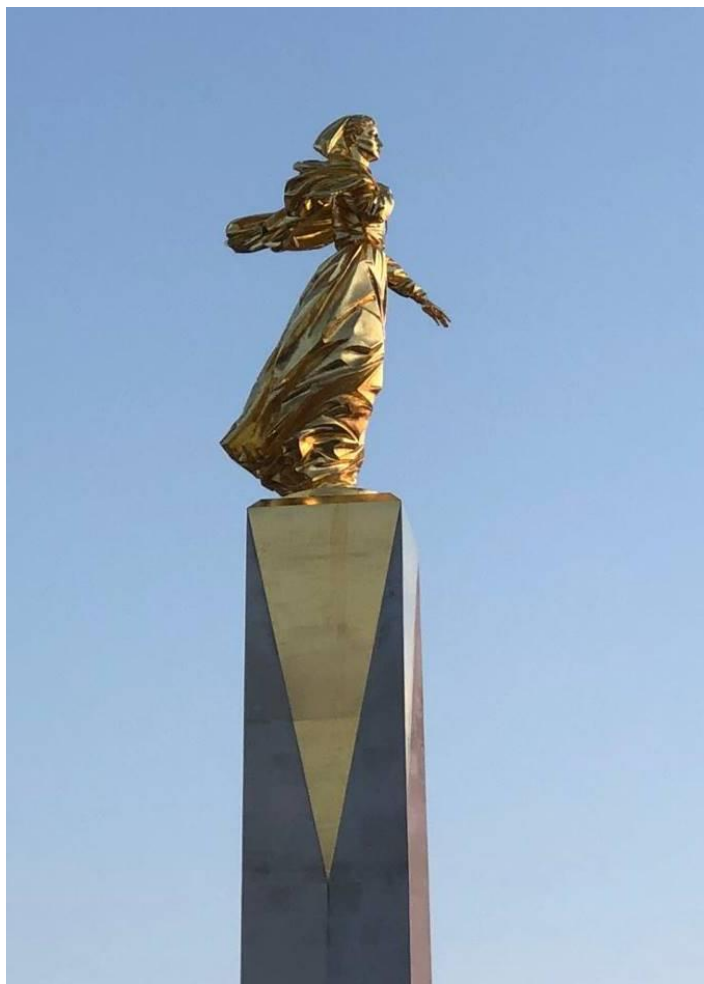
The opening ceremony of the monument was to be attended by many well-known names, including





Prince Nikita Labanov-Rostovsky and Count Peter Sheremetev, but most did not arrive, so mainly locals - representatives of the authorities of Crimea and Sevastopol, and the command of the Black Sea Fleet - participated.

- "In the Civil War, you can try to determine the beginning, but it is very difficult to determine the end. I am inclined to think that the war began in February 1917, when the very foundation of the centuries-old building of Russian statehood was demolished. But when it ended - we do not know. The final episode of the Civil War was the "Russian Exodus", including from this bay, when tens and hundreds of thousands of our fellow citizens left their homeland forever," said Vladimir Medinsky, Aide to the President of the Russian Federation, Chairman of the Russian Military Historical Society.



Medinsky noted that the new monument was the first of its kind on the territory of the former Soviet Union, and called on the living generations to draw conclusions from the tragic events of Russian history.

- "This war continued in the hearts and minds of our citizens, and its echoes stretched out for decades. Today, a hundred years later, we must draw the line. We must finally stop dividing our ancestors into red and white, right and guilty, winners and losers, for there are no winners in a civil war. The main lesson that our ancestors bequeathed to us is that there is nothing worse than a fratricidal massacre. There is nothing worse when a split occurs within one state, one family. This monument is dedicated to all the participants in the war, all the sons of Russia. We must remember this important lesson in history. We can be very different, but we are one people, and we have one Russia", - Vladimir Medinsky emphasized.

Servicemen from the Guard of Honour Company lit the Eternal Flame, a particle of which was taken from the Vladimir Cathedral of Chersonesos. The rite of consecration of the monument was conducted by the vicar of the Simferopol and Crimean dioceses, Bishop Kalinnik (Chernyshev) of Bakhchisarai.

- When we kindle a common fire of memory, our main task is to protect it all together. I sincerely thank the Russian Military Historical Society, the Ministry of Defence, the Sevastopol people, everyone who took part in the creation and discussion of this monument. I am sure that the townspeople will come here, think about this event, which means that the memory will live on, - said the Governor of Sevastopol Mikhail Razvozhayev.

- "The dominant feature of the sculptural composition is the female figure - the image of Russia, the image of a mother calling for the reconciliation of her sons. Their figures are located at the foot of the pedestal. These are brothers who were divorced by the civil war. The senior is a lieutenant of the White Army, who took the military oath of the Russian Empire and the junior Commander of the Red Army, inspired by the ideas of future changes. Many of their fellow soldiers died in a fratricidal war for the future of Russia, which they understood differently", said the sculptor, Chairman of the Union of Artists of Russia, Andrey Kovalchuk.



On the front side of the monument there is an inscription: "We are one people and we have one Russia".

- "For me, this is a personal, family history. My grandfather and two of his brothers fought in the Civil War in the Crimea as part of the Volunteer Army, and one of these brothers stayed here forever, he died at Perekop. Two of them emigrated. It happened that our family returned, and today we are together at the opening of this memorial. We must learn from the past, the tragedy of the Civil War must never be repeated. We are all very different, but we are one people", - said the Deputy Chairman of the State Duma Peter Tolstoy.

The composition of the ensemble includes two steles talking about the last days of the Civil War and about the broken destinies of millions of people. At the foot of the column, on three sides, poems dedicated to these tragic days are carved in stone by poets - Maximilian Voloshin, Marina Tsvetaeva and Nikolai Turoverov, as well as the immortal lines of Mikhail Sholokhov "Sweet, bright Motherland! All our boundless love is for you, all our thoughts are with you! "







The project was implemented by the Russian Military Historical Society together with the Government of Sevastopol on behalf of the President of the Russian Federation and on the initiative of the International Council of Russian Compatriots.

Video – 1) <https://youtu.be/3gcRUkfUiQ>

2) <https://vesti92.ru/news/kultura/v-sevastopole-otkryli-pamyatnik-zhertvam-grazhdans/>

3) [https://youtu.be/DiXODP4\\_Cu4](https://youtu.be/DiXODP4_Cu4)

The need to establish such a monument in Sevastopol has, and most likely will continue, to be debated. Many are against this monument, and this both are on the Red and White side of the debate.

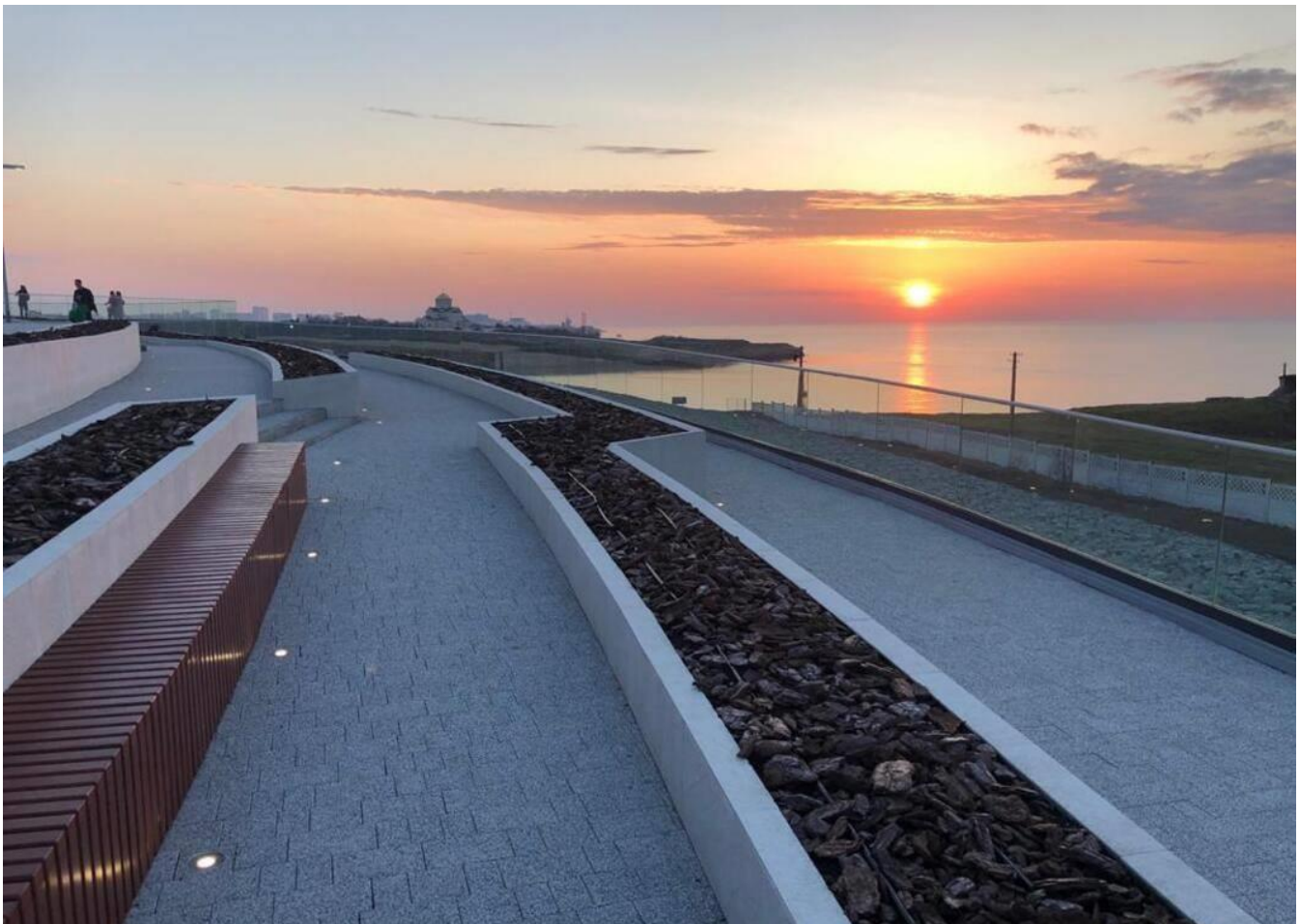
The monument was earlier dedicated to "Reconciliation", which for many is incomprehensible, since the Whites and Reds just do not want it. On the contrary, why do the Reds need to reconcile with the White – they won the war. And the Whites say, how can one reconcile with the "Devil"?

Other arguments of the opponents are that the choice of a place for it is incomprehensible - the civil war did not end in Sevastopol, and the last ships with Russians leaving their homeland forever did not leave the coast of Sevastopol. In addition, many question the validity of the statement that the civil war in Russia ended in 1922, since rather large-scale military operations against the White Guards and interventionists took place in the Far East until 1923.

Defenders of the idea of the monument emphasize that the current generation of Russians should reconcile the dead.

According to historians, the total population losses during the Civil War amounted to 12-13 million people. Almost half of them are victims of hunger and mass epidemics.

Emigration from Russia became widespread. About 2 million people left their homeland.





## "Pearls, pearls everywhere": how Russian Emperors dressed

*Culture.ru. Interviewed by Polina Pendina*

State Historical Museum has opened an exhibition "Court costume of the mid-19th - early 20th centuries from the collection of the State Hermitage". We asked the curator of the exposition, Nina Tarasova, to talk about the ceremonial life of the Russian court, about what can and cannot be worn by members of the Imperial Family, as well as about the most unusual costumes from the Imperial wardrobe.

"In the splendour of uniforms, in the luxury of toilets, in the richness of liveries, in the splendour of decoration, in the general expression of brilliance and power, the spectacle is so magnificent that no court in the world could compare with it," the French ambassador Maurice Paleologue wrote about the Russian Imperial court ...



The life of one of the most luxurious Imperial courts was subject to certain rules of etiquette, which were developed on the basis of Western European models. Complicated court ceremonial officially was legalized by Nicholas I. In 1826, the Ministry of the Imperial Court was formed by his decree, the rules for the reception of ambassadors, the imposition of mourning, and the provisions on exits at the highest court came into force. The court of the reigning Emperor was called "large", and the courts of the Dowager Empress and other representatives of the Imperial Family, Grand Dukes and Princesses, were called "small".

Under Nicholas I, decrees also came into force regulating the dresses in which the ruling persons and the ladies accompanying them could appear at official events at the court. The Empress was obliged to go out only in a dress of the so-called Russian cut: with split sleeves going down along the skirt. While women of age who had no rank in the court could cover themselves with capes or blouses, the Empress was not allowed to put something over a dress with a deep neckline, so the attention from the features of the figure was usually distracted by massive jewellery, such as luxurious necklaces. The court celebration was preceded by the highest exit - the procession of the Imperial Family, led by the ruling couple, from the private chambers to the state rooms of the residence. All the ladies and gentlemen of the court took part in the "big" show, and officers of the guard, the aristocracy, the diplomatic corps and even journalists could be present at the event. The "small" exit was distinguished by the length of the procession and the smaller number of participants in the ceremony. The exits were opened by hof-and chamber-fourier in ceremonial livery, and the maid of honour closed the procession. In the middle of the 19th century, the dresses of the ladies of the court consisted of a bodice-bodice, a satin lower skirt and an upper swinging skirt, turning into a train. The Empress had the longest train - up to five meters. Ladies who attended the solemn processions of the Imperial Family were also required to wear Russian-cut dresses of a certain colour and with a certain sewing pattern. The maids of honour

of the Empress wore scarlet velvet with gold embroidery, the maids of honour of the Grand Duchesses - also scarlet, but adorned with silver. The ladies of the state sewed dresses from green velvet, and the hofmeisterines from crimson. The livery costumes of the servants of the highest court were also strictly regulated. They were created from bright fabrics and were necessarily decorated with gilded buttons, coats of arms and uniform gold braid with the image of a two-headed eagle.

Men came to events and balls in ceremonial military uniforms, and those who were not in military service in civilian tailcoats. All attention, of course, was riveted on women's outfits, but men could also stand out - for example, by the choice of fabric, pins with precious stones or special buttons with diamonds on the plastrons.

Special accessories and the type of court costume made it possible to determine the rank of the participant in the solemn ceremony. For example, the chamberlain's insignia was a gilded key on a blue moire ribbon, and the master of ceremonies could be recognized by a wand in the form of an ebony cane, topped with an ivory ball and an eagle of arms.



The Empress's luxurious ceremonial outfits were complemented by jewellery. They were divided into decorations for special occasions and "for every day". For example, Maria Feodorovna had a favourite pearl brooch on black velvet. Of course, they wore the best on festive occasions. The youngest daughter of Maria Feodorovna Olga wrote: "Mom looked beautiful when she put on what we called" Imperial Armour "- a dress of silver brocade, a diamond tiara and pearls, pearls everywhere!"

In the 1880s, *sklavage* came into fashion - one of the types of necklaces that fit tightly around the neck. It was often called a "dog collar". Usually, the *sklavage* was complemented by a necklace that was attached to the lower part of the jewellery and fell to the chest. The most expensive *sklavages* were made from diamonds, pearls and precious stones. This was also worn by Maria Feodorovna - the jewellery did not go out of fashion until the 1910s.

It was not customary to wear diamonds during the day - necklaces and other luxurious jewellery were worn at balls or at the highest exits. If the ball was large-scale, as, for example, Nikolaevsky, where the number of guests reached three and a half thousand people, they did not risk wearing expensive and large jewellery. With such a crowd of guests during the dance, even a dress could be torn, not like a pearl thread. Such cases were not isolated. The court painter of Nicholas I, Horas Vernet, recalled how the dancers' shoes pressed precious stones and pearls scattered on the floor, and this crackling drowned out the music.





The Empress was the trendsetter at court. It was not officially forbidden to dress more luxuriously than she was, however, naturally, no one dared to outshine the first lady in the empire - it was an unwritten rule of etiquette. Each Empress had her own favourite fashion designers. For example, Maria Feodorovna often ordered outfits from Charles Frederick Worth, an Englishman, one of the most famous couturiers in the history of fashion. Orders were made by correspondence: the Empress, of course, did not come to Paris for fitting. Worth made such exceptions only for Maria Feodorovna. In his workshop there was a mannequin with exact measurements of the Empress's figure, which were made by the personal seamstress and dressmaker of the wife of Alexander III.

According to the recollections of contemporaries, Maria Feodorovna, even after 40 years, retained a slender figure, and her waist in girth was only 65 centimetres. Almira Lothrop, wife of the United States Ambassador Extraordinary to Russia, wrote in 1866: "She looked so young that it was difficult to imagine that she was the mother of five children, the eldest of whom is more than seventeen years old. Her figure is as slender and as beautiful as that of a young girl; she is absolutely adorable." The son of the couturier Worth, Jean-Philippe, emphasized in his memoirs that Maria Feodorovna was one of her father's favourite customers and that they never had any disagreements. Among the designers who sewed outfits for Maria Feodorovna were Russian masters. Her favourite Russian master of ladies' dress was Avdotya Ivanova, a Petersburg woman, a dressmaker of the Imperial Theatres. In the early 1890s, she became Her Imperial Majesty's supplier.

Unlike Maria Feodorovna, her husband, Emperor Alexander III, avoided balls and masquerades, except for those at which he simply had to appear. Men of the Imperial Family wore civilian suits only on foreign trips, so most often Alexander III could be seen in military uniform. But it was difficult to please him with the uniforms. Those close to him recalled that he often argued with the tailors. During his travels in Europe, the Emperor wore three-piece walking suits, a suit made of wool, with a satin collar, fancy buttons, a snow-white shirt and a bow tie, prepared according to the dress code, for evening visits to relatives or for going to the theatre.

In the Imperial wardrobe there were also outfits that were prepared for one, special occasion. For example, wedding dresses for brides of the Imperial Family. They were sewn from silver brocade, decorated with embroidery with silver threads and feathers. One of these dresses was created for the future Empress, Grand Duchess Alexandra Feodorovna. On November 14, 1894, she became the wife of Emperor Nicholas II. The ceremony took place at the Winter Palace. The camera-page of Alexandra Feodorovna recalled that "a heavy, huge, six arshin (about 4 meters. - Ed.) train of a silver wedding dress was carried and surrounded by 10 courtiers". The bride's head was adorned with a diamond wedding crown.

The wedding took place on the birthday of the Dowager Empress - this was the only possible day to ease the mourning for Alexander III. Maria Feodorovna was dressed in a dress made of white silk crepe with a characteristic relief texture. White, grey or black silk crepe has traditionally been used to make ladies' mourning dresses, with each colour associated with a certain degree of mourning. The only adornment for such an outfit was the ruff, framing the train.

During the mourning period, the so-called "black ball" was also held in January 1889. On the eve of the traditional event in the Winter Palace, the tragic news of the sudden death of Prince Rudolph, the son of Emperor Franz Joseph, came. It was decided not to cancel the ball: it was moved to Anichkov Palace, but members of the diplomatic corps did not attend it. The invited ladies were ordered to come in black, and Maria Feodorovna appeared in "a black tulle dress, strewn with diamonds in the front; some compared her to the queen of the night, while others thought it was gloomy."



Not only wedding dresses were made for one occasion. For men from the Imperial Family, they sewed a robe of silver brocade or brocade, which they wore the only time - before entering the wife's bedroom on wedding night. Grand Duke Alexander Mikhailovich, who married the daughter of Alexander III, Xenia, wrote: "This funny custom figured in the list of rules for our wedding ceremony, along with the even more ridiculous prohibition to see the bride on the eve of the wedding. I had no choice but to sigh and obey ... Passing into my wife's bedroom, I saw in the mirror the reflection of my figure, draped in silver brocade. And my funny look made me laugh. I was like an opera sultan in the last act ... " For Alexander III himself, such a ceremonial set was made in 1866 by the craftsmen of the St. Petersburg gold embroidery company Likhachev and Sons. A dressing gown made of silver brocade with a sash was accompanied by soft shoes trimmed with swan down.

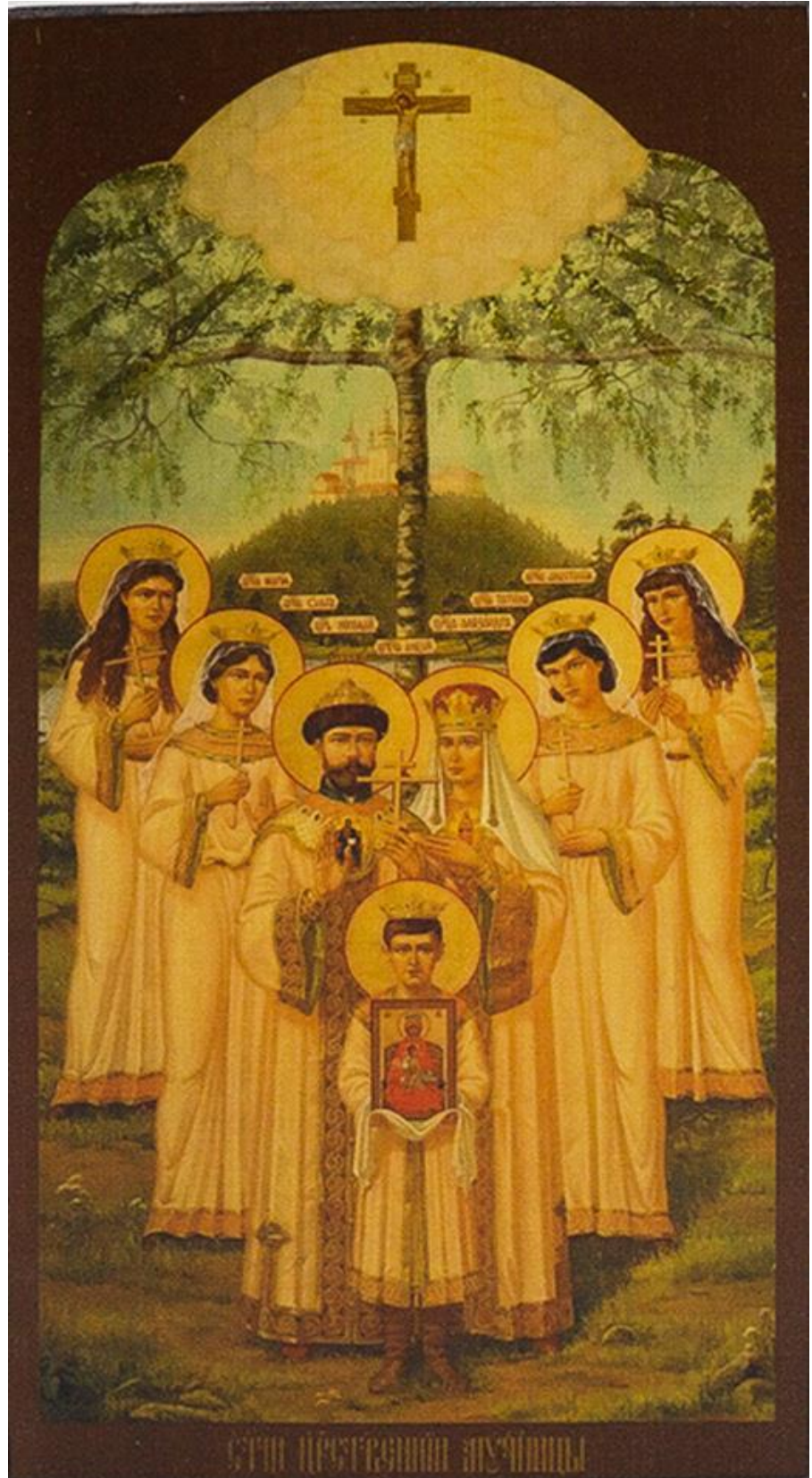
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## The Tsarevich Alexei and Grand Duchess Maria burial-case continues

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



## Restoration of a portrait of Catherine II

This small portrait of Catherine II by the Austrian artist Johann Baptist Lampi the Elder entered restoration in a serious condition. Veronika Savenok, the leading artist-restorer of oil painting at the Russian Museum, undertook this complex work.

In addition to layering on the forehead, a thick yellow-orange layer of varnish, terrible deformations of the canvas and craquelure with raised edges, threatening to shatter in places, were striking.

Studies of microsamples in the Department of Chemical and Biological Research showed that the painting was covered with varnishes of different compositions during its existence. A total of 6 layers were identified. The upper (late) layers are dammar restorative varnish and a very thick layer of mastic resin, which tends to darken quickly and intensely over time, acquiring a thick iodine shade. There is also a layer of shellac, not plant, but of animal origin. In the lower layers - mastic varnish with an admixture of rosin. In the light of ultraviolet radiation, the difference in the colour shade of the glow of different layers of varnish was clearly visible: the upper one was cold milky-bluish, the lower one was warm, yellowish.

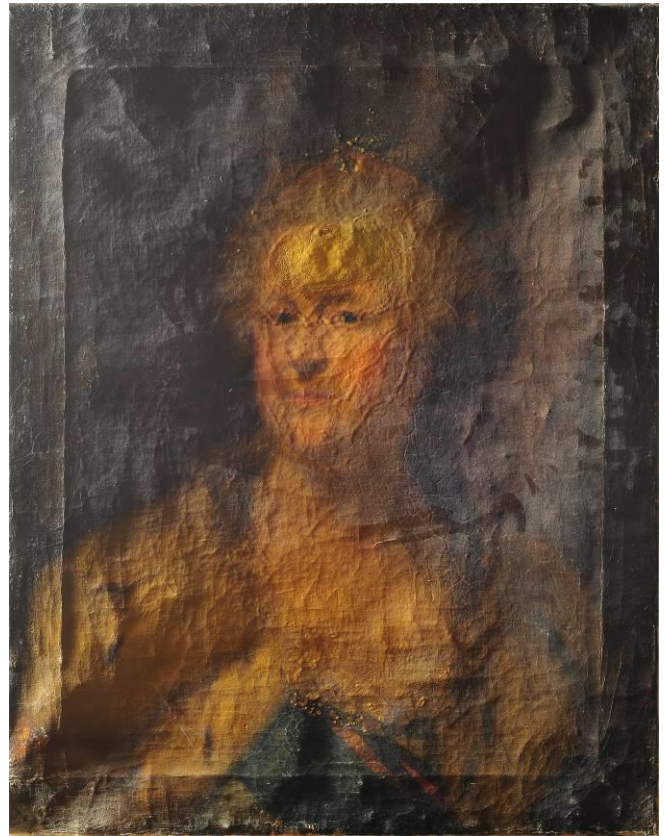
A trial disclosure of a small area of the painting under a microscope showed that over the entire forehead image under the top layer of varnish lies an extensive multi-layer recording, under which the loss of the paint layer and soil to the canvas is hidden. The size of the loss was significantly less than the overlapping record. The record is very old, it has been updated several times, judging by the number of thick varnish layers in its structure.

At the restoration council of the Russian Museum, it was decided to fully disclose the painting from later layers.

First of all, Veronika Savenok carried out the strengthening of the paint layer. Rigid canvas deformations have been eliminated. Then, on the trial site, the technique of layer-by-layer removal of late varnish layers and thinning / levelling of the original varnish was worked out. After that, on the forehead image, where the recording was located,

a horizontal control section of the disclosure of the painting measuring 2 x 10 cm was made with a detailed layout of all layers to study the structure of the recording.

After the painting was fully revealed, the paint layer was once again strengthened not only from the front, but also from the back of the painting for the final laying of the fractures of the hard ground craquelure.





In the next step, the painting was duplicated onto a new canvas and stretched. Restoration primer was applied to the places where the paint layer was lost. Strictly within the limits of losses, in accordance with the author's style, the toning was performed.

This sequence of work progress has yielded excellent results. A stable hard craquelure has been completely laid, the painting returned to its former, subtle refined colour, conceived by the virtuoso portrait painter.

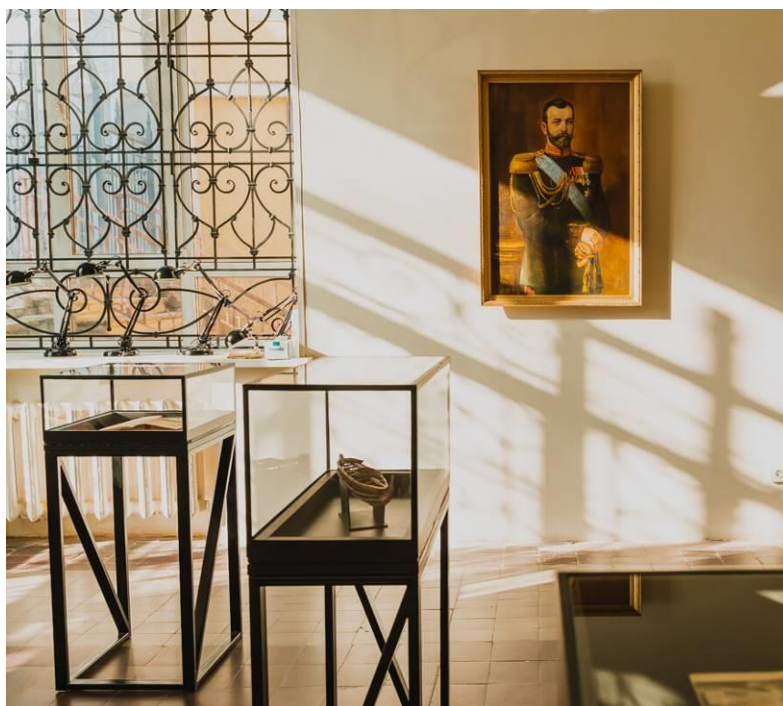


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### **"The Romanovs in Vladivostok. To the 130th anniversary of the arrival of the Tsarevich in Vladivostok"**

An exhibition talking about the connection between the representatives of the House of Romanov and Vladivostok was opened in the Vladivostok Fortress Museum-Reserve. On the occasion of the 130th anniversary of Tsarevich Nicholas's arrival in Vladivostok, the exhibition was arranged by the Museum-Reserve together with the Museum of the History of the Far East.

In addition to the portrait of the last Russian emperor, you can get acquainted with postcards and medals dedicated to the Romanov family, books describing the journey of Nicholas and the history of the ruling dynasty, and photographs of old Vladivostok. At the same time, a significant part of the exposition is devoted to seven



numbered forts, which received unofficial names in honour of members of the Imperial house: the exhibition presents diagrams and descriptions of each of the fortifications.

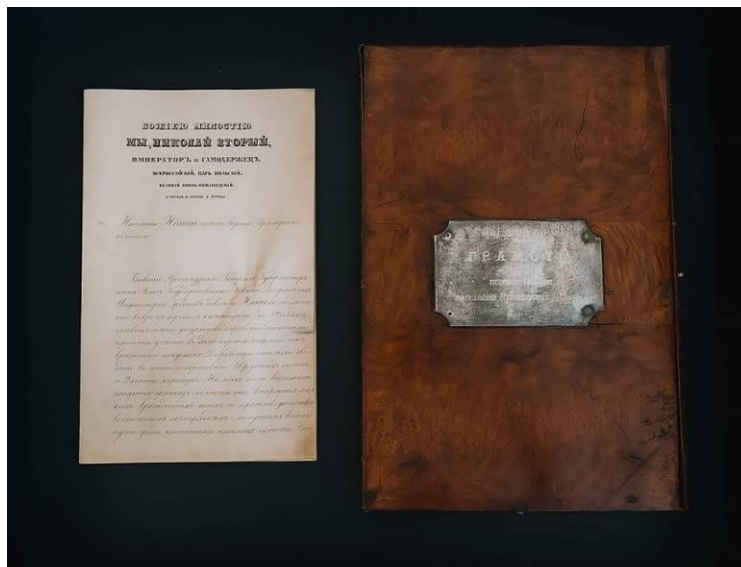
The city carefully prepared for the arrival of Nicholas: especially for the solemn entrance of the Tsarevich to Vladivostok, the Arc de Triomphe was erected, and tremblingly kept the memory of this significant event.

Not only Nicholas II, but also other representatives of the dynasty are associated with significant relations with the outpost on the eastern outskirts of the empire: many Grand Dukes were guests, patrons of the city, helped in the construction of houses and institutions, studying and preservation of the cultural and natural heritage.

Although the forts of the Third Line of Defence of the Vladivostok Fortress numbered from 1 to 7, built in the period 1910-1917, did not officially begin to bear the names of members of the Imperial Family, as suggested in the project of the commandant of the fortress, Vladimir Irman, the corresponding names.

Today they can even be found on some city maps. Mentions of the House of Romanovs remained not only in the fortress: the Peter the Great Bay, Alekseevskaya Sopka, the Tsarevich Alexei Gymnasium, Ark and Tsarevich Embankment and other city toponyms are proof of this.

The history of Vladivostok is connected with the Romanov dynasty and keeps the memory of it.



The exhibition "The Romanovs in Vladivostok. On the occasion of the 130th anniversary of the Tsarevich's arrival in Vladivostok" will work in the visit centre of the Museum-Reserve "Vladivostok Fortress" (Peter the Great St., 6) until the summer of 2021.



## The State Hermitage Museum has published the research results of some jewellery by “Carl Faberge”

The exhibition "Faberge - Jeweler of the Imperial Court" has ended. Despite the obstacles and difficulties created by the pandemic, the Hermitage succeeded in implementing the entire conceived program and fulfilling the task set, namely to draw attention to an interesting, complex and “prickly” topic - “Faberge as a historical and cultural phenomenon”.

Now the exhibition is called “a special display of legally proven forgeries and “dubious” things”, and it “became a good example of a discussion around the situation, which, according to analogies with another Hermitage project (Posthumous Bronzes in Law and Art History, St. Petersburg, 2012) can be called “posthumous Faberge”. We are talking about posthumous fame and the fate of things, about replicas and imitations, about marketing strategies and tactics, about the search for documents and attribution.”

“The exhibition made it possible to conduct a study of objects from private collections: it revealed a rich history of the existence of things, the presence of numerous restorations, repairs, alterations, additions. The difference between the two types of restoration - museum and commercial - was quite clear. All these results do not contradict, in general, the attributions of the owners, but make them dependent on documentary, historical and art history arguments. This is the case with most of the objects of the “World of Faberge”.”

The scandal that arose in January is called “a marketing attack on the Hermitage and the Russian collection world by some participants in the “Faberge market”, which turned out to be an interesting addition to the general discussion material. The attack became not a participant in the discussion, but an object of research and evidence of the unfading commercial acuteness of the problem. Once again, the difference between a museum and a store, the mismatch of criteria, values, language and communication style came to light.”

The Hermitage concludes “that the Hermitage was right in once again inviting items from new private collections into its halls. We always try to give an example of the academic museum study of things that seem problematic.”

And then, on April 2, 2021, was published 6 research results in links to pdf files (in Russian only):

- Imperial Chicken Surprise Easter Egg
- Diadem of Empress Alexandra Feodorovna
- Brooch
- Pearl egg pendant
- Imperial Easter egg "Anniversary wedding" on a stand, with a surprise in the form of a basket with wildflowers
- Imperial Easter egg "St. Alexander Nevsky" on a stand, with a surprise in the form of a table medallion depicting St. Alexander Nevsky



In general, no conclusions are offered, so the reader is left to make its own.

For the so called “1904 Wedding Anniversary egg”, it just mentioned that some of the miniature portraits was replaced in 1908, to justify the portraits from a date later than the egg’s creation date.

Regarding the monograms of the Grand Duchesses and Alexandra Feodorovna it acknowledge similarities with the monograms created in 1914 by A.E. Felkerzam and that a search for similar monograms in products before 1914 was unsuccessful. After 1914, similar monograms are already found, for example, on dishes from the firm of K. Faberge (1915).

At the end of the press statement are comments by A.N. Ivanov, director of the Faberge Museum in Baden-Baden, which have all his arguments for why these items are not fakes.

One in particular is very interesting – “Due to the fact that archival links to important historical documents are subject to exchange between museums on a routine basis, I never publish them in the public domain. There are a number of reasons for this, the most important of which is to cut off self-named "experts", mainly represented in the West, from the possibility of misinterpreting historical facts in isolation from museum activities. In this case, I am making an exception.”

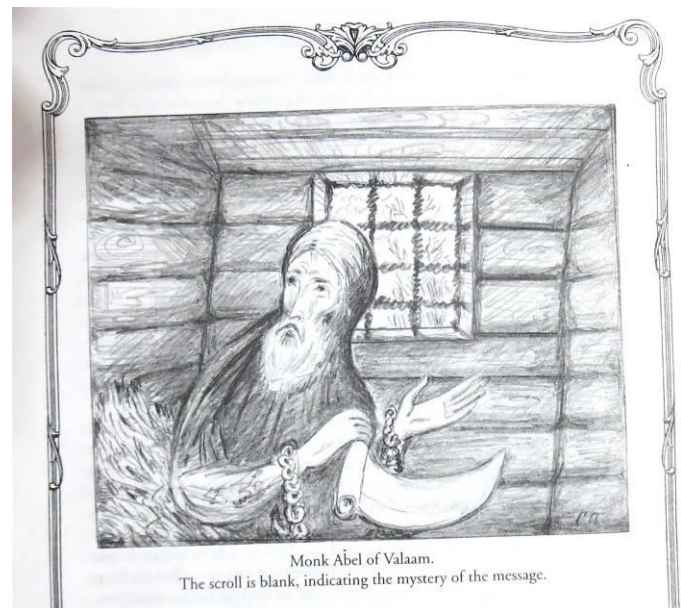
But he is very reluctant to publish “historical documents”, as he is afraid others will interpretate them differently and prove his arguments does not hold water.



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## Myth or Reality - Prophecies of Abel – Part 1

Basil Vasiliev, later known as Abel of Valaam, was born in March of 1757 in the village of Akulovo, in Tula province. His parents were serfs. He became a monk of the Russian Orthodox Church at the age of 28, and during a year-long isolation in the forest, God bestowed on him a communication with the spirits knowing the future. They revealed to Abel events to occur in Russia beginning with Empress Catherine II the Great, and through the lives of all the subsequent Emperors to the Communist era, and to contemporary Russia. Over his lifespan of 84 years, Abel spent about 30 years imprisoned as a result of announcing his prophecies to the Rulers of Russia, but yet he also prophesied to every commoner who came to him sincerely for counsel.



The story starts after Emperor Paul I’s ascended the throne, when many high officials were replaced. One of the newcomers, Prince Kurakin, found, among the secret files, a book written by the monk Abel. Struck by the accuracy of the prediction, he gave the book to Emperor Paul to read. Fr. Abel was conveyed to the palace for a meeting with the Sovereign.



According to the writer Sergius Nilus, Emperor Paul received the monk, and was immediately impressed with his humble, prayerful bearing. "Honourable father," said the Emperor, "it is said about you, and I can see for myself, that the Grace of God clearly rests upon you. What can you say about my reign and my fate? What do you see with your clairvoyant eyes concerning my family and the Russian realm over the course of the ages? Tell me the names of my successors on the Russian throne and foretell their destiny."

"Ah, Batiushka-Tsar!" Abel shook his head. "Why do you ask me to predict sorrow for you?"

"Say it! Say everything! Do not hide anything! I am not afraid; do not be afraid yourself."

"Your reign will be short and I, the sinner, see your cruel end. On the day of St. Sophronius of Jerusalem, you shall receive a martyr's death from unfaithful servants. You will be suffocated in your bedchamber by scoundrels whom you now warm at your imperial breast. You will be buried on Great Saturday... These scoundrels will try to justify their great sin of regicide, proclaiming you to be insane, and they will defame your good name. But the upright soul of the Russian people will understand and appreciate you, and will bring all their sorrows to your grave, asking your protection and the softening of the hearts of the unrighteous and cruel..."

Abel went on to tell Emperor Paul about the whole future of Russia, naming each of his successors, and even predicting, in tears, the death of Imperial Russia and the martyr's death of the Imperial Family. About Nicholas II he said this Emperor would be like 'Saint Job the Longsuffering Martyr'.

"A royal crown he shall exchange for a crown of thorns," said Abel, "and his people shall betray him, just as God's Son was. There shall be a great war, a world war... People shall fly through the air, like birds, and swim under water like fishes; they shall begin to destroy each other with evil-smelling sulphur. The betrayal of the Emperor shall increase and grow in scale. On the eve of victory in the war the Imperial throne will collapse. Blood and tears will soak the wet earth. Crazy common folk will seize power, and truly, an Egyptian sentence will dawn. And afterwards the Godless shall torment the Russian land, rob it of its sacred holies, closing down churches and executing the cream of the Russian people. In this manner the Lord shall vent His anger upon them for Russia's betrayal of the Saintly Emperor."



Emperor Pavel was plunged deep into thought... Abel stood motionless. There were invisible threads connecting the Monarch and the monk. The Emperor raised his head and his eyes, directed far into the distance, as if penetrating the mists of time, reflected profound suffering and torment...

Finally, the Emperor said: "I thank you for all you have predicted about the destinies of my land and my descendant Nicholas II, for I shall see to it that the Book of Fate be revealed to him.

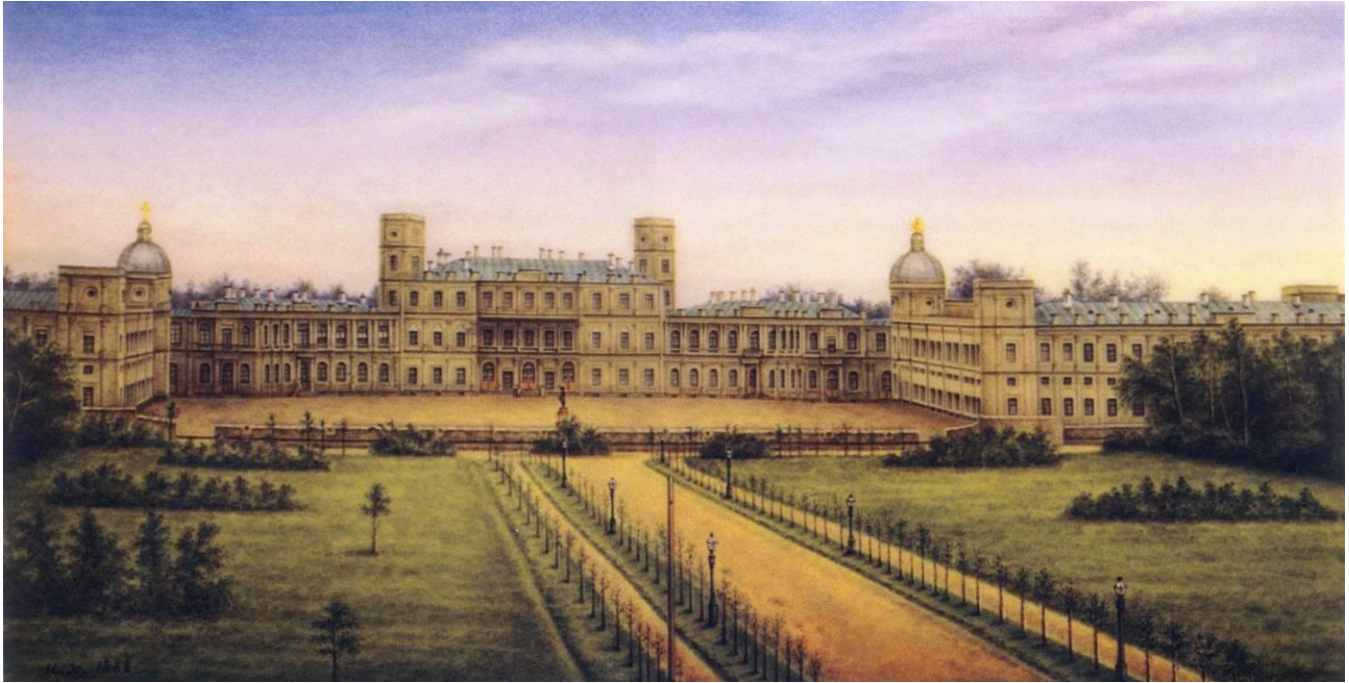
Let my great-grandson be told of the road of long-suffering trials and glory that shall befall him.

Father, write down all you have just told me, so that I may place it in a chest, seal it up and see to it that your prediction awaits my great-grandson here in the study of my Gatchina Palace. Go you know and pray fervently in your cell for me, my family line and the fortunes of our State."

Placing Abel's written statement in an envelope, the Emperor wrote on it in his hand: "To be opened by my descendant on the 100th anniversary of my death."

According to the legend, on March 11th 1901, the 100th anniversary of the martyr's death of Paul I, after a memorial service at his tomb at the Petropavlovsk Cathedral of St. Petersburg, Emperor Nicholas II, accompanied by Baron Fredericks and retinue, arrived at Gatchina Palace to fulfil the request of his long-deceased ancestor.

The Emperor opened the chest and read Abel's prophesy about the fate of Russia and his own several times. He had previously often felt it was no mere chance he was born on the day of memory of St. Job the Longsuffering. Now he knew the heavy burden he was destined to carry on his shoulders; knew of the impending bloody war, the troubled times in the state and the great upheavals; he also knew of the ill-fated year when he would be betrayed and abandoned by one and all..."



## **March 11, 1901: Myth or Reality - Prophecies of Abel and the Gatchina palace [1] – Part 2**

*By V. A. Semenov*

In recent years, numerous publications have appeared that touch upon the subject of the prophecies of the monk Abel, made during the reign of Emperor Paul I, and describe the visit of Emperor Nicholas II to the Gatchina Palace in March 1901 [2]. Moreover, the information reported by all modern authors is based on the book of the famous spiritual writer Sergei Alexandrovich Nilus (1862-1929) "On the Bank of God's River" [3], as well as on the "historical legend" "The Prophetic Monk" by another writer P.N. Shabelsky-Bork (1896-1952), who wrote under the pseudonyms Kiribeyevich and Old Kiribey [4].

Let us turn, first of all, to the book of S. A. Nilus, who wrote: "Maria Feodorovna Geringer was Oberkammerfrau of Her Imperial Majesty, Empress Alexandra Feodorovna. She was granddaughter of General Adelung, tutor of Emperor Alexander II during his childhood and adolescence. Due to her position, she was closely aware of the very intimate side of the Imperial Family life, and therefore it is extremely valuable what I know from this worthy woman.

In the Gatchina Palace, the permanent seat of Emperor Paul I, when he was the heir, there was one small hall with a pedestal in the middle. There was a rather large patterned casket with intricate decorations. The casket was locked and sealed. A thick red silk cord was stretched around the casket, on four posts, on rings, blocking the viewer's access to it. It was known that this casket contained something that was laid by the widow of Paul I, Empress Maria Feodorovna. It was bequeathed to open the casket and take out what was stored in it only on the centenary of the death of Emperor Paul I and, moreover, only by the person who will occupy the Imperial throne of Russia that year could do it.

Pavel Petrovich died on the night of March 11-12, 1801. Thus, it fell to Emperor Nicholas Alexandrovich to open the mysterious casket and find out what it was so carefully and mysteriously guarded from everyone, not excluding the Imperial gaze.



"On the morning of March 12, 1901," said Maria Feodorovna Geringer, "both the Emperor and the Empress were very lively, cheerful, getting ready from the Emperor's Alexander Palace to go to Gatchina to reveal the age-old secret. They were preparing for this trip as for a festive interesting walk that promised to deliver them extraordinary entertainment. They went merry, but returned thoughtful and sad, and they said nothing to anyone, not even me, with whom they had a habit of sharing their impressions, about what they had found in that casket. After this trip, I noticed that on occasion, the Emperor began to remember 1918 as a fatal year both for him personally and for the dynasty" [5].

P.N. Shabelsky-Bork added details to S. A. Nilus's story. According to him, Emperor Paul I ordered to deliver Abel to the Gatchina Palace. After a conversation with him, Pavel Petrovich said: "I also honour for the good of everything that has now prophesied to me about my descendant Nicholas II, to precede him so that the Book of Fates will open before him. May the great-great-grandson know his way of the cross, the glory of his passions and long-suffering..."

Seal, then, Reverend Father, what you have spoken, set out everything in writing, I will put your prediction in a deliberate box, put my seal, and until my great-great-grandson your writing will be indestructible here, in the office of my Gatchina palace. Go, Abel, and pray tirelessly in your cell for me, my Family and the happiness of our State.

And, he put the presented Scripture of Abel in an envelope, deigned to write on it "To reveal by Our Descendant on the centenary of my death."

Further P.N. Shabelsky-Bork writes: "On March 11, 1901, on the centenary anniversary of the martyrdom of his Sovereign great-great-grandfather, the blessed memory of Emperor Pavel Petrovich, after the funeral liturgy in the Peter and Paul Cathedral at his tomb, Sovereign Emperor Nicholas Alexandrovich, accompanied by the Minister of the Imperial Court, and other persons of the suite, he deigned to come to the Gatchina Palace to fulfil the will of his deceased ancestor in Bose.



*Tower Cabinet of Paul I of the Gatchina Palace.*

*Photo made before 1941*

The requiem was touching. The Peter and Paul Cathedral was full of worshipers. Not only the sewing of uniforms sparkled here, not only dignitaries were present. There were plenty of peasant sermyags (type of cloth, made of handmade rough wool fabric - Ed.) and simple scarves, and the tomb of Emperor Pavel Petrovich was all in candles and fresh flowers. These candles, these flowers were from believers in the miraculous help and intercession of the deceased Emperor for his descendants and the entire Russian people. The Abel prophecy came true, as that the people will especially honour the memory of the Tsar-Martyr and will flow to His Tomb, asking for intercession, asking for the softening of the hearts of the unrighteous and cruel. The Sovereign Emperor opened the chest and several times read the legend of Prophet Abel about his fate and fate of Russia. He already knew his thorny fate, knew that it was not for nothing that he was born on the day of Job the Long-suffering. He knew how much he would have to endure on his Sovereign shoulders, he knew about the impending bloody wars, turmoil and great upheavals of the Russian State. His heart also sensed that damned black year when he would be deceived, betrayed and abandoned by everyone..." [6]

Thus, if we summarize the above messages, the following picture emerges. Either on March 11, or March 12, 1901, Emperor Nicholas II arrived at the Gatchina Palace, either from the Alexander Palace, or from the Peter and Paul Fortress, where he became acquainted with the prophecy of the monk Abel, which was put in a chest either by Emperor Paul I or his widow Empress Maria Feodorovna.

It is easy to see that, S. A. Nilus and P. N. Shabelsky-Bork stories mainly coinciding in the main thing (Nicholas II's visit to the Gatchina Palace), but differ greatly in the details. We also note that all modern

authors who wrote on this topic in the last decade either quote or retell the information of S. A. Nilus and P. N. Shabelsky-Bork, and nothing new. Moreover, some authors, literally copying the text of S. A. Nilus, refer to the memoirs of M. F. Geringer, although in fact, S. A. Nilus is talking about her oral story.

In order to verify the above statements, let us turn, first of all, to the official documents: the camera-furrier magazines for 1901. The entry for March 11:

"March 11. Sunday.

The presence of Their Majesties in the Alexander Tsarskoye Selo Palace.

In the morning, the Sovereign Emperor walked in the garden.

At 11:00 in the morning, in the presence of Their Majesties, Grand Duchess Olga Alexandrovna and the wing-adjutant of Grand Duke Sergei Mikhailovich, the liturgy was celebrated in the field church, set up in the corner living room of the Alexander Palace.

At the end of the service, His Majesty received Prince Konstantin Petrovich of Oldenburg.

At 12 o'clock for breakfast Their Majesties invited the Grand Duke Sergei Mikhailovich, Grand Duchess Olga Alexandrovna, State lady Princess Golitsyn, maid of honour Princess Orbeliani, Protopresbyter Zhukovsky Yanyshhev, aide-de-camp on duty Count Sheremetev.

At 4 o'clock Their Majesties rode in carriages and then walked in the garden.

At 8 o'clock at the dinner table and Their Majesties ate the Sovereign Heir, Grand Duchess Olga Alexandrovna, Prince Peter Alexandrovich, aide-de-camp on duty, Count Sheremetev" [7].

Noteworthy is the note on the margin of the magazine page: "The centenary of the death of the deceased Emperor Paul I in Bose.

There were no orders from the Imperial Court, and no summons for a memorial service were sent out. The liturgy was attended by the ladies of her Majesty's retinue living in Tsarskoe Selo and the aide-de-camp on duty" [8].

The entry for March 12 is also very laconic:

"March 12. Monday.

At 10 o'clock in the morning His Majesty deigned to receive reports of the palace commandant Adjutant General Hesse, and upon his return from a walk, His Highness Adjutant General Grand Duke Alexei Alexandrovich with the head of the Naval Ministry Tyrtov, Minister of Agriculture and State Property Yermolov and Grand Duke Nikolai Nikolaevich.

At 11 o'clock, Her Majesty received a report of marshal Count Benckendorff. At 12 o'clock we had the good fortune to introduce ourselves to the Emperor according to the attached list [no list in the file].

At 1 o'clock. At breakfast with Their Majesties: Sovereign Heir, Grand Duke Alexei Alexandrovich, Grand Duke Nikolai Nikolaevich, Grand Duke Nikolai Mikhailovich, Grand Duchess Olga Alexandrovna.

At 4 o'clock Their Majesties had a ride, on his return the Sovereign Emperor walked in the garden.

At 8 o'clock at the dinner table with Their Majesties, the Sovereign Heir, Grand Duchess Olga Alexandrovna, Prince Peter Alexandrovich.

The court string orchestra played during dinner" [9].

Thus, according to the chamber-Fourier magazine, Nicholas II was not in Gatchina either on March 11 or 12. Likewise, there was no sublime presence at the liturgy in the Peter and Paul Cathedral.

We can check the official data of the camera-furrier magazine from the diary of Emperor Nicholas II,





which has been preserved in the State Archives of the Russian Federation. Here are the full records for these days:

"March 11th. Sunday.

The same wonderful weather.

We went to mass at 10 ½ in the red parlor, where was our field church. Ladies, Sergey, Zhukovsky, Yanyshhev and Dmitry (dezh.).

Alix and Olga walked and rolled in a sleigh. I studied until 8 o'clock. Dined: Petya and Dmitry.

12th March. Monday.

Grey day, it was snowing, wind. Have breakfast: D. Alexey, Nikolasha and Nikolay. We went for a sleigh ride, but the weather was unpleasant for skiing. In the evening we enjoyed our orchestra" [10].

As you can see, in the diary there is also no mention of the visit to Gatchina on March 11 and 12, 1901. As, incidentally, there are none throughout March 1901.

According to the camera-fourier magazine, in 1901, Nicholas II first visited Gatchina on February 4, when he went hunting. This departure is reflected in the diary:

"4th February. Sunday.

Clear not cold day. After mass, I went with Erni and other hunters to Gatchina. I killed: 51 pieces, 9 partridges, 41 pheasants and a hare. Returned to the city at 5 ½ o'clock." [11]

The next time, according to the camera-fourier magazine, Nicholas II visited Gatchina, and again left only to hunt without visiting the palace, on the night of April 6-7. This fact is also reflected in the diary: "April 7th. Saturday. At 2 pm I went to Gatchina. There was a lot of snow in the forest. I returned home at 6 o'clock." [12].

The first time Nicholas II visited the palace in 1901 was on April 8th. The entry in the camera-furrier magazine reads:

"At 7 o'clock. 15 minutes. Their Majesties deigned to follow the railroad to Gatchina, ate at the dinner table with the Empress Mother" [13].

In Nicholas' diary, in the entry for this date we read: "Went to dinner in Gatchina, where Mama has just moved. I spent the whole evening with her" [14]. In April 1901, the Emperor, as follows from the chamber-furrier magazine, visited Gatchina four more times: on the 12th, 15th, 19th and 27th. All these trips are confirmed by entries in the diary.

Thus, in the "borderline" period to the dates of interest to us (March 11-12, 1901), seven cases of Nicholas II's visit to Gatchina can be noted. All of them are recorded both in the camera-furrier magazine and in the diary. Therefore, it is extremely unlikely (one might say, generally incredible) that a visit to the 11th or 12th March would not be reflected in the camera-fourrier journal and diary, or at least in one of these sources. Consequently, the information given by S. A. Nilus from the words of M. F. Geringer is erroneous. As for P. N. Shabelsky-Bork, his "historical legends" should not be regarded as serious historical literature, since this author handles historical material with incredible ease and gives full scope for his imagination, which we have already encountered [15].

Let's note one more circumstance: on March 4, 1901, the Dowager Empress Maria Feodorovna departed from Anichkov Palace for Copenhagen, from where she returned only on March 29. Of course, this fact



*The ceremonial bedchamber of the Gatchina Palace.  
Photo of the early XX century.*

alone does not prove anything. However, it is very strange that the Dowager Empress, probably knowing about such an important upcoming event for the Imperial Family, leaves not only from St. Petersburg, but also from Russia. This is all the stranger in connection with the fact that after the death of Emperor Alexander III, the Gatchina Palace was immeasurably more the residence of Maria Feodorovna than Nicholas II.

Let us now turn to the other side of the problem. We have at our disposal a number of inventories of the Gatchina Palace, compiled in the 19th century. And none of them mentions the presence of a sealed casket, standing on a pedestal and containing any mysterious messages. The inventories at that time were compiled quite carefully (we are not touching upon their scientific level at the moment), so the presence of such a casket in the Gatchina Palace is unlikely. Moreover, on March 28, 1872, the Gatchina palace board received a letter from the office of Grand Duke Nikolai Konstantinovich, which said about his wish to have a list of things that belonged to Emperor Paul I and kept in the Gatchina palace. In this regard, a detailed inventory was compiled, which included 1035 items [16]. In this inventory, there is no mention of the casket either, although, for example, such trifles as: ... "Thin white paper - 11 sheets, Dried flower – 14, carbon blank white paper cards – 44, Printed envelopes - 13" [17] etc.

What could be a source of information for M. F. Goeringer and, accordingly, give an impetus to the emergence of a legend?

On March 1, 1901, it was twenty years since the death of Emperor Alexander II, when a memorial service was actually held in the highest presence in the Peter and Paul Fortress. This event was reflected both in the camera-furrier journal and in the diary of Nicholas II, who wrote: "20 years have passed since that terrible event. At 11 o'clock. went to the fortress for the funeral mass" [18]. Perhaps the impressions of this event engraved in the memory of M. F. Goeringer, and a certain confusion of events took place.

In addition, in the state rooms of the Gatchina Palace there really was an object that, with some stretch, could be called a pedestal. This is a curb stone located at the beginning of the 20th century in the main bedchamber of the central building of the palace. This curb stone is clearly visible in the photograph of the bedchamber in the issue of the magazine "Old Years" dedicated to Gatchina [19]. True, there was not a casket on it, but a vase, and there was no cord around. But, nevertheless, it was clearly striking (first of all, by its inconsistency with the interior of the hall) and, probably, was remembered by visitors.

Finally, a story that happened much later, in 1905, could play a role. The head of his Imperial Majesty's own libraries V. V. Scheglov in the Armory Gallery of the Gatchina Palace discovered a sealed glass box with a label: "Seven sealed envelopes belonging to the Sovereign Emperor Pavel Petrovich..." as "dear memory of a spouse." But there were no papers with a prophecy [20].

Perhaps the impressions from these events and from visits to the Gatchina Palace, where M. F. Goeringer must have been, left a memory, and the desire for a "miracle" and the imagination of the writers completed the rest [21]. We have no reason to doubt the existence of Abel's prophecies today, however, undoubtedly, in our opinion, if Nicholas II met them, it did not happen on March 11 or 12, 1901, and certainly not in the Gatchina Palace.

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[1] The article was published in the collection: *Emperor Paul I - a view of the XXI century. On the occasion of the 250th birthday anniversary. Materials of the scientific conference.* SPb., 2004.S. 49-57.

[2] See, for example: Roscius YV. *Cassandra Syndrome? // "Question mark".* 1994. No. 3; *Russia before the second coming (Materials for the essay of Russian eschatology).* Ed. 2nd, rev. and add. M., 1994.S. 146-154; Popov V. L. *Where are you, Your Majesty.* SPb., 1996. S. 50-59; Belousov R.S. *Prophetic Abel.* M., 1999.S. 187-189; Kuznetsov V.V. *The Secret of the Fifth Seal. The fate of the Tsar is the fate of Russia.* SPb., 2002.S. 562-563.

[3] The first edition of the book was published in 1916.

[4] First publication: *Kiribeevich. Prophetic monk. Historical legend // "Bread of Heaven".* Spiritual and moral Orthodox journal. Harbin. 1931. No. 5.

[5] Nilus S. A. *On the Bank of the God's River.* SPb., 1996.S. 504-505.



[6] Quoted. Quoted from: *Russia before the Second Coming ...* S. 153-154.

[7] RGIA. F. 516. Op. 1 (219/2728). D. 12.L. 217-217 rev.

[8] Ibid.

[9] Ibid. L. 218-218 rev.

[10] State Archive of the Russian Federation. F. 601. Op. 1.D. 242.L. 171-172.

[11] Ibid. L. 145-146.

[12] Ibid. L. 189.

[13] RGIA. F. 516. Op. 2.D. 138.L. 27 ob.

[14] State Archive of the Russian Federation. F. 601. Op. 1.D. 242.L. 190.

[15] See: V. A. Semyonov "A terrible voice of Kliya ..." // Mikhailovsky Castle. SPb., 2001.S. 167, 259 (note). Here we are talking about an essay by P.N. Shabelsky-Bork "Pavlovsky Tapestry", in which the author writes: "One of the old chronicles speaks of the Emperor Pavel the First examining the newly rebuilt Mikhailovsky Castle. Accompanied by the Heir Tsarevich Alexander Pavlovich, Count Palen and the rest of the retinue, the Emperor follows a long suite of various halls and chambers. The procession takes place at the Raphael Gallery. Suddenly, in noticeable excitement, the Emperor stops in front of the tapestry "School in Athens" ... - This tapestry does not belong here, - the Emperor Pavel Petrovich remarks in thought. - Take him to my bedroom. Then I will indicate the place myself ...

In the bedchamber of Paul the First in the Mikhailovsky Castle, this tapestry was placed in front of the door in a secret passage leading between two walls. Poorly attached on top - which could have been rigged and deliberately - the tapestry tore off and, like a shroud, fell on the Emperor when he wanted to escape from the murderers who had burst in ... "[Shabelsky-Bork P.N. *Pavlovsky tapestry*. // *Pavlovsk. Historical and Local Lore Almanac*. No. 1. Palovsk. 1994. S. 49-50.]. Obviously, this whole story does not deserve any attention due to its obvious implausibility. P. N. Shabelsky-Bork reveals complete ignorance of the building's layout. The tapestry, due to its size, simply physically could not be in the place indicated by the writer. In addition, for the sake of his imagination, the author invents an "old chronicle" that does not exist in reality.

[16] RGIA. F. 491. Op. 2.D. 886.

[17] Ibid. LL. 11-12.

[18] State Archive of the Russian Federation. F. 601. Op. 1.D. 242.L. 164.

[19] See: Old years. 1914. July - September. Inset to p. 56. This curbstone should not be confused with the "gilded stand for the crown of Paul I", which was in the State Bedchamber before the war and was recorded in the inventory of the General Inventory of 1938-1939. This stand appeared in the hall during the period of the museumification of the palace.

[20] See: M. Sidorova. *The Secret of the Glass Box // Museum: Contemporary History. Materials of the scientific and practical conference*. SPb., 2005.S. 105-114.

[21] As an example of the "striving for miracles and the imagination of writers" we will cite a fragment from the booklet *"The Imperial Church of the Gatchina Palace"*, published in 2006. Author of the text: T. A. Kustova. On p. 60, citing the story of M. F. Goeringer, the author writes: "In a report made at a conference in the Gatchina Palace (V. A. Semenov. *March 11, 1901: Myth or Reality. Materials of a scientific conference*. St. Petersburg, 2004), researcher casts doubt on the truth of this story: according to the camera-furrier magazine, Nicholas II did not come to Gatchina either on March 11 or 12. In addition, in the existing inventories of the decoration of the palace of the 19th century, "the presence of a sealed casket is not noted." However, it is difficult to assume that the story of M. F. Geringer, conveyed by a deeply religious and moral writer (S. A. Nilus spent the last years of his life in Optina Hermitage), was invented. Maybe, the trip to Gatchina of the Emperor and his wife was short, not recorded by the camera-furrier, or even happened at a different time, and the envelope itself "in a patterned casket" could already have been transported to another place, for example, to Tsarskoye Selo or St. Petersburg. Let's hope that the new documents will shed light on this mystical story."

First of all, attention is drawn to T. A. Kustova's free treatment with the text of the article. Only the camera-furrier magazine is named as a source. Although the whole point of the publication lies in the fact that the official source (which is the chamber-furrier magazine) is verified by the personal diary of Emperor Nicholas II. And the data of these two sources completely coincide. In addition, the article specifically cites data not only for March 1901, but also for February and April (and the camera-furrier journals and a diary for the whole year were reviewed). Therefore, the assumption that the trip "took place at a different time" also does not hold water. The whole pathos of M. F. Geringer's story lies in the fact that this trip was timed to coincide with the anniversary of the death of Emperor Paul I, that is, if it did not take place in 1901, then, most likely, it did not exist at all. As for the assumption that the envelope "could well have been transported to another place, for example, to Tsarskoye Selo or St. Petersburg", it is difficult to comment on anything here. In the same way, it can be assumed that he was transported to Moscow, to Optina Pustyn, to Valaam, maybe somewhere else, or that there was no envelope at all. We can only rely on the story of M. F. Geringer (as retold by S. A. Nilus). He writes clearly - the envelope was in the Gatchina Palace. Documents show that it was not in Gatchina. Then we enter the realm of guesswork and fantasy. that there was no envelope at all.

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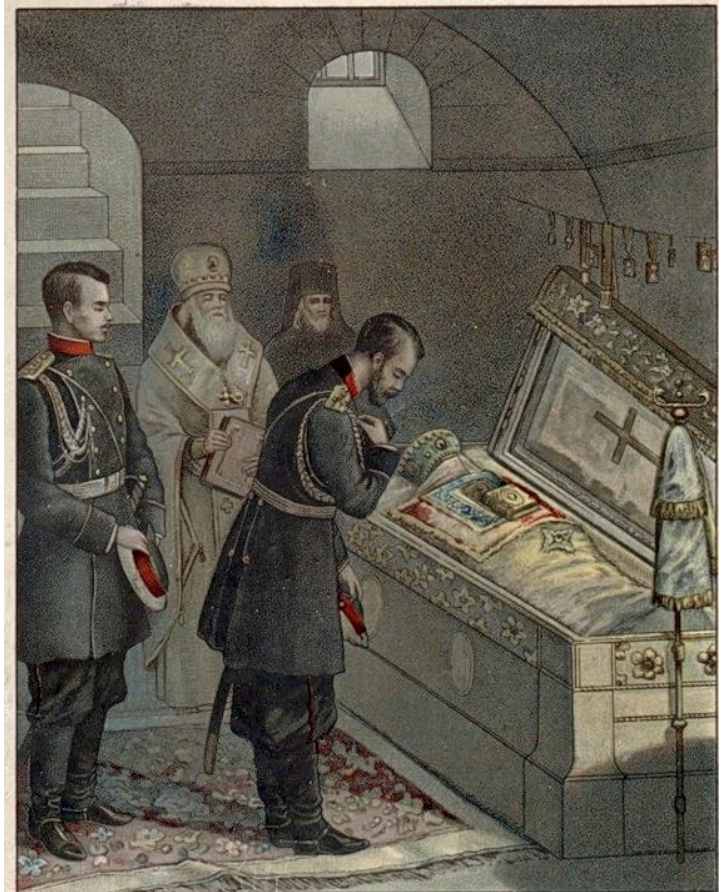
## Emperor Nicholas II Street

On May 4, 1904, Emperor Nicholas II arrived in Belgorod, to personally bless the soldiers of the 31st artillery brigade, stationed in Belgorod, sent off to the war in the Far East. With him arrived Grand Duke Mikhail Alexandrovich, the minister of the imperial court V.B. Fredericks, the minister of war V.V. Sakharov and others.

The Kursk Diocesan Gazette wrote: "Exactly at 9 o'clock in the morning at the platform of Belgorod, the Emperor's train quietly and smoothly stopped, from which the Sovereign Emperor and the heir to the throne, accompanied by the minister of the Imperial court and adjutants, left. The Sovereign, greeted by the regimental guard of honour with shouts of hurray, entered the station hall, where those awaiting the deputation brought him bread and salt and had the good fortune to express their greetings to His Majesty. Then the Imperial carriage was brought to the station, and the Emperor, along with the heir and his retinue, deigned to leave for the Holy Trinity Monastery."

At the Holy Trinity Cathedral, the Emperor was greeted by thousands. In the cathedral, Nicholas II listened to a prayer service, kissed the icon of Nicholas, descended into the cave to the imperishable relics of St. Joasaph. The Emperor asked the priests about his life and bowed to the relics.

Then Nicholas II visited the city training ground, where five batteries of the 31st artillery brigade with their 40 newest-type guns, charging boxes and a wagon train were located in the marching formation.



4-го Мая 1904 г. Е. И. В. Государь Императоръ Николай Александровичъ прибылъ въ Бѣлгородъ и при посѣщеніи Св. Троицкаго Собора склонилъ чело предъ ракой святителя Іоасафа.



The Sovereign on horseback went around the troops, let them through a ceremonial march and honored them with an Imperial word. The Emperor wished them success in the fight against the enemy



and a safe return. In the end, he blessed the soldiers with the icon of St. Nicholas the Wonderworker brought from St. Petersburg.

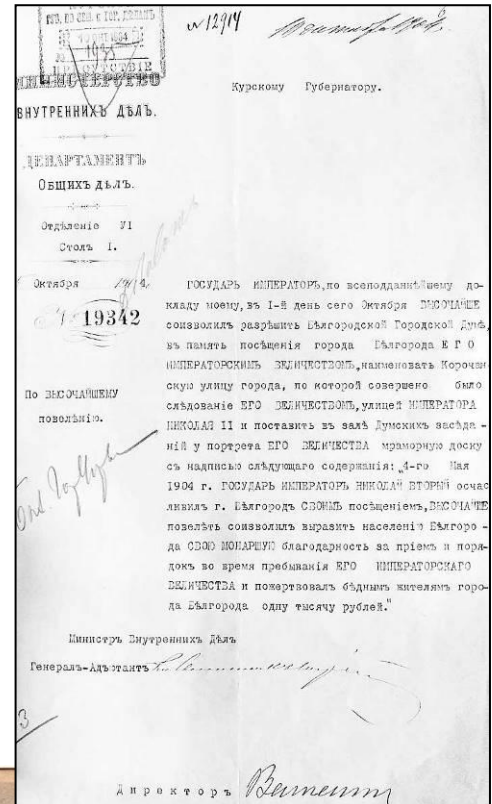
Documents show that Nicholas II was pleased with his visit to Belgorod. On May 13, a letter was received from the Minister of Internal Affairs V.K. Pleve, where he reported that "the Emperor was pleased to announce gratitude for the excellent order on the streets of Belgorod and at the site of the review of troops." Further, it was reported that the Sovereign was pleased to grant one thousand roubles for the issuance on behalf of His Majesty, at the discretion of the Governor, one-time allowances to the poorest residents of the city of Belgorod.

The memorable event in the history of the town also pleased the local authorities. Already on May 28, a meeting of the City Duma was held, at which it was decided to submit a request to the Kursk governor on a petition to the Emperor, asking for "The Highest permission of the Emperor to rename the Korochohanskaya street in the city of Belgorod, along which His Imperial Majesty followed, to the Nicholas Street".

The petition goes to the Department of General Affairs of the Ministry of Internal Affairs, which, having considered it, demanded an addition to the submission on August 28: "Is Korochohanskaya Street in the city of Belgorod decent enough to be worthy of the High Name of the Street of Emperor Nicholas II?". And only after these formalities are fulfilled, the presentation falls into the report to Nicholas II.

In those years, the Belgorod nobility lived here: the estates of the owners of the Novo-Tavolzhansk sugar factory, the merchants Botkin and the landowner Nikolai Aleksandrovich Rebinder, the houses of the merchants Strelnikov and Frolov were located. And also, the hospital of Sergei Ivanovich Golyakhovsky and the Russian-Asian Bank.

But it took 6 years before the street received the new name.







The second visit of Nicholas II to Belgorod was associated with the canonization of Bishop Joasaph Gorlenko of Belgorod and Oboyan. On December 8, 1910, the Holy Synod turned to the Emperor with a proposal on the timing of the canonization of St. Joasaph. On December 10, 1910, on the day of the bishop's death, Nicholas II approved the report of the Kursk Archbishop and wrote: "Through the gracious intercession of Saint Joasaph, the devotion to Orthodoxy is strengthened in the Russian state, for the good of the entire Russian people. I accept the proposals of the Holy Synod with sincere emotion and full sympathy."

Expecting the arrival of the distinguished guest, the city authorities in 1910 renamed the central street after Emperor Nicholas II.

The solemn opening of the holy relics of Joasaph took place on September 4, 1911 in the Holy Trinity Cathedral, and three months later, at the invitation of the district and provincial clergy, Nicholas II arrived in Belgorod from Livadia, with his wife Alexandra Feodorovna, heir Alexei and the Grand Duchesses Olga, Tatiana, Maria and Anastasia.

The street named after Emperor Nicholas II, which Belgorod residents often called simply Imperial, from the station to Cathedral Square was filled with people.

The Emperor Nicholas II Street kept this name until 1917. Subsequent events led the street to change name several times; from 1917-1919 it was Civil Street, in 1919 Karl Liebknecht, and from 1920 (?) again Civil. After the death of V.I. Lenin in 1924, the street was named after Lenin. Even during the occupation of the city, the street was renamed twice. In 1941, to *Brauchitschstrasse*, in honour of a German General, and after his removal in March 1942, to Vokzalnaya.

From 1954, the main street of Belgorod has become the avenue named after V.I. Lenin, and since July 1, 2004, it bears its modern name - Grazhdansky (Civil - ed.) Avenue.





## **Online exhibition "Excellent courage, courage and fearlessness" Dedicated to the 230th anniversary of the Life Guards Pavlovsky Regiment**

The Military-Historical Museum of Artillery, Engineering troops and Signal corps in St. Petersburg held an online exhibition "Excellent bravery, courage and fearlessness" To the 230th anniversary of the Pavlovsk Life Guards regiment."

The Life Guards Pavlovsky regiment has been leading its seniority since May 15, 1790, when an infantry regiment was formed in Moscow from one battalion of the Tenginsky infantry regiment and recruits and lower ranks of the Moscow garrison battalions. April 12, 1791 new regiment received the name the Moscow Grenadier.

November 19, 1796, the Pavlovsk Grenadier Regiment was formed from two battalions of the Moscow Grenadier Regiment. Later it was renamed. October 31, 1798 it became the grenadier of Major General Emme, April 8, 1800 - the grenadier of Major General Kerbits. On March 31, 1801, it was again named the Pavlovsk Grenadier Regiment.

In 1799 the Pavlovsk Grenadiers took part in the Dutch expedition, in 1805 - in the expedition to Hanover.

In the campaign 1806 – 1807, the regiment took part in the battles at Charnov, Pultusk, at Preussisch-Eylau, Lindenau, Heilsberg and Friedland. On January 20, 1808, Emperor Alexander I ordered to keep the grenadier hats forever (in which they fought near Friedland) for the differences in the last battle.

In 1812, the 1st and 3rd battalions of the regiment were in the 3rd corps of the 1st Western Army, and the 2nd battalion - in the corps of General P. Kh. Wittgenstein, which covered the St. Petersburg direction. The 1st and 3rd battalions distinguished themselves in the battles at Borodino and Krasnoye, the 2nd battalion - at Klyastitsy and Polotsk. In the Foreign campaign of 1813 – 1814, the regiment took part in the battles of Lutzen, Bautzen, Dresden, Kulm, Leipzig, and in the capture of Paris.

On April 13, 1813, for the distinction in the Patriotic War of 1812, the regiment received the rights and advantages of the Young Guard and the right to pass during a ceremonial march with guns in the position not "on the shoulder", but in the position "on the arm." On the same day, the regiment received the St. George's banner with the inscription: "For the difference in the defeat and expulsion of the enemy from the borders of Russia in 1812".

In 1819, the regiment was housed in the barracks near Mars Field in St. Petersburg, built in 1817-1818, designed by architect V.P. Stasov.

The regiment took part in the Russian-Turkish war of 1828-1829 (the siege and capture of Varna), the Polish campaign of 1831 (the capture of Warsaw), the Hungarian campaign of 1849, the suppression of the revolt in Poland in 1863.

On December 6, 1831, the regiment was granted the rights and advantages of the Old Guard for the distinction in the Polish campaign.

Since the time of Emperor Nicholas I, the regiment, in memory of its founder, Emperor Paul I, has traditionally selected red-haired and snub-nosed soldiers.

The regiment took part in the Russian-Turkish war of 1877-1878, fought at Gorny Dubnyak, participated in the passage through the Balkans, in the battles at Tashkisen, Arab-Konak, Shandornik, Dolny Komartsov, Kadikioi, Ayranlı and Philippopolis.

On September 30, 1878 the regiment was awarded by the Highest Badges of distinction for headdresses with the inscription "For Gorny Dubnyak on October 12, 1877".

On May 15, 1890, the regiment was awarded St. Andrew's anniversary ribbons for the banner.

On October 21, 1908, the regimental badge, which is a copy of the gold officer's Preussisch-Eilaus cross, was approved by the Highest Order.

During the First World War in 1914, the regiment as part of the 2nd Guards Infantry Division fought in Galicia, in 1915 - in Poland, since July 1916 it participated in battles on the river Stokhod, where, like all the Guards Infantry, it suffered huge losses. During the June offensive of 1917, it fought at Tarnopol. During the Civil War, the regiment was revived in the Armed Forces of the South of Russia

(incomplete), took part in the battles against the Red Army in 1919 - 1920. In November 1920, the remnants of the regiment in the Russian Army of Lieutenant General P.N. Wrangel left the Crimea into exile.

In 1928 - 1929, there was a Regimental Association in emigration. The Association published the magazine "Pavlovets" (6 issues were published).



*Left - Grenadier cap of the lower ranks of the Pavlovsk grenadier regiment, model 1796.*

*Right - Fodder cap of the Pavlovsk grenadier regiment, model 1802*



*Pavlovsk Grenadier Regiment in the Battle of Friedland on July 2, 1807. Artist A.I. Charlemagne. 1888*

*The drawing is made as an illustration to the history of the Pavlovsky Life Guards regiment, compiled by P. Voronov, V. Butovsky, I. Valberg, N. Karelov. SPb. 1890.*

The moment of the battle is depicted, when the Pavlovian grenadiers attacking the enemy are carrying the wounded commander in front of the formation - General Mazovsky. Nikolai Nikolaevich Mazovsky (1756-1807) was wounded in the arm and leg, could not sit on a horse. Then he ordered two grenadiers to carry him in front

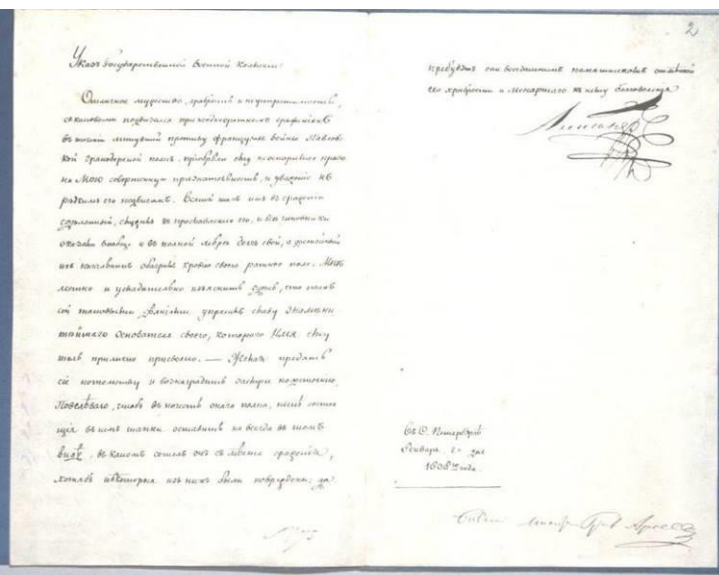
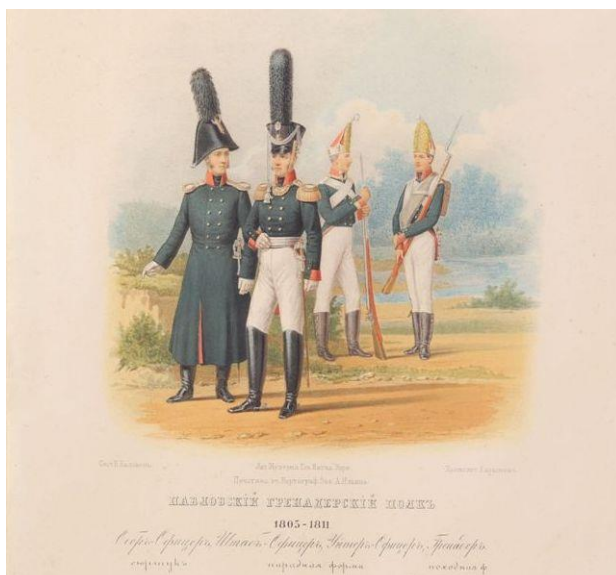
of the regiment and for the last time led the regiment into a bayonet attack with the words "Friends, do not be timid!" A card bullet seriously wounded the hero. Friedland residents later said that Mazovsky,



carried to the city by the grenadiers, was placed in house no. 25 on Melestraße street and, falling into the hands of the French, was stabbed to death by bayonets. The French stripped Mazowski's corpse and thrown naked into a ditch, where he lay for about three days, and only after the French left Friedland, he was buried in the Friedland cemetery.



Left - The square of the Pavlovsk grenadier regiment, attacked by Murat's cavalry in the battle of Preussisch - Eylau. January 27. 1807. A.I. Charlemagne. 1888.  
Right - Battle at Preussisch Eylau. Engraving by Johann Moritz Rugendas. Around 1850



Ranks of the Pavlovsk Grenadier Regiment 1805-1811. A.I. Charlemagne. From the "History of the Life Guards Pavlovsky Regiment 1790-1890."  
Decree of Emperor Alexander I of the Life Guards Pavlovsky Regiment. January 20, 1808

During the Battle of Friedland on June 2 (14), 1807, the Pavlovsk regiment, covering the retreat of the left flank of the army, showed miracles of courage and heroism, which earned the Russian army a noble tradition. Emperor Alexander I, by his decree of January 20, 1808, ordered them to wear grenadiers' hats in the form in which they left the Battle of Friedland: "For excellent courage, bravery and fearlessness in repeated battles during the last war against the French." On November 13, 1808, it was ordered to engrave "on the shot-through hats the names of those lower ranks who carried them from the battlefield ... to preserve the memory of these honoured soldiers forever ...". The brass foreheads of grenadier hats, pierced by enemy bullets in this battle, have since been worn by the

Pavlovians and proudly passed on to their successors. This tradition survived to the very end of the existence of the Russian Imperial Guard, and Alexander Pushkin, in his poem "The Bronze Horseman", dedicated enthusiastic lines to this tradition: "The rags of these victorious banners, The radiance of these copper caps, Shot through and through in battle."



*Nalobnik (badge) from the grenadier's cap of the Pavlovsk Grenadier Regiment with the inscription of the name "Efrem Spiridonov" in the lower part. There are traces of bullets on the forehead. 1801-1807. Grenadier officer of the Life Guards of the Pavlovsk regiment until 1855*



*A grenadier's hat for the lower ranks of the Life Guards of the Pavlovsk Regiment. Belonged to non-commissioned officer Alexei Ivanov. There are two bullet holes on the forehead, as well as holes for attaching the Andreevskaya star and the banner "For Gorny Dubnyak October 12, 1877"*





Left - The grenadier of the lower ranks of the rifle companies of the Life Guards of the Pavlovsky regiment in a wooden case. Mid XIX.

Right - An officer's grenadier of the rifle companies of the Life Guards of the Pavlovsky regiment with the badge of the Andreevskaya star. Side view with reference label.



Left - Cover for the grenadier of His Majesty's Company of the Pavlovsk Life Guards Regiment. Arr. 1873 g.

Right - A cover from a soldier's grenadier of the Life Guards of the Pavlovsk Regiment made of white canvas. 1881-1894



Above - A grenadier officer's hat from the Pavlovsk Regiment's Life Guards with a St. Andrew's star and a ribbon "For Distinction in the Turkish War of 1877 and 1878" with a storage case. Belonged to Emperor Alexander III (?)

Left - Cap grenadier officer of the Life Guards Pavlovsk regiment. Belonged to the heir to Tsarevich Alexei Nikolaevich. In a case.  
Below - A plaque with a dedicatory inscription on the case of the grenadier's cap of the heir to Tsarevich Alexei Nikolaevich



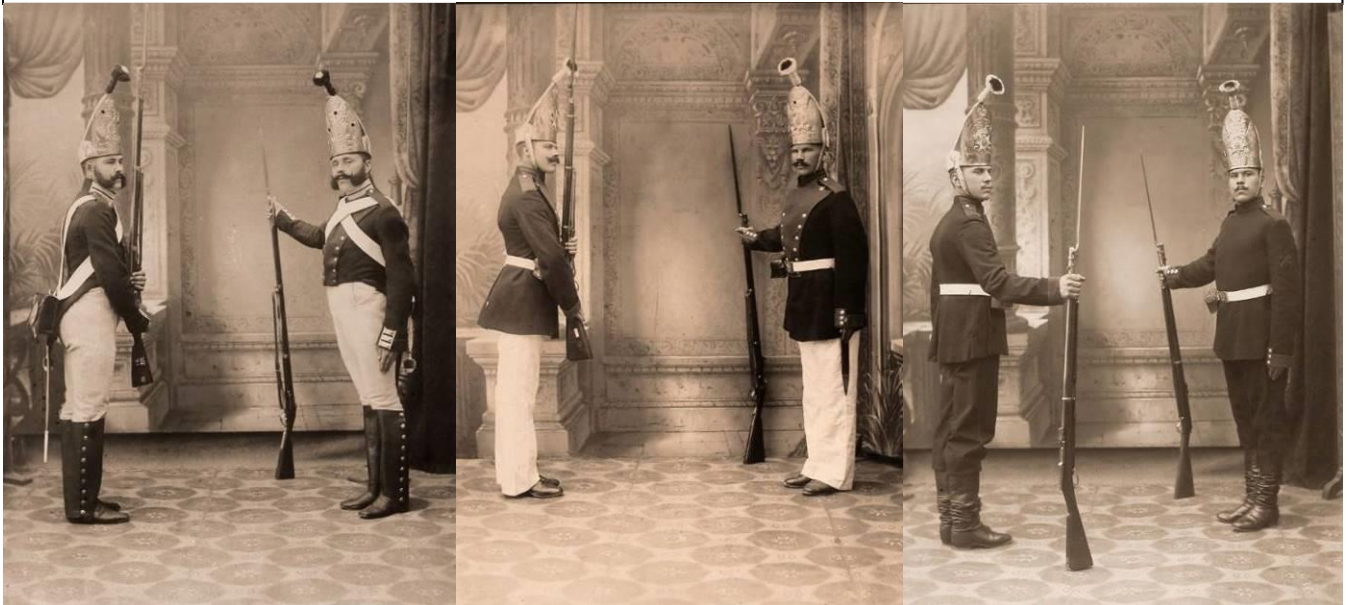




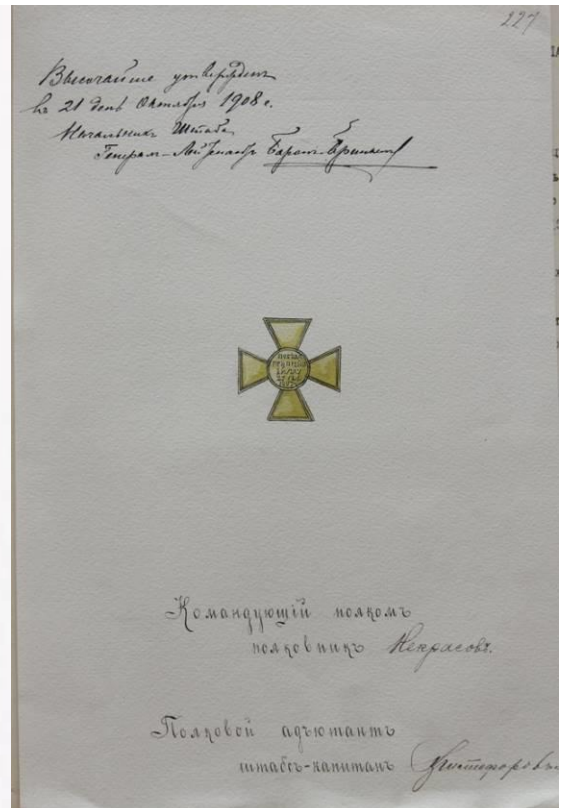
*Cap grenadier officer of the Life Guards of the Pavlovsk regiment. Belonged to the heir to Tsarevich Alexei Nikolaevich*



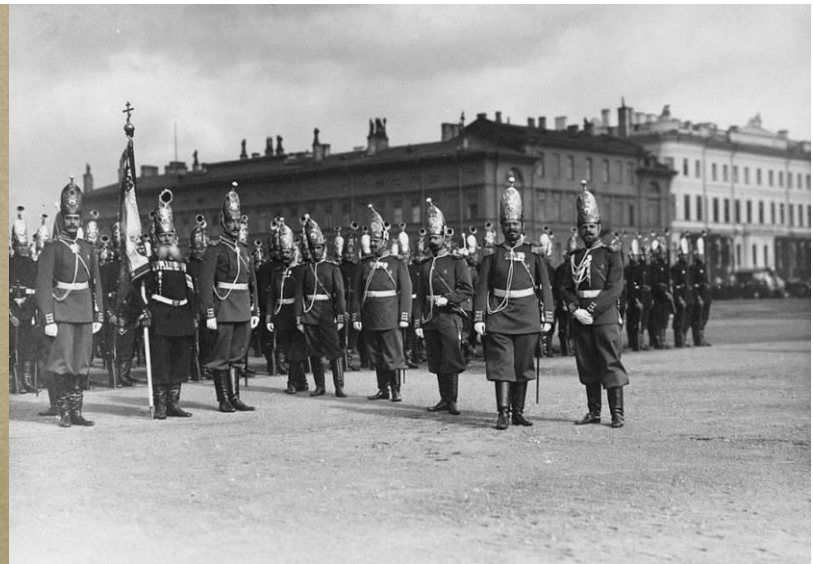
*Pavlovtsi in the form of regiment clothing from different eras. Regimental holiday 1890.*





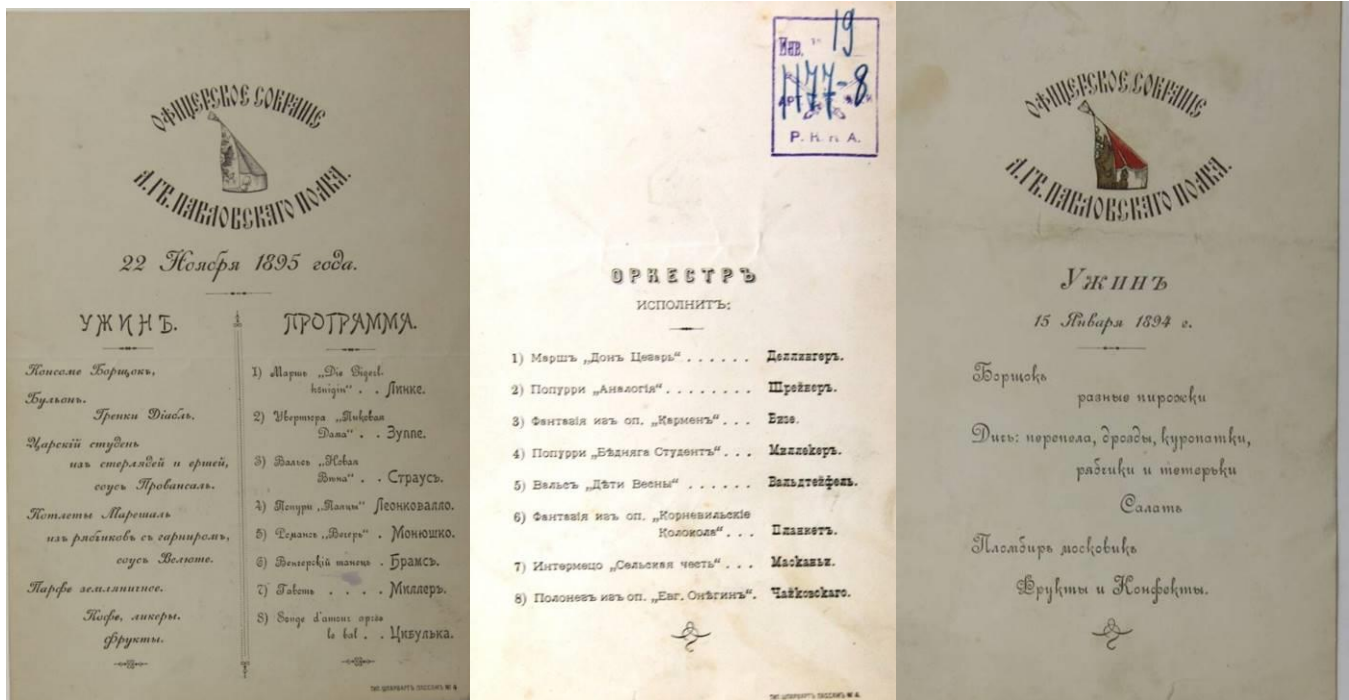


Regimental badge of the Life Guards of the Pavlovsk Regiment. Approved on 21.10. 1908 g.



Left - Private of the Life Guards of the Pavlovsk Regiment. Sculptor Bryois. 1889 g.

Above - A group of officers and ranks of the Life Guards of the Pavlovsky regiment awaiting the parade in honour of the regimental holiday on August 30, 1904.



*Left - Menu and dinner program at the officers' meeting of the Life Guards of the Pavlovsk regiment on November 22, 1895*

*Middle - Dinner menu in the officers' meeting of the Life Guards Pavlovsk regiment on January 15, 1894*

*Right - Dinner program at the officers' meeting of the Life Guards Pavlovsky regiment on January 1, 1894*



*Parade in honour of the regimental holiday on August 30, 1904 on the Champ de Mars in the presence of Emperor Nicholas II.*



## Activities in Tsarskoye Selo



*For the first time: excursion to the weapons fund in Tsarskoye Selo*

On April 10, for the first time, visitors could see the closed "Arms" fund in the Catherine Palace. "Edged weapons of Russian Emperors" - this is the name of the tour, led by the collection curator Gleb Arlyuk. It shows rare examples of edged weapons that belonged to the Russian Emperors and their relatives - Alexander I, Alexander II, Alexander III, Nicholas II and Tsarevich Alexei.

What could the visitor see? Saber with a forked blade Zu-l-fakar, made by the masters of the Zlatoust Arms Factory in 1836; a Turkish saber with a damask steel blade - a trophy of the Crimean War (1853-1856); a richly decorated Indian saber of the first half of the 18th century - a gift from Nicholas I to his son Tsarevich Alexander Nikolaevich. Gleb Arlyuk talks about the history of the collection, its main types, the history of the origin of objects, and techniques for decorating knives.











### *Restoration of the interiors of the Alexander Palace - Chandeliers and lanterns*

Things are being moved to the interiors of the Alexander Palace, where the restorers finished their work. One of the first pieces of decoration to take their place was pendant lighting fixtures. The graceful chandeliers and lanterns created in the St. Petersburg workshops in the 18th - 19th centuries come mainly from the historical collection of the museum.

Among the lamps typical for the era of Catherine II, one can distinguish chandeliers of the late 18th century with crystal dress and coloured glass; their main feature is a variety of faceted pendants of various shapes, connected in garlands, crystal obelisks and a "fountain" crowning the chandelier, reminiscent of a column of water ... Such chandeliers adorn the room next to the Empress's Bedroom, Alexandra Feodorovna's Corner Living Room and the Small Hall of the Library.

Among the unique pendant lights is a chandelier from the Reception Room of Nicholas II. This interior was designed by the architect Roman Melzer in 1895-1896: walls and ceiling are finished with oak panels; a new furniture set was ordered at the factory "Ө. Melzer & Co." and installed an electric chandelier for twelve bulbs in the form of a hanging openwork rim on six chains with hemispherical shades decorated with yellow beaded fringes.



During the war years, the chandelier was evacuated, in 1946 returned to the Central storehouse of suburban palaces-museums. In 1949 it was transferred to the Institute of Literature of the USSR Academy of Sciences for temporary storage for the opening of the anniversary exhibition of A.S. Pushkin, held in the halls of the Alexander Palace (located in the Reception Room of Nicholas II). In the museum-reserve, this transfer is not documented.

In 1997, the old (paper) wires were replaced on the chandelier with modern ones, in accordance with safety requirements. In 2015, it again briefly left her native walls - the specialists of the Studio Yuzhakova workshop carried out a set of works to clean the metal surface, supplemented the lost beads and carried out new electrical wiring. Melzer's chandelier is the only exhibit in the museum's collection that has almost never left its historical place throughout the history of its existence.

The pride of the collection - three chandeliers for a hundred candles each - from the halls of the State Suite of the Alexander Palace, they still remain in the funds. In 1796, an order for the production of eight identical chandeliers according to the design of the architect Giacomo Quarenghi was received by the St. Petersburg bronze-maker, the owner of a large workshop, Johann Zech. They were intended for the St. George Hall of the Winter Palace. The master managed to make only three chandeliers that adorned one of the halls of the Mikhailovsky Castle; subsequently they were transported to the Alexander Palace. An interesting fact is that the "Quarenghi" chandeliers were made for 50 candles each, but in 1829 the number of horns was increased to one hundred for better lighting of the halls. These large two-tiered chandeliers with ruby glass balusters will take their historical place after the restoration of the central building of the palace.



### *"Dear brother and friend of Nixa"*

In the spring of 1865, the Romanov dynasty suffered great loss. On the night of April 11-12 (23/24), at the age of 21, the heir to the Russian throne, Grand Duke Nicholas Alexandrovich (1843-1865), the eldest son of Emperor Alexander II and Empress Maria Alexandrovna, died at the Villa Bermont in Nice. Cause of death - tuberculous meningitis, aggravated by an "internal abscess in the spinal bone" due to an unsuccessful fall from a horse in a race with Prince of Oldenburg at the hippodrome in Tsarskoe Selo.

Almost a year earlier, on June 12, 1864, the Grand Duke left Tsarskoye Selo on a trip abroad, from which he was not destined to return.

The disease began to progress rapidly at the end of March 1865, and by the beginning of April the situation was threatening. Empress Maria Alexandrovna, who was at that time in Nice, was with her son all the time. On April 10, Emperor Alexander II arrived in Nice; on the same day, the bride of the Grand Duke, the Danish Princess Dagmar (future Empress Maria Feodorovna), arrived from Copenhagen with her mother.

The Princess spent several hours next to her fiancé, and he kept her hand in his all the time. And on the other side sat the Grand Duke Alexander Alexandrovich, who loved his older brother very much. Here, at the body of a dying man, the daughter of the Danish King saw for the first time the one who was destined to become the most important person in her life.

According to many, Nixa, as the Tsarevich was called in the family, was a brilliant young man who had every chance of becoming an intelligent, humane and liberal Monarch over time. Brought up in

the spirit of the "century of progress", perfectly educated, impressionable and easily carried away, the Grand Duke could not help touching the heart of the young girl. He could not help but be carried away by her. Dagmar and Nicholas looked like the perfect match. The Danish Princess agreed to become his wife.



The Emperor and the Empress spent the mournful days before the burial of their son in Tsarskoye Selo. On one of these days, the Minister of Internal Affairs Pyotr Valuev visited the Imperial couple: "In



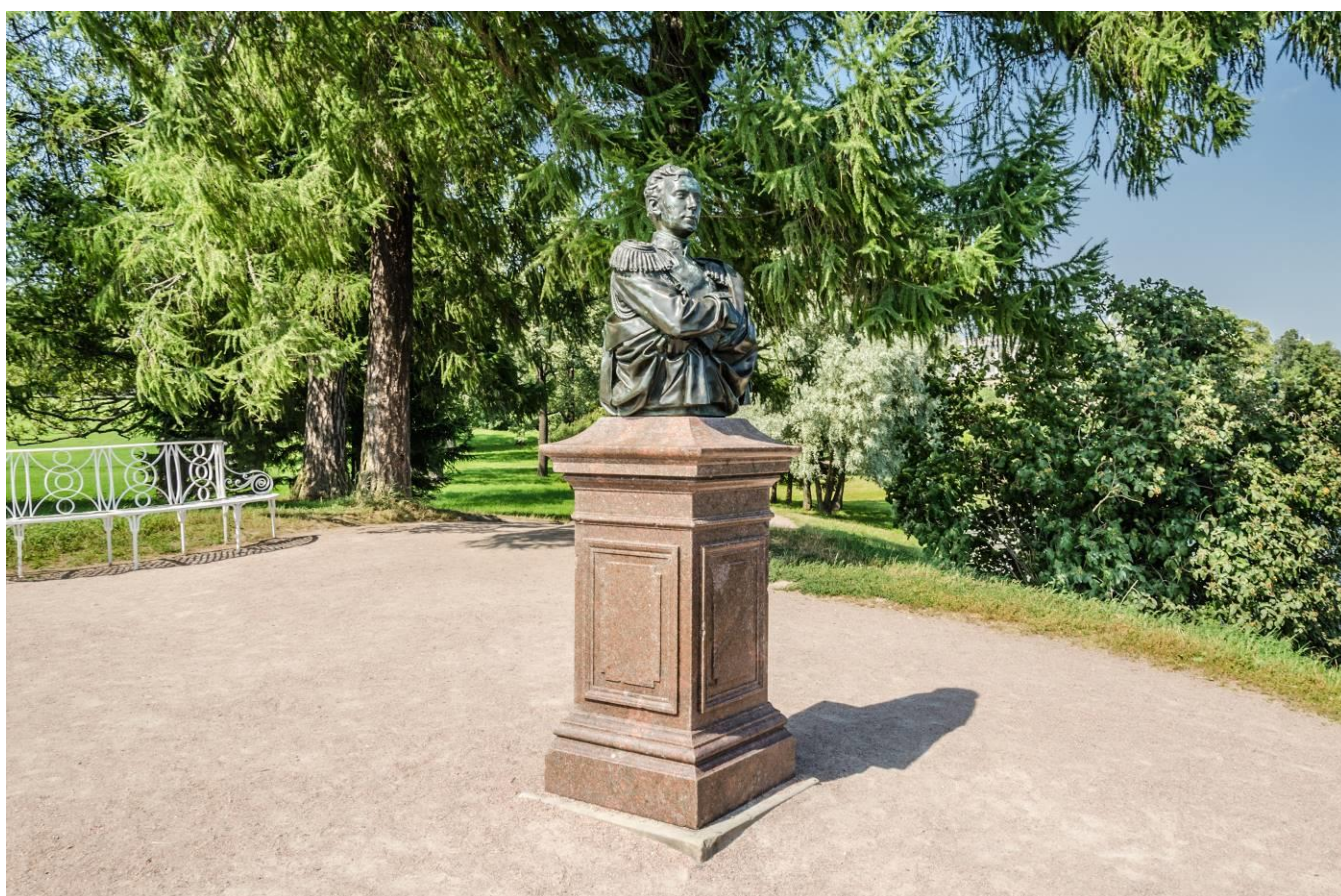
the morning in Tsarskoye Selo. Report. The Sovereign is sad, has lost weight, the usual expression on his face has changed ... The general impression is that he is deeply grieving ... I have seen the Empress ... She has changed more so than the Sovereign and more filled with the subject of sorrow. She cries ... She talks almost exclusively about her son."

On May 28, 1865, the Tsarevich was buried in the tomb of the Imperial Family in the Peter and Paul Cathedral. During the funeral ceremony, "all over St. Petersburg there was some kind of stamp of despondency and sorrow, and over it, like a black veil, hung a gloomy sky."

On the same day, Fedor Tyutchev will write:

"Everything is decided and he is calm,  
He, who endured to the end,  
To know he was worthy before God  
Another, better crown ... "

And today, the heir, the Tsarevich, the eldest son of Alexander II, who was born in Tsarskoye Selo, is commemorated in a bronze bust installed on the bank of the Big Pond.



*The restoration of the Hall of Lyons is fully completed*

On April 23, Lyons Hall in the Tsarskoye Selo Museum-Reserve was officially opened after restoration. The Minister of Culture of the Russian Federation Olga Lyubimova attended the ceremony.

The Lyons Hall was one of the personal apartments of Catherine II and the favourite ceremonial drawing room of Empress Maria Alexandrovna. The hall appeared in the brilliance of its decorative finish, combining lapis lazuli, "golden" silk, genuine parquet with mother-of-pearl inlay. This is the only interior in Russia decorated with 2.5 tons of natural lapis lazuli. Nowhere in the world is the work with this stone in the technique of "Russian mosaic" presented in such a volume. In the luxury of decoration and craftsmanship, the Lyon Hall is not inferior to the famous Amber Room. Large-scale restoration



took place in several stages. A breakthrough in this process, as well as its completion, became possible thanks to the support of PJSC Gazprom. Visitors will see the revived Hall of Lyons from May 1, 2021.



- Separate words of gratitude to the business community for financial support. And, of course, thanks to the team of restorers who meticulously approached the matter and performed a work that was absolutely unique in terms of quality. The tourist season is returning, and we are incredibly happy that our cultural institutions have the opportunity to receive visitors. It is all the more remarkable that it coincided with such a wonderful discovery, and everyone who wishes will be able to see the results of the work already in May of this year, - said the Minister of Culture of the Russian Federation Olga Lyubimova.

- The Lyons Hall, at the behest of Catherine II, began to be created exactly 240 years ago. His destiny is the happy periods and tragic events of several centuries. We might never see this parquet, which the Nazis took to Germany, as well as the lapis lazuli set that the museum workers managed to evacuate. There would be only bare, joyless walls here if the patrons did not help us. Thanks to Gazprom and personally to Alexei Borisovich Miller, we were able to approach the masterpieces destroyed by the war. The





Church of the Catherine Palace, the continuation of works in the private rooms of Catherine II in the Zubovsky wing, and, finally, the pearl - the Lyon Hall. I am sure that now tourists from all over the world will strive to visit the Catherine Palace not only for the sake of the Amber Room, but also for this interior of incredible beauty, - said Olga Taratynova, director of the Tsarskoye Selo State Museum-Reserve.

The final stage lasted almost two years, more than 100 craftsmen participated in it, including stone cutters, sculptors, gilders, chasers, and foundry workers. The restorers of the Tsarskoye Selo amber workshop (they recreated the Amber Room and restored the Agate Rooms) carried out the most complicated technical work: they recreated two large corner fireplaces; lapis lazuli window portals, bronze framed mirrors and lapis lazuli mirror tables; doors made of fine wood using marquetry technique. At the expense of extra-budgetary funds of the museum, the priceless original parquet was restored; amaranth, rosewood, oak, maple, other types of wood and mother-of-pearl were used in its decor. During the Great Patriotic War, the parquetry, created by the architect Charles Cameron, was taken out by the Nazis. In 1947, it was discovered in Berlin and returned to Tsarskoye Selo. For more than half a century, dismantled into shields, it was kept in the museum's funds. Ten craftsmen have been restoring this masterpiece of decorative and applied art for 547 days.



The funds contained three marble putti that survived the war, which adorned the corner fireplaces. They were cleared, restored and returned to their historical sites. The lost figurines were recreated from marble, while the restorers used 15 surviving original fragments. Also, four candelabra were recreated, which the putti held in hands. Thus, fireplaces decorated with lapis lazuli, marble, gilded bronze, oval mirrors have been recreated in their original historical form and create a spectacular aesthetic dominant.

This interior of incredible beauty, created by the will of the crowned owners of the Tsarskoye Selo residence by the best architects of the past, has a dramatic, but at the same time, happy fate. The Lyons Hall, one of the most perfect interiors of the architect Charles Cameron, was one of the personal

apartments of Catherine II in the Grand Tsarskoye Selo (Catherine) Palace. This masterpiece was created in 1781-1783 and got its name from silk decorated walls and made in Lyon. The interior was part of the front suite of the palace, which dictated the special luxury of its decoration.

Since the time of Catherine II, silk wallpaper has been replaced several times. In the middle of the 19th century, the Lyon Hall became the ceremonial drawing room in the half of Maria Alexandrovna, wife of Alexander II. At her will, the architect Ippolit Monighetti made fundamental changes in the design of the room: the fabric began to cover the walls completely, corner fireplaces appeared. The interior was decorated with new furnishings - a set of furniture and a lapis lazuli chandelier with gilded bronze decor and the monogram of Empress Maria Alexandrovna. In 1866, the walls were upholstered with new Lyons silk, now it was a "golden bud" fabric, it tightened the walls from the panels to the upper edge of the cornice, it was used in furniture upholstery and curtains. The effect, which is rare in terms of sophistication, is due to the combination of "golden" silk with blue lapis lazuli decor. In this form, the Lyon Hall, captured in 1878 in a watercolour by Luigi Premazzi, existed until 1941.



The decoration of the hall was completely destroyed during the war. The funds of the museum kept what they managed to evacuate: items of a lapis lazuli set, a bronze clock of the 18th century, a screen, a painting "The Death of Raphael". The returned parquet boards, three putti figurines from the corner fireplaces and several marble fragments of the sculpture have also survived. Museum workers could only dream of reviving the interior.

In 2005, it was possible to restore the volumetric-spatial solution of the Lyon Hall. The restoration project was prepared in 1983 by the then chief architect of the museum, Alexander Alexandrovich Kedrinsky; the adjustment was made in 2006-2007.

Restoring the entire decor of the Lyon Hall is an extremely expensive and time-consuming task. The first step in the revival of the interior is the restoration of the lapis lazuli portals that frame the three doors of the hall, with the support of the Transsoyuz Charitable Foundation in 2017–2018. A breakthrough in the reconstruction of the Lyon Hall was made possible thanks to an agreement between Gazprom, the foundation of the energy company ENGIE and the Tsarskoye Selo Museum-Reserve, signed in 2018. A year later, in June 2019, visitors saw the recreated

painting of the plafond, inlaid lapis lazuli mosaic panels with gilded bronze decor, "golden" silk. Fortunately, the museum has preserved iconographic materials (palace inventories, photographs, autochromes, watercolours, samples of silk), and in Lyon - the archives of the weaving manufactory "Lamy and Giraud", which in the 1860s carried out an order for the Russian Imperial Court. In the collection of the successor of this enterprise - the Prell manufactory in Lyon - the order books of the 19th century have been preserved. A historically justified decision was made - to entrust the restoration of the silk decoration of the Lyon Hall to the French masters of the Prell manufactory. In accordance with the interior design project developed by the museum, modern specialists produced 320 meters of "golden bud" fabric ("Lampas bouton d'or Louis XVI") for the walls, curtains and furniture of the hall. Thus, the silk of masterly work, created by French masters, again became the main decorative element of the ceremonial interior.

The new restoration milestone - the final completion of the reconstruction of the interior in 2021 - is a historic event: several decades after the Great Patriotic War, the entire front suite of the Catherine Palace was completely recreated. Its Alpha and Omega are the Church of the Resurrection of Christ and the Lyon Hall.









### "Name day of dear Alix"

April 23 is the day of the namesake of Empress Alexandra Feodorovna, wife of Nicholas II.

In October 1894, shortly before the wedding, Princess Victoria Alice Helena Louise Beatrice of Hesse-Darmstadt converted to Orthodoxy under the name of Alexandra Feodorovna. The holy martyr Empress Alexandra of Rome became her patroness; her memory day is April 23.



Above - Alexandra Feodorovna, 1894  
Below - Icon "Holy Martyr Tsarina Alexandra" presented to Alexandra Feodorovna on the day of her coronation. 1896



The first time Alexandra Feodorovna celebrated her birthday in Tsarskoye Selo was in April 1895. According to the entry of Nicholas II in his diary, on that day at 10 o'clock in the morning the Empress Dowager Maria Feodorovna and other guests arrived in the Alexander Palace. "After coffee, all the gardeners were received with fruits and flowers, as well as a large deputation from the people of the Court <...> Camer-Furier Gerasimov said a very touching greeting." Then breakfast was served in the Corner Lounge for twenty-six persons. Traditionally, April 23 was proclaimed a non-government day - that is, when government offices and offices were closed.

In 1905, the Emperor wrote: "April 23rd. Saturday. Name day of dear Alix. In the morning, the usual congratulations. At 11 o'clock. mass in the Bolshoi Dv., and family breakfast in our Round Hall."

Sometimes, during the celebration of the namesake of Empress Alexandra Feodorovna, the Leadertafel Singing Society was invited to perform. For example, on April 23, 1898, among others, they performed works by Wagner, Massenet, Tchaikovsky, Glinka. After 1910, during the days of the Empress's name day, the court orchestra was not invited, and there were practically no formal dinners. Perhaps this was due to the state of health of Alexandra Feodorovna.

In 1912 and 1914, Alexandra Feodorovna's name days were celebrated in the Livadia Palace, in the Crimea, where the imperial family was at that time.

"Dear Alix's name day was excellent and warm. At 10½ there was a parade on the landing; from all units it was a platoon, from the 16th Infantry - a company and from the Crimean Cavalry Regiment - a squadron. After the parade, a little later we went to mass and then had breakfast with a very large company of guests. We came to our place at 2¼. We played tennis and drank tea with the officers at home," wrote Nicholas II on April 23, 1914.

During the First World War, the celebration became very modest.

In 1917, once again, Alexandra Feodorovna received congratulations at the Alexander Palace. The day before, "before lunch, Alix received modest gifts from the "arrested", as Maria aptly put it." On the very day of the name day, the weather was "wonderful" and after breakfast the whole family had the opportunity to walk in the park. These were the last name day of the Empress in Tsarskoye Selo.





The restoration of the interiors and facades of the Gatchina Palace is planned to be completed next year.

The building was badly damaged as a result of the bombing at the beginning of the Great Patriotic War and for many years no major restoration was undertaken. It began in 2015. The craftsmen restored the home Trinity Church, the Arsenal Hall, the Chesme Gallery, and managed to clean off the plaque from some of the facades. Museum staff do not exclude that unusual finds will be made during the work. As it happened when the church was being restored.

"We thought that the dome was blue with white squares. But during the restoration work, it turned out that the painting was simply sealed with paper sheets. Who did it, probably some kind of goodwill, to preserve this painting. They were removed, and there was a painting that now it has been completely restored and is located in the ceiling of the church," said Vasily Pankratov, director of the Gatchina State Museum-Reserve.

Video - <https://smotrim.ru/article/2547544>



The chief curator of the Pavlovsk Palace, Alexei Nikolaevich Guzanov, took part in the All-Russian conference dedicated to the 150th anniversary of the Sverdlovsk Regional Museum of Local Lore named after O.E. Claire.

On March 31, at the plenary session A.N. Guzanov spoke about the funds of the Pavlovsk Museum-Reserve, about the feat of museum workers in evacuating and storing the collection during the Great Patriotic War. On April 1, in the branch of the Sverdlovsk Regional Museum of Local Lore - the Field School in Alapaevsk - he gave a lecture "Pavlovsk and Konstantinovichi". It was there, in the Field School, until their tragic death, that three Princes of Imperial Blood were kept in custody - the sons of Grand Duke Constantine - John, Igor and Constantine, whose life is connected with Pavlovsk.



On April 6, 2021, Moscow Kremlin Museums opened the exhibition "The Decline of a Dynasty. The last Rurikovichs. False Dmitry ", which continues the Kremlin tradition of projects related to the rulers of Russia in the Middle Ages.

Following the already held exhibitions about Ivan III, Ivan the Terrible and Boris Godunov (in 2007, 2013 and 2016, respectively), the Moscow Kremlin Museums turn to the history of the dynastic crisis of the Rurikovich family, whose representatives ruled Russian lands for more than seven centuries, and the tragic events of the Time of Troubles ... Despite the fact that throughout the 16th century the competition between the representatives of the dynasty did not weaken, in the public consciousness it was they - the Rurikovichs - who had the right to unlimited power, thereby preserving the world order consecrated from above. Thus, the death of the dynasty was a real shock for the Russian people. The absence of a legitimate Sovereign led to great disasters: during the famine under Boris Godunov, peasant uprisings broke out.

Only a small part of the artefacts testifying to the last representatives of the Rurik dynasty have survived in the royal treasury to this day, but the curators of the exhibition managed to collect and combine the most significant of them. The exhibits, collected from more than ten museums in Russia

and Europe, will talk about the last years of the Rurikovichs' reign and the Time of Troubles, when the existence of Russian statehood was under threat.

The exhibition project consists of two parts, located in the halls of the Assumption Belfry and the Patriarchal Palace. In the One-Pillar Chamber of the palace, visitors can learn about important events in the family history of Russian Sovereigns in the 16th century, see the monuments associated with the accession of heirs to the Tsar throne, marriage, the birth of children and death. They will see exhibits - witnesses of historical events at the end of the 16th century. Among them are signs and symbols of Tsar power, items from the treasury of Monarchs, personal belongings of representatives of the Tsar family, family relics, important documents.

The exposition in the exhibition hall of the Assumption Belfry is dedicated to one of the most mysterious figures of the Russian Time of Troubles - the imaginary son of Ivan the Terrible. He called himself "Dmitry Emperor" and remained in history as Dmitry the Pretender, or False Dmitry I. Material and documentary sources cover the history from the moment of the death of Tsarevich Dimitri in Uglich. They talk about the appearance of a

miraculously escaped Tsarevich in Poland in 1604 and his campaign to Russia. About the accession of Tsar Dmitry Ivanovich to the Russian throne in 1605, and his eleven months' reign and death. The evidence of the short reign of False Dmitry I and the works created in the following centuries will show how he tried to appear before the world and how he remained in the memory of his descendants.



*Medal in memory of the coronation of False Dmitry I. St. Petersburg Mint, second half of the 18th - first half of the 19th century. Silver.*



Video of the trip of Emperor Nicholas II to the active army in Novo-Minsk, Warsaw province (1914).

In November-December 1914, Nicholas II trip to the army took place. The most unique filming has reached us, published for the first time for a wide audience. The highest review of the Second Guards Rifle Brigade and the Life Guards Consolidated Cossack Regiment.

Video - <https://youtu.be/AGIPbJtFm0w>



The Sirius company from Omsk has applied for registration of the White Tsar Brand with the image of Emperor Nicholas II. Among other things, the company produces flour products.

The application is posted on the website of the Federal Institute of Industrial Property, the company filed it on March 25, 2021. The trademark is a schematic representation of Nicholas II in black and white. On the sides of it are light red ears of wheat, on the right - a bright red seal. The inscription "White Tsar" is placed under the image.

The application submitted by Sirius involves the release of several categories of goods at once. These included cereal bars, rolls, various confectionery products, cereals, pasta, flour, various sauces, sugar, bread, tea and much more.

Earlier, Sirius received a declaration for the production of wheat flour under the White Tsar Brand. The document is valid from March 7, 2019 to March 6, 2022.

In a conversation with the "Secret of Firmly" director of "Sirius" Ksenia Vishnikina confirmed the filing of the application with Rospatent, noting that it is still pending. She refused the rest of the comments, suggesting to wait for the registration of the trademark.







On April 12, Russian President Vladimir Putin ordered to take measures to create the Central Museum of Russian Cossacks.

"Take measures to create the Central Museum of the Russian Cossacks as part of the federal state budgetary cultural institution" State Historical Museum and ensure its activities, while providing for the necessary funding," says the instruction addressed to the government of the Russian Federation and the authorities of Moscow. The president expects a report on this issue by December 31, then - annually.

In addition, the regional authorities were recommended to develop, together with local authorities, with the participation of the All-Russian Cossack Society and other Cossack associations, action plans for the implementation of the State Policy Strategy for the Russian Cossacks for 2021-2030. Putin instructed the plenipotentiaries in the federal districts to provide advice on the implementation of this strategy and analyse the work done.

The State Historical Museum is the largest museum institution in Russia dedicated to history. In addition to the main museum and exhibition complex, it includes the Cathedral of St. Basil the Blessed, the Romanov Boyar House on Varvarka, the Museum of the Patriotic War of 1812 on Revolution Square and restoration workshops in Izmailovo.

Plans to create a museum of the Cossacks as part of the State Historical Museum complex were announced in 2017. Then it was said that the museum was planned to be located in the southern building of the Military Almshouse, built in the middle of the 19th century on Izmailovsky Island in Moscow.



April 12, the Izborsk Museum opened the exhibition "In Memory of Maria Feodorovna, Empress-Benefactor".

Thanks to Empress Maria Feodorovna, wife of Emperor Paul I, the cause of charity became a state affair, and acquired the Imperial patronage, protection and care. By the time of the accession to the throne of Emperor Paul I, two orphanages and the Educational Society for Noble Maidens (Smolny Institute), established by Catherine II, operated in Moscow and St. Petersburg. On the personal funds of Maria Feodorovna in Russia, new institutions were founded, taking care of the poor, and the sick, and babies, and aging people of different classes.

A special part of the exhibition is dedicated to the Widow's House in St. Petersburg. It is described in more detail, since it was here, in the buildings surrounding the Smolny Cathedral, both children and adults in need found shelter.

This is a joint exhibition of the Izborsk Museum-Reserve and the St. Isaac's Cathedral Museum-Monument. Materials for the exhibition were provided by the Russian State Historical Archive, the Central State Archive of Film and Photographic Documents of St. Petersburg, the Russian National Library and the Russian State Library, the Military Medical Museum, the V.I. S. M. Kirov.



The video "Places from photographs of the Imperial Family" show photos of the Imperial family in Crimea and how the same places look now.

Video - <https://youtu.be/FaKVH7nS-eQ>

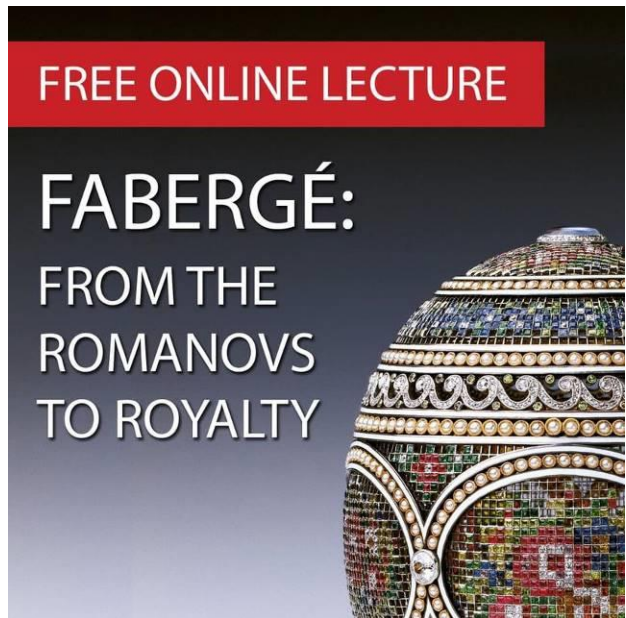


In the video "Fabergé: From the Romanovs to Royalty, Caroline de Guitaut, Deputy Surveyor of the Queen's Works of Arts, examines the stories behind some of the most important pieces by Fabergé in the British Royal Collection. The British Royal Collection contains the pre-eminent collection of works by the Russian master goldsmith and jeweller, Carl Fabergé. In scale, quality, and diversity of object the collection has few parallels. But it is in its unique formation – acquired by six successive generations of the royal family from Queen Victoria to HRH The Prince of Wales – the collection stands alone.

This lecture explores the history of The British Royal Collection, entwined with the dynastic links between the Romanovs and the British royal family.

This presentation is part of the "Second Saturday" online lecture series presented by the Russian History Museum in Jordanville, NY.

Video - [https://youtu.be/Qy7IIYD\\_uq8](https://youtu.be/Qy7IIYD_uq8)



In the estate of the Grand Duke Michael Alexandrovich in Lokot (Bryansk region), the construction of the bowl of the fountain has been completed. Work began in the fall. During this time, they built an entrance, laid paths. Local residents are calling for the restoration of at least one of the ponds located in the floodplain. The restoration of the estate is of great importance not only to those who are interested in history. It is assumed that a tea house will be built on the site of the former palace.



The Palace of the Grand Duke Michael Alexandrovich in St. Petersburg is to be sold. Smolny plans to put up for sale the mansion in which the regional branch of the All-Russian Society of the Deaf is located. We are talking about the Palace of the Grand Duke Michael Alexandrovich, located on the English Embankment, 54/55. This is a monument of regional significance with an area of 4 thousand square meters, which has been occupied by the society of the deaf since Soviet times. As explained in Smolny, at present most of the premises of the palace are idle, the city does not receive income from it. The society uses for its own purposes only an eighth of the huge building. In Smolny, they clarified that they are looking for another location for the organization, although so far unsuccessfully. The main requirements of society for a new place: an area of at least 1 thousand square meters, proximity to the metro, the presence of an auditorium. The search is carried out by the Committee for Social Policy of St. Petersburg. Estimated sales price on the mansion on the English Embankment is about 300-400 million roubles.





Real estate experts believe that the building can be reformatted into an office building, with the prospect of long-term lease.

The construction of the site on which the mansion is located began in the 18th century. In 1830, the house was bought by Admiral A.S. Menshikov and rebuilt according to the project of the architect Glinka. In 1870 - 1874, the building was again rebuilt by the architect K. K. Rachau. In 1896, the house was sold to the Cabinet of His Imperial Majesty. In 1911 - 1913, the court architect R. F. Melzer partially rebuilt the building in the Art Nouveau style for the new owner - Grand Duke Mikhail Alexandrovich (1878 - 1918), the younger brother of Emperor Nicholas II. At the same time, an arch with a pavilion appeared at the entrance to Galernaya Street, and a garage appeared in the right wing. Since 1922, the palace has been occupied by the St. Petersburg and Leningrad regional branches of the All-Russian public organization of disabled people "All-Russian Society of the Deaf".



A portrait statue of Empress Alexandra Feodorovna returned to the Hermitage after restoration. On April 19, 2021, a solemn event was held at the State Hermitage to mark the completion of the restoration of two exhibits with the support of the pharmaceutical company Gedeon Richter. The sculptural portrait of Empress Alexandra Feodorovna and the sculpture "Psyche, Fainted" were presented at the permanent exhibition of the museum. In 2020, the restoration of the portrait statue of one of the most beautiful women of her time, Empress Alexandra Feodorovna, wife of Nicholas I, was completed.

Researchers know only four marble statues of the Russian Empress, made according to Vikhman's model, but the only surviving one is in the Hermitage collection. Now it is presented on the October Staircase of the Winter Palace. Time has left its mark on this unique piece. During the Great Patriotic War, when the statue was in the Golden Living Room of the Winter Palace, a pothole appeared on the back of the chair and minor damage to the entire surface of the marble. Fingers and a medallion with a portrait of the Empress's parents were lost.

Restorers removed dust and dirt from the marble surface, strengthened and masked the joint seams and a crack on the left foot of the figure, and proceeded to replenish the lost fingers of the sculpture. Initially, the reconstruction of the medallion was not planned due to the lack of sufficient iconographic material, but trying on its model during the restoration process, it was impossible not to notice how the perception of the statue was changing. The medallion is a certain accent in the composition of the sculpture, with the loss of which the original plastic of the work and its figurative solution as a whole were violated - the gesture of the right hand seemed not entirely clear, and the fingers looked unnaturally tense. Reconstruction of the medallion, even without a relief image on it, helped to reveal the author's design of the sculpture, explained the movement of the fingers, and the sculptural work acquired a logical conclusion and meaning.

Video -

[https://smotrim.ru/article/2553039?utm\\_source=internal&utm\\_medium=kultura&utm\\_campaign=kultura-newsfeed](https://smotrim.ru/article/2553039?utm_source=internal&utm_medium=kultura&utm_campaign=kultura-newsfeed)





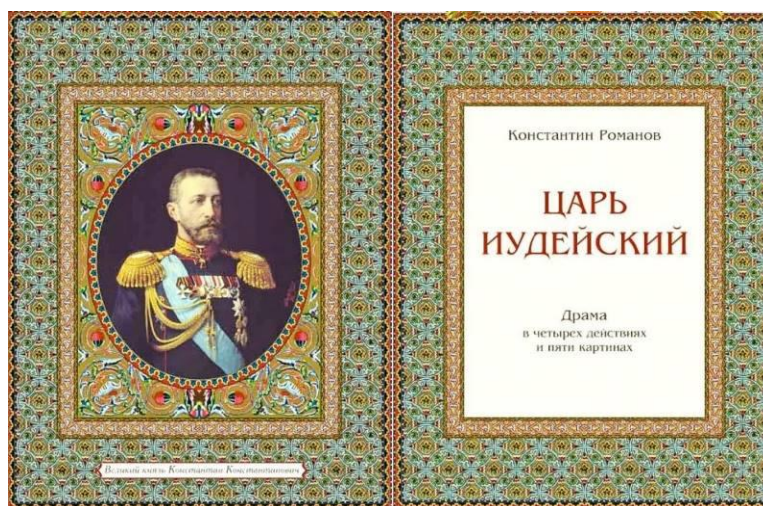
On April 25, 2021, on the feast of the Lord's Entry into Jerusalem, on the eve of Holy Week, a concert-staging of the drama by K.R. "King of the Jews" was made in the Tsarsky centre in Yekaterinburg. It was performed by the actors of the Theater of Words by the People's Artist of Russia Tamara Voronina.

K.R. - one of the great Russian poets. Under such a modest pseudonym was the Grand Duke Konstantin Konstantinovich, President of the Imperial Academy of Sciences (1858-1915). The creativity of K.R. not that it is "permeated with religious motives", it is rather a hot, burning faith in verse.

The Grand Duke wrote the play "King of the Jews" for three years. Judging by the author's dating, the main work on the play was carried out during Holy Weeks - the weeks preceding Easter - in 1909 and 1912. This drama is about all passionate events. Step by step, consistently, from the Lord's Entry into Jerusalem to the Resurrection of Christ.

Grand Duke Konstantin Konstantinovich shows the gospel story in a very special way. Among the characters in the play are neither Christ, nor the Mother of God, nor disciples. All the Gospel events, the words of the Lord - all this is presented in the retelling of "eyewitnesses" and other participants in the events: Joseph of Arimathea and Nicodemus, members of the Sanhedrin, Pontius Pilate, his wife, the wife of Herod the housekeeper, Romans, Sadducees, Pharisees ... In the library of "Tsarsky" centre you can see the magnificent edition of this work.

The concert included fragments of the Grand Duke Konstantin Konstantinovich's drama and vocal works.



April 25, 2021 marked the 130th anniversary of the death of H.I.H. General-Field Marshal Grand Duke Nicholas Nikolaevich Sr. On this day, commemorative events were initiated by St. Petersburg historian Dmitry Vladimirovich Kudryavtsev and the St. Petersburg department of the Russian Imperial Union-Order. Members of the St. Petersburg branch of the Russian Educational Society named after Emperor Alexander III also attended. At 14 o'clock, a basket with white roses and a St. George ribbon with the inscription: "H.I.H. General-Field Marshal Grand Duke Nicholas Nikolaevich (1831 -1891)" was placed at his tomb.

At 15 o'clock in the house church of the Nikolaevsky Palace - in the name of the icon of the Mother of God "Joy of All Who Sorrow", the rector of the church, Archpriest Nikolai Yatskunov, performed a requiem for the Grand Duke Nicholas Nikolaevich and all the soldiers of the Russian Imperial Army who participated in the liberation of the Balkan peoples from the Ottoman yoke. Let us remind, that the Nikolaevsky Palace was built by the architect Andrei Shtakenshneider by order of Emperor Nicholas I for his third son, Grand Duke Nicholas





Nikolaevich. After the death of the Grand Duke, the palace was redeemed by the Treasury to house the Xenia Institute for Noble Maidens. Under the Bolsheviks, the palace was handed over to trade union organizations and was named the "Palace of Labour". This status of the palace is preserved to the present day.



A pedestrian with a portrait of Emperor Nicholas II staged a religious procession on the highway in the Velikoustyug district.

The incident took place on the Veliky Ustyug-Krasavino highway. Local residents saw a man moving along the roadside with a portrait of Emperor Nicholas II.

As you can see from the eyewitness video recorder, this happened at about 2 pm.

The video was published in the newspaper "Great Ustyug". The exact reason why the man went on such an unusual walk is unknown. In the comments to the post, the Ustyug residents write that they also saw the wanderer. They met him near villages and towns along this road. One of the users reports that the man is making his second walking trip to Arkhangelsk.



Video - [https://xn--35-dlcmp7ch.xn--p1ai/news/2021/04/26/peshehod\\_s\\_portretom\\_nikolaya\\_ii\\_ustroil\\_krestnyy\\_hod\\_na\\_trasse\\_v\\_velikoustyugskom\\_rayone](https://xn--35-dlcmp7ch.xn--p1ai/news/2021/04/26/peshehod_s_portretom_nikolaya_ii_ustroil_krestnyy_hod_na_trasse_v_velikoustyugskom_rayone)



In honour of 350th anniversary of the birth of Peter the Great, Russia will create a new organization - the Assembly of "Peter's Museums". It is expected to bring together federal and regional museums of Russia to popularize the legacy of Peter I. On June 9th the first meeting of the Assembly will take place at the Oldenburgskys' Palace near Voronezh. An exhibition of items from the imperial utensils of Peter the Great era will be opened. Visitors will see artefacts from the State Museum-Reserve "Peterhof".

Recall that the future Emperor was born on June 9, 1672. On the occasion of the 350th anniversary of the birth of Peter I, large-scale events will be held throughout the country.



Voronezh will get a museum of the era of Peter the Great I. Next year, 2022, Russia will widely celebrate the anniversary date - the 350th anniversary of the birth of Peter Alexeevich. The cities St. Petersburg, Taganrog, Azov, Petrozavodsk, Kerch, of course Voronezh, Pavlovsk (Voronezh region) are associated with the name of this great man.

On April 28, Governor Alexander Gusev told that after the reconstruction in Gardenin House, one of the oldest buildings in Voronezh, a museum of the Peter the Great era will be opened. In total, according to Alexander Gusev, about 400 events are planned in the region for the Peter's jubilee.





## New book details Romanov dynasty through Isle of Wight lens

11 April. By Dominic Kureen, CountyPress.

This book details the fascinating history of the Romanov dynasty seen through the lens of the Isle of Wight. *Isle and Empires* by Stephan Roman gives a unique insight into the often-overlooked role of the Island in the Anglo-Russian relationship. He said: "I was inspired to write *Isle and Empires* after visiting St Mildred's Church in Whippingham and finding the small, almost forgotten, memorial to the last Russian Imperial family, tucked into a side wall of the Battenberg Chapel.

"It was a melancholic and modest tribute to a dynasty which had once ruled the largest land empire in the world.

"It is also a very private memorial from Princess Victoria Mountbatten, who lived in East Cowes, to her murdered sister and family."

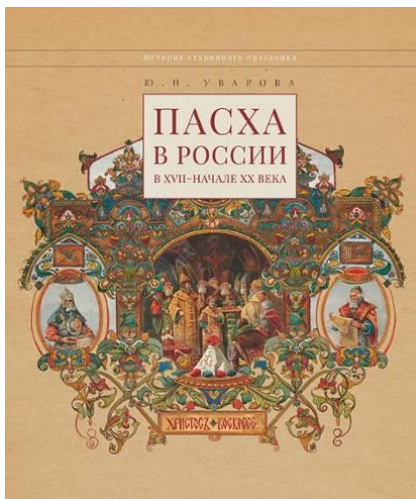


*Isle and Empires* is an exploration of the relationship between Britain and Russia during 300 years of Romanov rule. The high point of this came in 1909 when the Tsar and his family visited the Island in order to set the seal on what it was hoped would be a century of Anglo-Russian cooperation and peace. Nine years later, war and revolution had destroyed the Romanov dynasty, and their British royal cousins stood accused of having denied them safety and sanctuary in Britain.

Michael Hunter, curator at Osborne House, said of the book: "It is a wonderful exploration of the connections both Russia and the Romanov family had with Britain and the Isle of Wight.

"The great asset of this book is the combination of the political and the personal with all its stories reaching out from and returning to the Island."

*Isle and Empires* can be purchased in hardback at a cost of between £17 and £20 from a host of outlets including Amazon, Waterstones and WHSmith.



## Celebration of Easter in Russia in the 17th - early 20th centuries: Traditions, ceremonies, gifts.

The next book in the series "The History of an Ancient Holiday" continues the story of the main events of the Orthodox Church calendar and is devoted to the history of the celebration of Easter in Russia in the 17th - early 20th centuries.

Much attention is paid to the customs prevailing at the court, first in the Imperial court, in Moscow, and later in the Imperial court, in St. Petersburg.

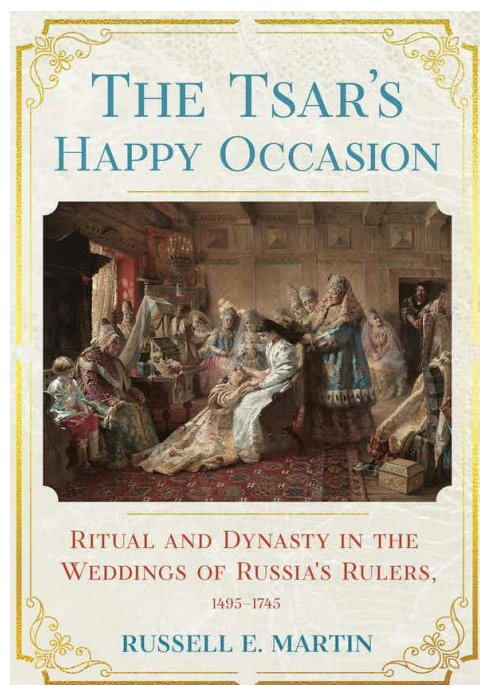
In the Russian Empire, Easter was not only a public holiday, but also a personal, family celebration. The book notes the features of meeting the holiday both in the court environment and in a narrow circle of close people, which have changed over the course of three centuries. The author's appeal to documentary sources - category



books, official reports and memoirs of contemporaries - makes the narrative lively and exciting.

*State Historical and Cultural Museum-Reserve" Moscow Kremlin. Author: Yu.N. Uvarova. 116 pages.*

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### **The Tsar's Happy Occasion. Ritual and Dynasty in the Weddings of Russia's Rulers, 1495–1745**

The Tsar's Happy Occasion shows how the vast, ornate affairs that were royal weddings in early modern Russia were choreographed to broadcast powerful images of monarchy and dynasty.

Processions and speeches emphasized dynastic continuity and legitimacy. Fertility rites blended Christian and pre-Christian symbols to assure the birth of heirs. Gift exchanges created and affirmed social solidarity among the elite. The bride performed rituals that integrated herself and her family into the inner circle of the court.

Using an array of archival sources, Russell E. Martin demonstrates how royal weddings reflected and shaped court politics during a time of dramatic cultural and dynastic change. As Martin shows, the rites of passage in these ceremonies were dazzling displays of monarchical power unlike any other ritual at the Muscovite court. And as dynasties came and went and the political culture evolved, so too did wedding rituals. Martin relates

how Peter the Great first mocked, then remade wedding rituals to symbolize and empower his efforts to westernize Russia. After Peter, the two branches of the Romanov dynasty used weddings to solidify their claims to the throne.

The Tsar's Happy Occasion offers a sweeping, yet penetrating cultural history of the power of rituals and the rituals of power in early modern Russia.

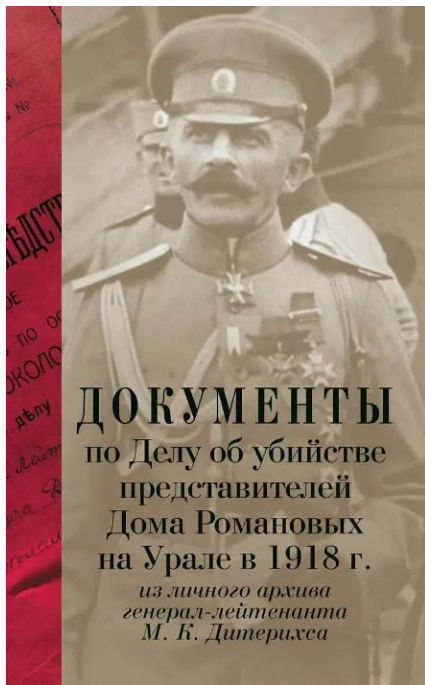
Dr. Russell E. Martin is a professor of history at Westminster College, earned an undergraduate degree from the University of Pittsburgh and his master's and Ph.D. from Harvard University.

This book follows Martin's 2012 book *A Bride for the Tsar: Bride-Shows and Marriage Politics in Early Modern Russia*, which won the 2014 W. Bruce Lincoln Book Award.

Asked, what's your favourite anecdote from your research for this book? He answered – "Too illustrious to take a seat! Prince Ivan Vasil'evich Golitsyn, scion of an ancient and honoured princely family, was assigned a seat at the wedding of Tsar Mikhail Romanov in 1624 which he thought was beneath his family's honour. He thought he needed to be seated above some other wedding guests and much closer to the Tsar. When assured that the assignment wasn't meant to be an insult, he still refused to accept the seat assigned him. When asked again by Tsar and Patriarch, he again refused. When cajoled and threatened a third time, he refused even to attend the wedding. Punishment came swiftly: he and his wife were sent that very day in internal exile to distant Perm, where he would live under house arrest until his early death within a couple of years. All over a seat at a wedding banquet, which says a lot about the symbolism and meaning of rituals in pre-modern societies. And about the role of pride in some princely families."

*Publisher: Cornell University Press, 2021. Pages: 378. ISBN# 9781501754852*

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## **Documents on the case of the murder of representatives of the House of Romanov in the Urals in 1918 from the personal archive of Lieutenant-General M. K. Dieterichs**

The book includes documents from the personal archive of Lieutenant-General M. K. Dieterichs, appointed by the Supreme Ruler of Russia A.V. Kolchak as the head of investigative actions to solve the crimes committed in the summer of 1918 in Yekaterinburg, Perm and Alapaevsk; archival sources about the investigation by the investigator of the Omsk District Court N.A. Sokolov into the circumstances of the murder of members of the Imperial House of Romanov, as well as new documents transferred by the Prince of Liechtenstein Hans-Adam II to Russia and deposited in the State Archives of the Russian Federation in 1997, including those that were withdrawn from the published volume of Dieterichs by N. A. Sokolov.

New sources found in private collections of foreign and Russian curators supplement the content of the collection.

About his book, Mikhail Dieterichs said:

*"Not for the sake of arousing a feeling of revenge, not for the sake of new victims, blood and the manifestation of low, cruel and aimless anger, I want to share the thoughts, conclusions and feelings caused in me by studying and researching the circumstances of this tragic page in our history. Let everyone, reading my notes, remember the great words of Jesus Christ: "I want mercy, not sacrifice." And as majestic in the kingdom of the Orthodox Church was the death of the Members of the Imperial Family, so may the Russian people, guided and enlightened by God's Providence, find in themselves wisdom and a majestic solution not for condemnation and revenge, but for bringing to the Great Resurrection those who were the direct culprits, inspirers and leaders of terrible crimes against the people, faith and commandments of Christ."*

Mikhail Konstantinovich Dieterichs, (17 April 1874 - 9 October 1937) - Russian military leader, monarchist. Member of the Russian-Japanese, World War I and Civil War. One of the leaders of the White movement in Siberia and the Far East.

In September 1919, he developed and successfully carried out the last offensive operation of the Russian army of Admiral Kolchak - the Tobolsk Breakthrough.

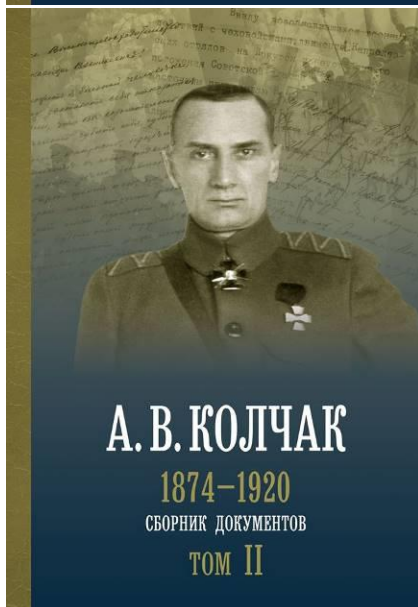
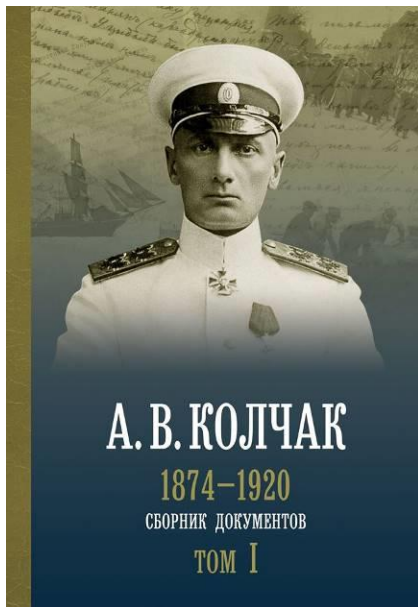
On August 5, 1922, at the Zemsky Cathedral in Vladivostok, a decision was made to restore the Romanov dynasty, and Dieterichs was elected temporary dictator. On August 8, 1922, Dieterichs was officially proclaimed the ruler of the Amur state formation and issued decrees on general mobilization, on church prayers for the victory over the Bolsheviks and on large monetary donations that were expected from Vladivostok and Nikolsk-Ussuriysky.

However, it was not possible to collect donations (the Chamber of Commerce and private companies refused to give money), nor to mobilize them to the Zemsky army (many to be mobilized fled to Harbin, Korea, the countryside and Kamchatka).

On October 14, 1922, at the Monastery, the Zemskaya army was defeated by the troops of the Far Eastern Republic and Dieterichs ordered to retreat. On October 20, 1922, Dieterichs and about 7 thousand people (his fighters and their families) arrived in Posiet, from where they were evacuated by Japanese transports.

He emigrated to China, where he lived in Shanghai. In 1930 he became chairman of the Far Eastern Department of the Russian All-Military Union. He died on October 9, 1937, and was buried in Shanghai, at the Lu-Kavei cemetery, which was destroyed during the Cultural Revolution.





## A. V. Kolchak. 1874-1920

Alexander Kolchak is a Russian polar explorer, military leader and politician. One of the leaders of the White movement during the Civil War. Supreme Ruler of Russia and Supreme Commander-in-Chief of the Russian Army (1918-1920). On February 7, 1920, he was shot by the Bolsheviks in Irkutsk.

The book includes 602 documents, of which 482 were published for the first time. The first volume is "From a cadet to a naval commander. 1874-1918" prepared by the specialists of the Russian State Administration of the Navy.

The second volume is "The Supreme Ruler of Russia. 1918-1920" prepared by the specialists of the State Civil Service of the Russian Federation.

"The collection of documents is dedicated to Alexander Kolchak, one of the most controversial figures in Russian history, causing not only constant public interest, but also heated discussions among professional historians, politicians and public figures," said Deputy Head of the Federal Archival Agency Andrei Yurasov.

According to him, the published authentic documents will allow each reader to form his own opinion about Kolchak, to evaluate his role in the life of Russia. Yurasov said that the work on the collection had been going on for six years. It contains and published the main documents that allow consistently tracing all stages of Kolchak's life - from birth to the "Omsk period of rule". There are documents about his contribution to the Russian Polar Expedition (1900-1902), about his participation in the revival of the Russian Imperial Navy after the Russo-Japanese War. From the correspondence with his wife Sofya Kolchak, you can learn how the admiral reacted to the events of 1917-1918, as well as what the regime of the Supreme Ruler of Russia was, about his relations with the allies, and also about the fate of "Kolchak's gold".

The documents were found in 12 federal, departmental and regional archives. The collection also includes documents from the Kolchak

family archive, purchased at an auction in Paris by the president of Novatek, Leonid Mikhelson, and transferred to the State Archives of the Russian Federation. Among them - the Gospel, which Kolchak took on polar expeditions, the diploma of Emperor Nicholas II on awarding the 1st rank captain Kolchak with the military order of the Holy Great Martyr and Victorious George 4th degree, Kolchak's letters to his wife during the First World War and the Civil War, telegrams of Alexander Kerensky to the commander of the Black Sea Fleet Kolchak on measures to protect the members of the Imperial Family who were in the Crimea.

Director of the State Archives of the Russian Federation Larisa Rogovaya noted that one of the main documents in the collection is the transcript of Kolchak's interrogation. It has been published before, but details have often been omitted. In the new collection, the document is published according to the original, and the partially lost fragments of the text have been restored from a copy of the transcript, which made it possible to correct the mistakes made earlier. According to her, the transcript literally conveys everything that happened at the trial: Kolchak's story about childhood, home education and the family. Many plots of his biography can be learned only from this transcript. Rogovaya emphasized that the compilers set the task of presenting objective picture of Kolchak's life.

*Publisher: BLITZ, St, Petersburg. Hardcover. Pages: 720 (Vol 1), 960 (vol.2). ISBN 978-5-86789-491-7 (general), ISBN 978-5-86789-460-3 (Vol. 1), ISBN 978-5-86789-468-9 (Vol. 2).*

Under the Hammer...

## Romanov related items in Auctions



**Archer, Moscow, Russia, April 25**

*Dragoon officer's saber, model 1881, with a custom-made decorated blade.*

Curved blade made of Damascus steel (medium curvature). On the right side of the blade there is an inscription in gold incision "FROM OFFICERS TO DONDUKOV-KORSAKOV .. 1887 · CAUCASUS" and the monogram of Emperor Alexander III, and on the left side is the coat of arms of the Russian Empire.

The total length is 84 cm, the length of the blade is 70.2 cm, the width of the blade at the base is 2.8 cm.



Alexander Mikhailovich Dondukov-Korsakov in 1882-1890 was the commander in chief in the Caucasus and the commander of the troops of the Caucasian military district. Under his chairmanship, a commission was formed, which developed a new regulation on the administration of the Caucasus, introduced in 1883, it is also worth noting the transformation of the military-people's administration and the introduction of military horse service. During his reign, the Caucasian mineral water springs (Pyatigorsk, Zheleznovodsk, Kislovodsk, Podkum, Kumagorsk, Abastuman and Borzhomi) were recognized as having public importance and authorities began to organize them properly.

Start price: \$ 11,000



*Mug of the Life Guards of the 1st Kuban Hundreds of His Imperial Majesty's Own Convoy.*

Factory of the M.S. Kuznetsov,  
Moscow. The beginning of the twentieth century. Porcelain glass, white glaze.  
Start price: \$ 3,300



*Medal "For the best endurance of the Kuban Cossack army."*

The beginning of the twentieth century.  
On the obverse there is an image of Emperor Nicholas II and an inscription along the circumference: "KUBAN COSSACK TROOPS"

On the reverse side is the coat of arms of the Kuban region and the inscription along the circumference: "FOR THE BEST HANDLING OF THE YEAR."

Made by the Moscow Mint, authors A. Vasyutinsky and M. Skudnov.

Diameter - 58 mm.

Start price: \$ 4,400

**Empire, Moscow, Russia, April 29**

*Badge in memory of the opening of the monument to Emperor Alexander II in Moscow. 1898.*

Unknown workshop, Kostroma, 1898. Silver, gilding, enamel. Weight 4.52 g. Size 33x21 mm. Stamp on the ear: assay mark "84" and the coat of arms of Kostroma and the master's name illegible.



**Artmaximum, Germany, May 15**

*CDV / Visiting card of Grand Duchess Maria Alexandrovna.  
Russia, about 1860.*

Born 17 October 1853 (died 24 October 1920), she was the fifth child and only surviving daughter of Emperor Alexander II of Russia and Empress Maria Alexandrovna, nee Princess Marie of Hesse and by Rhine. She was the younger sister of Alexander III of Russia and the paternal aunt of Emperor Nicholas II.

Estimated price: €70 - €150







*CDV / Visiting card of Grand Duke Michael  
Alexandrovich*  
Russia.  
Estimated price: €150 - €300



*Cabinet portrait of Grand Duke Michael  
Alexandrovich*  
Russia. Made by S. Levitsky.  
Estimated price: €150 - €300



*Cabinet portrait of Grand Duchess Maria Pavlovna Jr.*

Russia. Made by A. Pazetti.

Estimated price: €150 - €300



*Cabinet portrait of Grand Duchess Maria Pavlovna Jr. and Prince Christopher of Greece.*

Russia. Made by Jean Baptiste Avanzo (1853 -?), owner of an art salon in Moscow.

Estimated price: €150 - €300