



Romanov News Новости Романовых

By Ludmila & Paul Kulikovsky

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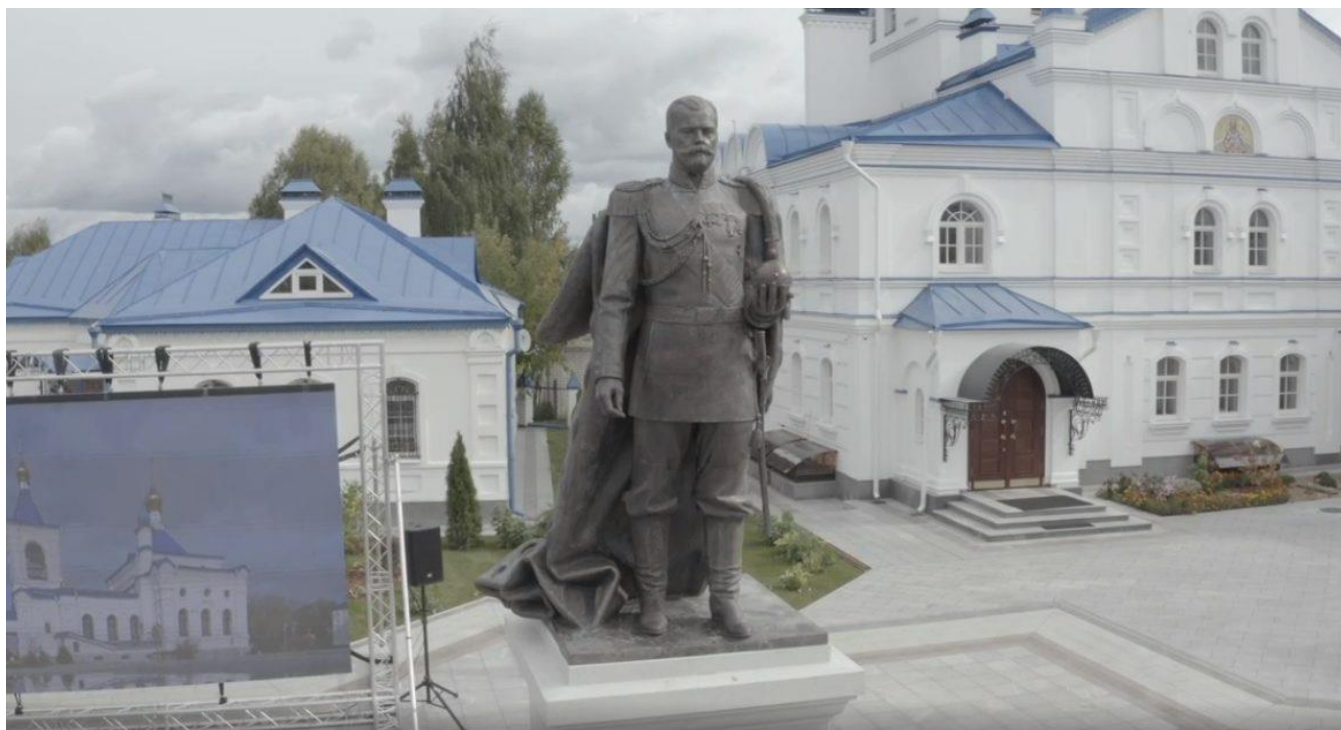
September 2021



Monument to Emperor Nicholas II was opened in the Vladimir region

In Sanino village, Petushinsky district, a monument to Emperor Nicholas II was unveiled. The settlement is located between the cities of Pokrov and Kirzhach, 108 kilometers or an hour and a half drive from Vladimir. The ceremony took place on September 14 on the territory of the church of the Chernigov Icon of the Mother of God, built in 1890. It is a monument of federal significance.

The opening of the monument was timed to coincide with the 131st patronal feast day. The divine service in the church was led by Metropolitan Ambrose of Tver and Kashin. He was co-served by Bishop Innokenty of Alexander and the clergy of the diocese. About 500 people took part in the church service, procession and unveiling of the monument.



The height of the bronze monument is 3 meters. The Emperor holds an orb in his left hand, and prepares to make cross, by right one. The figure stands on a massive pedestal with the inscription "Nicholas II the Tsar and the Passion-Bearer." The author of the monument is the Moscow sculptor Rovshan Rzayev, a graduate of the Surikov Moscow State Academic Institute.

The monument, installed in the Vladimir region, and is the third largest monument to Emperor Nicholas II installed in Russia.



НИКОЛАЙ II
ЦАРЬ
И





The monument was opened in Sanino village, Petushinsky district, not by chance. Historically, Sanino has nothing to do with Nicholas II and his family members - they have never been here. But it was installed on the territory of one of the churches dedicated to the new martyrs. The Tsar-Martyr and his family are especially revered by the parishioners of the church of the Chernigov Icon of the Mother of God.

According to the church press secretary Lyubov Rakhnovskaya, funds for the monument to Nicholas II have been collected for more than two years. With the help of benefactors, they managed to collect several million roubles.

Video - <https://youtu.be/73xWqhC6S3c>



Prince Rostislav Rostislavovich got married in the Russian cathedral in Paris

The Cathedral of St. Alexander Nevsky in Paris became the site of a solemn ceremony in the family of the Romanovs on Sunday, 12 September. The wedding ceremony of the descendant of the Russian Emperor Nicholas I, Prince Rostislav Rostislavovich Romanov (21 May 1985), and his Greek bride Fotinia Maria Christina Georganta (7 November 1979) took place in the old church on Daru Street.



The hands of the newlyweds were joined by Metropolitan John of Dubna (Renneto), who heads the archdiocese of the Western European parishes of the Russian Orthodox Church.

The Russian ambassador to France Alexey Meshkov, prominent representatives of the Russian diaspora in Paris, relatives and friends congratulated young couple.

Rostislav and Fotinia met in London at a Russian ball. The 36-year-old Rostislav Rostislavovich is Great-grandson of Grand Duke Alexander Mikhailovich and Grand Duchess Xenia Alexandrovna, sister of Emperor Nicholas II. The Prince was born in Lake Forest in the US, state Illinois, but soon the family moved to the UK.

His parents raised him in the Orthodox faith. For the first time he visited Russia at the age of 12 in 1998 to attend the burial of Emperor Nicholas II and his relatives in the Peter and Paul Cathedral in St. Petersburg. Since then, he has repeatedly come to his historical homeland.

Today Rostislav Romanov is a painter, and have had exhibitions in Athens, London, Monte Carlo, Moscow, and St. Petersburg. He is the vice-chairman of the Romanoff Family Association.



Fotinia Maria Georganta was baptized in the Greek Orthodox Church in Athens, studied Byzantine art at Oxford University and dramatic theory at the Royal School of Stage Speech and Dramatic Art. In recent years, she has worked as a consultant for charities.

Fashion designer Chloe Obolenskaya worked on the bride's wedding dress; whose models are distinguished by elegant simplicity. The dress was made of creamy Ottoman silk, and the veil was made of four meters of silk cotton. The wedding tiara "Russian Paris" was made by the jeweller Pyotr Aksenov. Her drop earrings are a family heirloom dating back to 1890. On the bride's wedding dress was a pin with blue enamel and diamonds, which belonged to the Grand Duchess Xenia Alexandrovna. Prince Romanov participated in the design of the engagement ring. He explained the combination of ruby, sapphires and white gold as follows: "Foteini loves a variety of colours, and I wanted her always to have the colours of Russia on her hand."

The couple already has a son, eight years old, called Leon.

It was not by chance that the couple chose this cathedral of the Russian Orthodox Church, included in the list of historical monuments in France. "Your wedding takes place on significant days, when the church celebrates the 800th anniversary of the birth of St. Alexander Nevsky," Metropolitan John said. Metropolitan John also awarded Prince Rostislav Rostislavovich the highest award of the Archdiocese - the Order of the Holy Blessed Grand Duke Alexander Nevsky.

A gala dinner in a narrow circle of those closest to newly married was held in the private club Cercle de l'Union Interalliée, located in an 18th century mansion. Everything was thought out to the smallest detail. Thus, the tables at the celebration in the Cercle de l'Union Interalliée were named after Russian artists and Greek writers, and images of the Romanov family coat of arms were embroidered on all tablecloths and napkins with gold thread. Attendees were serenaded by a group of musicians including a harpist while enjoying cocktails in the grounds of the grand house. They were then invited to dine on tables decorated with white flowers and greenery. Later, guests could be seen waltzing across a grand dancefloor as they danced the night away.

Among the guests were Rostislav's mother Baroness Christia Amptill, his brother Prince Nikita Rostislavovich Romanov, Princess Theodora Alexeevna, Marchese Giovanni Farace di Villaforesta, Albert Bartridge and Count Peter Sheremetev with spouse.

Congratulations to Fotinia and Rostislav!



Another Romanov descendant got married in a State Memorial Museum in St. Petersburg

On September 24, 2021, in the Khamovnichesky registry office in Moscow, the civil registration of the marriage of the citizen of the Russian Federation George Mikhailovich Romanov – Prince of Prussia, and a Great-great-great-grandson of Emperor Alexander II - and the citizen of Italian Republic Rebbeka Bettarini took place. The ceremony was attended by the bride's parents from Italy, but not the parents of the groom.

On October 1st, the sacrament of the wedding took place in the State Memorial Museum "St. Isaac's Cathedral" in St. Petersburg. The ceremony was conducted by the Metropolitan of St. Petersburg and Ladoga Varsonuphius. The bride was accompanied to the altar by her father. After the wedding, the newly married couple went to the necropolis of the Romanovs in Sts. Peter and Paul Cathedral, then to a dinner at the Russian Ethnographic Museum, and the next day they had invited some guests to a brunch "A la Rus" at the Constantine Palace in Strelna.



The ceremony was attended by several hundred guests, some from abroad, and a few from Royal families - Duke Michael of Wuerttemberg, Duke of Anjou Louis Alphonse de Bourbon, the last King of Bulgaria Simeon Borisov von Saxe-Coburg-Gotha, Prince Joachim Louis Napoleon Murat, Prince Philipp and Princess Isabelle of Liechtenstein, and others, according to the news agency TASS.

The city and regional authorities dissociated themselves with the event. The Presidential press secretary Dmitry Peskov said that people get married every day and did not comment on the excitement around the event. *"No, the President has no plans to congratulate the newlyweds. I repeat once again, this marriage is in no way on our agenda."*

The Russian Orthodox Church also did not speak out, only commenting – *"The sacrament was performed in the traditional order, the spouses were married as private persons."*

Congratulations to the couple!



The Tsarevich Alexei and Grand Duchess Maria burial-case continues

The Bishops' Council will consider the question of the authenticity of the "Yekaterinburg remains" in November

The Bishops' Council is planned to be held from 15 to 18 November, at which the question of the authenticity of the Yekaterinburg remains will be discussed - Metropolitan Hilarion, Chairman of the Department for External Church Relations of the Moscow Patriarchate, said on the Russia 24 TV channel. According to him, numerous examinations convincingly confirmed that the remains of the Imperial Family were found near Yekaterinburg.

Video - <https://smotrim.ru/article/2615040>

In mid-November 2021, the Council of Bishops of the Russian Orthodox Church will consider the issue of recognizing the authenticity of the re-examined "Yekaterinburg remains," presumably belonging to canonized members of the family of the Passion-Bearer Tsar Nicholas II, Metropolitan Hilarion of Volokolamsk reported. "Numerous examinations that have been carried out convincingly show that the remains found near Yekaterinburg are indeed the remains of the Tsar's family," Metropolitan Hilarion said in the Church and Peace TV program, according to the press service of the Synodal Department for Church Relations with Society and the Media. However, as the arch pastor noted, "in order for the Church to recognize this, it is necessary that all bishops familiarize themselves with the results of the examinations".



According to the assumption of the Metropolitan of Volokolamsk, after Council members will familiarize with the research data, a decision will be made on the church's recognition of the authenticity of the Yekaterinburg remains.

"But let's not rush and anticipate events. Bishops should have complete freedom to respond to the information they receive. So far, few people own it. The members of the Holy Synod, in particular, are familiar with it, because we have already discussed this issue at the Synod: we have heard the report of the representative of the Investigative Committee, got acquainted with the results of the examinations. But the Synod did not make any decision on this issue - it is of particular importance, and

it will be passed by the Council of Bishops, the supreme governing body of the Russian Orthodox Church," Metropolitan Hilarion summed up.

The Investigative Committee of Russia has prepared a book about the investigation of the murder of the Imperial Family

The Investigative Committee of Russia has prepared a book about the investigation of the murder of the Imperial Family. The publication contains unique materials of the investigation and historical documents related to the death of the Russian Emperor Nicholas II, his family and their entourage. In chronological order, the book describes the tragic events associated with the murder of the Imperial Family and the concealment of their remains.



The pages of the book reflect the current results of the investigation in the criminal case, resumed by the Investigative Committee of Russia in the fall of 2015, which managed to recreate an objective picture of those distant days and fill in the previously existing gaps.

This is a large joint work of the Investigative Committee of Russia staff, scientists, experts, other specialists and researchers.

"The general set of documents used in this publication encompassed archival collections of different nationalities and different status; moreover, new, previously unpublished documents were found," said Alexander Bastrykin, Chairman of the Investigative Committee of the Russian Federation, in the foreword of the publication.

The first volume of the book can be found on the website of the Investigative Committee. Two more volumes are devoted to the investigative work.

See the book here - https://sledcom.ru/isbook01/book01_01

The Tenth “Elizabeth Cross Procession”

27 September. Ren TV - On Sunday September 26, pilgrims from all over the country gathered in Usovo village near Moscow. There was a religious procession in memory of the Great Martyr Grand Duchess Elizabeth Feodorovna. The organizers note, that more and more young people take part every year. If teenagers are mainly interested in the historical and cultural heritage of our country, then the older generation comes here traditionally - to receive spiritual strength.



The pace is quick, the route of the cross procession is about 6 kilometres. Better not to lag, you can get lost. That is why four-year-old Kostya took a walkie-talkie with him.

"With Danya and Sasha. We are already on the other side. They are already, they are already near the bridge," says Kostya Verbitsky, answering the question - with whom he communicates by radio.

The crossing of the Moskva River is the most exciting point of the route, especially for children. It was this way that Grand Duchess Elizabeth Feodorovna and her husband, Grand Duke Sergei Alexandrovich, took from Ilyinsky estate near Moscow to their winter residence in Usovo.

"Elizabeth Feodorovna, she loved children, loved to study with children, and therefore she gathered this tenth procession," says the abbess of the monastery in the name of the Holy Martyr Elizabeth Feodorovna in the city of Alapaevsk, Abbess Smaragda (Zykova).

The couple lived here almost without a break until the Grand Duke was appointed to the post of Governor-General of Moscow. It happened 130 years ago, and in the same year Elizabeth Feodorovna - a nee German princess - converted to Orthodoxy, forever falling in love with Russia.

The Ilyinskoye - Usovo imperial estate near Moscow is the place where Grand Duchess Elizabeth Feodorovna and Grand Duke Sergei Alexandrovich Romanov arrived after their wedding. By birth, Elizabeth Feodorovna was a Lutheran, but in these places that she began to join the Orthodox faith, culture, traditions, and attended her first divine services.

At that happy time, she still did not know that something terrible would happen: the remains of her beloved husband, without whom she could not imagine life, she would collect after an explosion staged

by a terrorist, and then later she also would die like a martyr: the wounded woman would be thrown together with the other Romanovs into Alapaevsk mine, pelted with grenades. Today the saint's relics are kept in Jerusalem in the Church of Mary Magdalene, where she decided to convert to Orthodoxy.

"Holy baptism or joining Orthodoxy is only a gate, and ahead lay a huge path. The path of benefits, the path of mercy, charity, suffering. And this can be imitated. After all, you look - she is one of the saints closest to us," says Anna Gromova, the chairman of the Elizabeth-Sergius Educational Society.

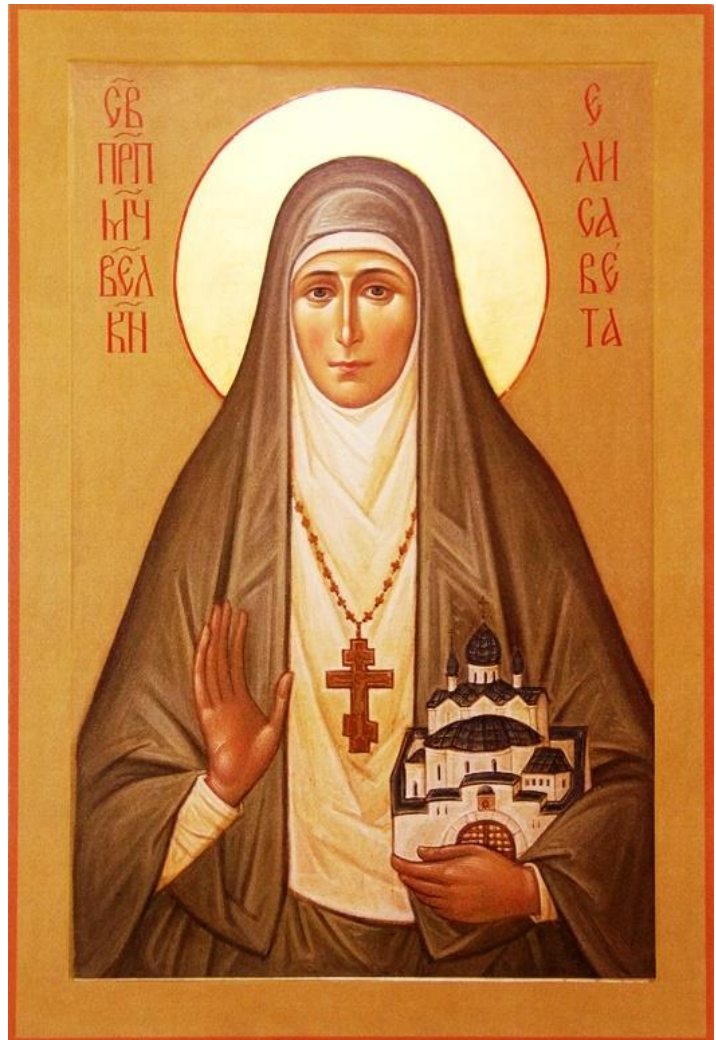
The Grand Duchess herself took care of the sick and visited beggars in the most dangerous areas of the city. The world-famous Martha and Mary Convent, which Elizabeth Feodorovna founded after the death of her husband to help those in need, now continues her work.

"The monastery is one that actively develops social activities related to helping poor children, and the sisters work on many fronts helping the sick at home," says the director of the Orthodox gymnasium, dean of the Faculty of History, Priest Andrei Pasternak, of St. Nicholas Church in the Blacksmiths of Moscow.

Deeds of mercy worked together: Sergei Alexandrovich headed 150 organizations that aided the poorest in Moscow. He created people's houses, where readings were arranged for workers.

"It immediately became clear that he is a person who loves Moscow very much, cares about Moscow and Muscovites, about social issues, education, health care, utilities. The most important thing is about cultural and spiritual life," says Dmitry Grishin, chairman of Sergievsky Memorial Fund.

Elizabeth Feodorovna was called the "White Angel of Moscow". They said that the white colour reflected the purity of heart of Elizabeth Feodorovna. A heart that could even contain the forgiveness of the murderer of her own husband. She also loved white flowers. This time there were many of them near the churches in Ilyinskoye and Usovo, all of them are a symbol of the charity event that Nicholas II revived in Russia. Elizabeth Feodorovna and Sergei Alexandrovich did not have their own children, but both then and now they continue to help them with love. The funds raised from the White Flower Festival will be sent to families with seriously ill children in Odintsovo and Krasnogorsk urban districts.



Video – 1) <https://ren.tv/news/v-rossii/884223-palomniki-so-vsei-strany-proveli-desiatyi-elisavetinskii-krestnyi-khod>

2) <https://www.tvc.ru/news/show/id/221584>

Exhibition "Emperor Alexander the First – The Blessed"

On September 25, the exhibition "Emperor Alexander the First - Blessed" from the funds of the State Borodino Military History Museum was opened in the Irkutsk Decembrists Museum (Trubetskoy House-Museum, 64 Dzerzhinsky Street). The exhibition is dedicated to the Russian monarch, known as Alexander the Blessed, and is timed to the 220th anniversary of Alexander I coronation, as well as the 195th anniversary of the beginning of the Siberian exile of the Decembrists.

The exhibits talk about key events in Russian history during the reign of Alexander I. First of all, this is the Patriotic War of 1812, the main event of which was the Battle of Borodino, which decided the further outcome of the Russian campaign against the French Emperor Napoleon in 1812. The chain of these tragic events eventually turned into a victory for Russia and brought the Russian imperial army to the fields of Europe. The victorious Russian troops led by Alexander I, and its allies marched into capitulated Paris on March 19, 1814.

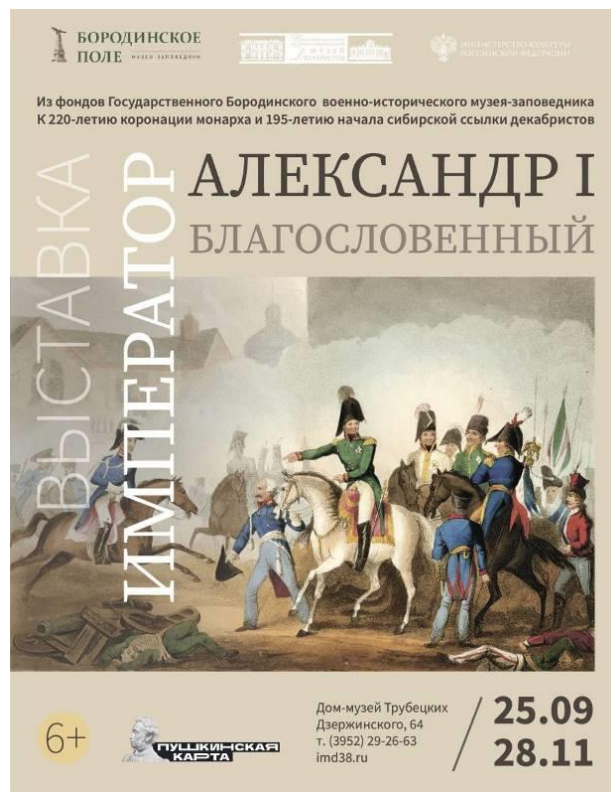
Undoubtedly, this was the time of the heyday of the abilities of Alexander I, who knew how to apply to circumstances and get closer to his people, as historians would later write. It was the Russian autocrat who was destined to play one of the most important roles in history. Having fulfilled the mission of a peacemaker outside the Russian borders, in his native Fatherland, Alexander I won the title of "Blessed One" for the victory over Napoleon, having entered Russian history under this name.

The death of Alexander I in 1825 entailed a difficult test for the Russian autocracy. The very heroes with whom the sovereign once shared the joy of victory in Paris, came to the Senate Square on December 14, 1825, to challenge to the autocracy.

The central artefact at the exhibition will be the uniform of the chief officer of the Izmailovsky Life Guards regiment from the wardrobe of Alexander I. Irkutsk residents will see the uniforms of the Russian Imperial Army, rare book items, numismatics, decorative and applied arts, which are a vivid commentary on the bygone era. Also, the exhibition will present the main witnesses of the "glorious time" - archaeological finds from the field of the Borodino battle.

The exhibition will run until November 28, 2021.

Video- <https://youtu.be/Zf-SbLXUbh4>



Preliminary plan for the restoration of the residence of Grand Duke Nicholas Konstantinovich in Tashkent

Grand Duke Nicholas Konstantinovich, born 14 February 1850 in St Petersburg, was the first-born son of Grand Duke Konstantin Nikolaevich and Grand Duchess Alexandra Iosifovna and a grandson of Nicholas I of Russia.

Nicholas lived a very independent life having become a gifted military officer and an incorrigible womanizer. He had an affair with a notorious American lady Fanny Lear. Due to his affair, he stole three valuable diamonds from the reticement of one of the most valuable family icons. He was declared insane and he was banished to Tashkent.

He lived for many years under constant supervision in the south-eastern part of the Russian Empire (now Uzbekistan) and made a great contribution to the city by using his personal fortune to help improve the local area. In 1890 he ordered the building of his own palace in Tashkent to house and show his large and very valuable art collection. He was also famous in Tashkent as a competent engineer and irrigator, constructing two large canals, the Bukhar-aryk (which was poorly aligned and soon silted up) and the much more successful Khiva-Aryk, later extended to form the Emperor Nicholas I Canal, irrigating 12,000 desyatinas, 33,000 acres (134 km²) of land in the Steppe between Djizak and Tashkent. Most of this was then settled with Slavic peasant colonisers.

Nicholas had a number of children from different women. One of his grandchildren, Natalia Androsova, died in Moscow in 1999.

Nicholas died of pneumonia on 26 of January 1918. He was buried at the fence of the St. George's Cathedral (later demolished by the Soviet regime), located across the street from his palace.



In 1918, before his death, Grand Duke Nicholas Konstantinovich bequeathed his entire collection as a gift to the city of Tashkent with the condition that a museum should be arranged in its palace. After his death, an art museum was organized in the mansion. From 1940s to 1970s the palace housed the Republican Palace of Pioneers. In the 1980s, the building housed the Museum of Antiques and Jewellery Art of Uzbekistan. At the end of the XX century, the palace was restored and used as the Reception House of the Ministry of Foreign Affairs of Uzbekistan.

A preliminary concept for the reconstruction of the building and design of the museum has been developed and approved. The project will include architectural and engineering solutions for the reconstruction and restoration of the main building and its wings in accordance with their historical purpose, the design of the adjacent territory, which implies the preservation of old trees, the planting of additional green spaces, the restoration of existing fountains, and most importantly, the plan of the future exposition of art from the collection of the Grand Duke. The restoration will be financed from public funds.



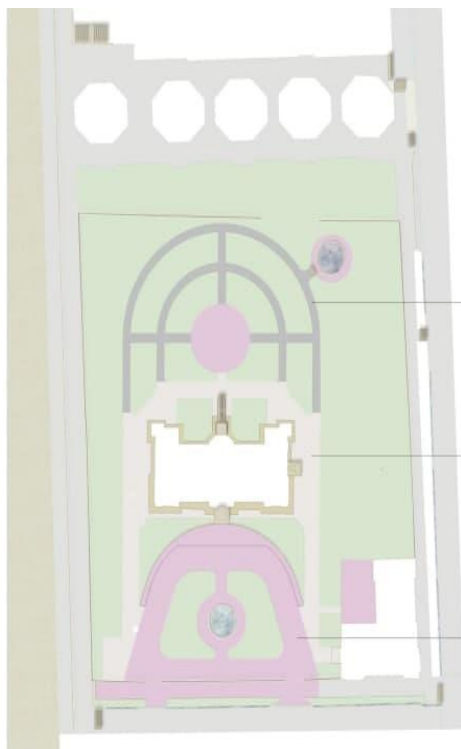
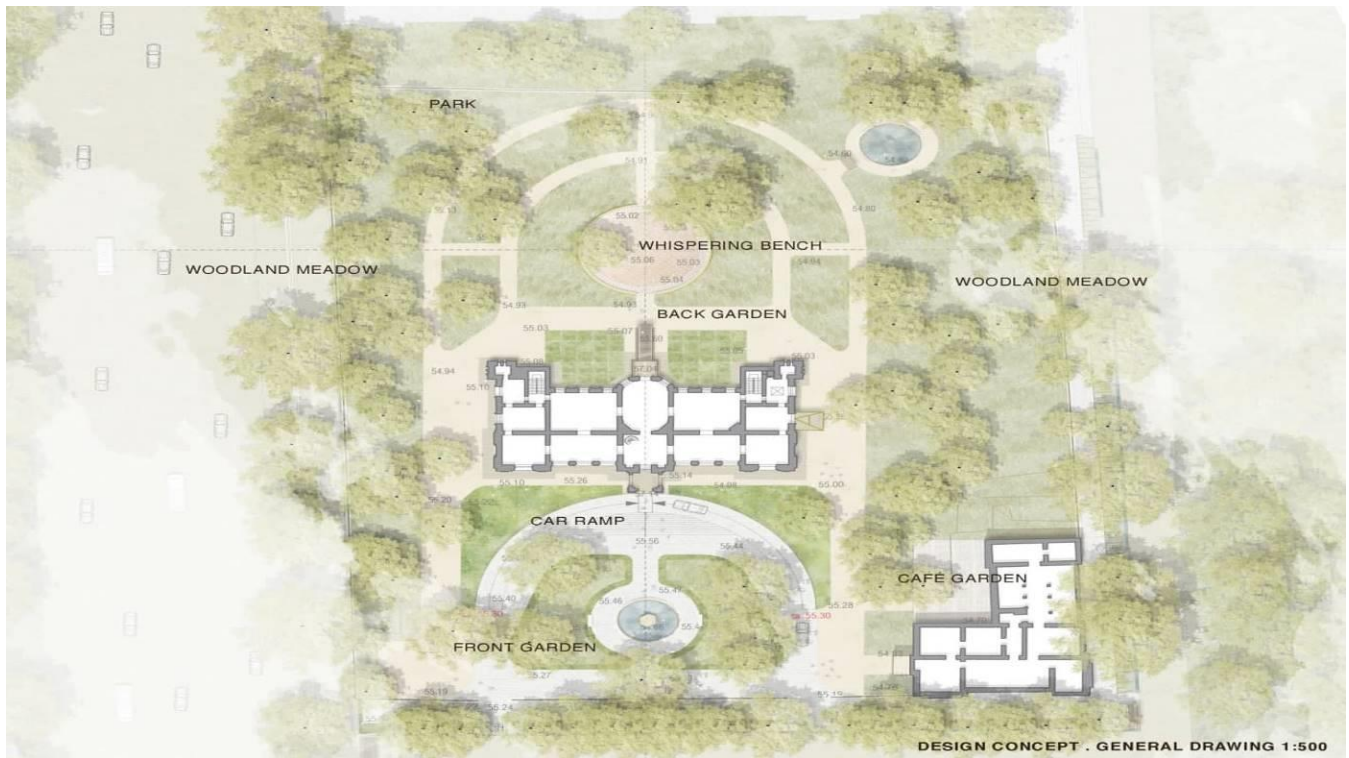
The palace, with its architecture and artfully decorated interiors, is an exhibit itself. The items of the collection will be grouped into thematic blocks and displayed in the context of different rooms. The items will recreate the history of the mansion and will be located in the rooms as they once were in the palace during the life of the Grand Duke. Modern exhibition technologies and interactive spaces will be presented in the basement of the palace. About 500 exhibits from the collection of the State Museum of Arts of Uzbekistan will be included in the permanent exhibition of the renovated museum. In addition to marble and bronze sculptures that once adorned the palace, more than 120 pieces of painting and graphics, 75 sculptures, 20 pieces of furniture will be returned to the museum. The halls and rooms of the palace will acquire their original appearance.

The German Atelier Brückner GmbH, together with Uzbek experts, has developed a concept, the main idea of which is an open space for the public.

"The main idea of the concept is open space for the public. Visitors will be able not only to become guests of the museum, but also to spend time in the park area of the palace".

The German company specializes in the development of concepts and design of architectural spaces for complex exhibition projects and permanent museum expositions.

In 2020, was conducted a detailed study of archive data. During the analysis, it was found that most of the architecture has retained its original structure. Further, a technical survey was carried out to determine the stability of the structure of the historical object.



GRAVEL WALKWAYS

NATURAL SETT STONE PAVING

CARPET OF NATURAL STONES PAVING



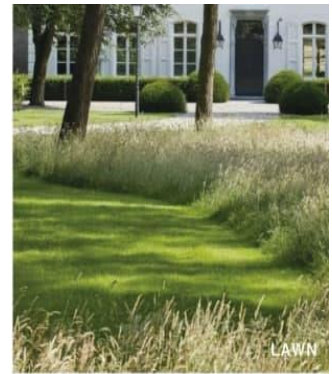
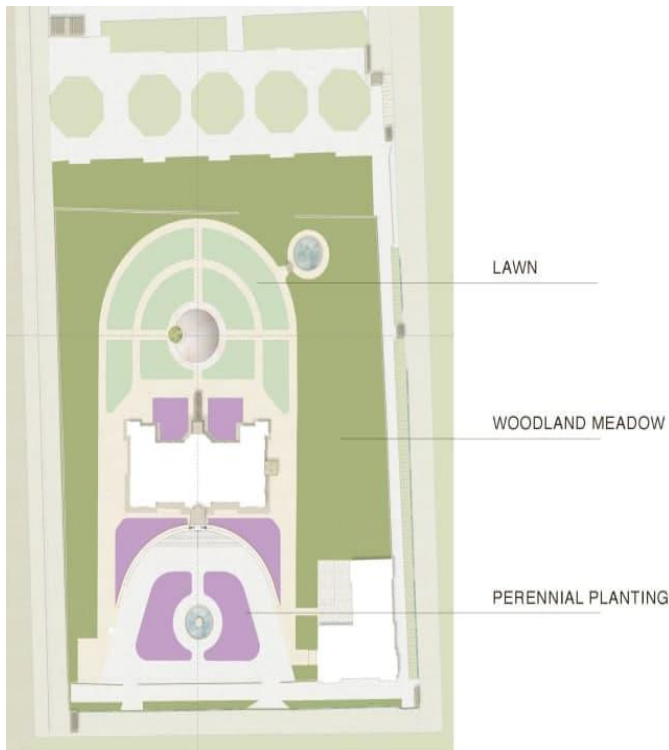
NATURAL SETT STONE



GRAVEL



NATURAL STONE PAVING



The implementation of the project will be carried out under the leadership of the Deputy Chairperson of the Foundation for the Development of Culture and Art Saida Mirziyoyeva:

"Our most important common task is to preserve the historical and cultural heritage of our country and pass it on to future generations. Along with this, it is necessary to create, improve, and develop museums and other cultural objects. We approach the restoration of the Romanov residence with special attention, having united an international team of architects and historians under the auspices of the Foundation. I am sure that after the restoration the Palace will become a special place for inspiration and historical and cultural enlightenment."

"It is the history and culture of the country that are the basis for the revival of values, the rise of the spirituality of society, the education of patriotism in the young generation. Over the past five years, at the initiative of President Shavkat Mirziyoyev, consistent work has been carried out to preserve, study and popularize the country's historical and cultural heritage. The restoration of the building of the palace of Grand Duke Romanov is one of such large-scale projects. International professionals in the field of architecture and restoration are involved in this unique project, carried out under the patronage of the President of the Republic of Uzbekistan. Our goal is to preserve this unique architectural monument and the adjacent park area in order to create conditions for public leisure. Visitors will be able to get acquainted with this place, unusual for Central Asian architecture. We hope that the future museum will become one of the main tourist attractions in the capital" - said Deputy Prime Minister of the Republic of Uzbekistan, Minister of Tourism and Sports Aziz Abdukhakimov.



Grand Duke Nicholas Konstantinovich with his legal wife Nadezhda Dreyer and his brother Grand Duke Konstantin Konstantinovich. 1910, Tashkent.

A photo exhibition dedicated to “Alexanders”

On the day of the saint's memory, a photo exhibition dedicated to the 800th anniversary of the birth of the blessed prince Alexander Nevsky was opened. The exhibition is in a new park next to Novospassky monastery and the church of the Forty Martyrs of Sebastia, in Moscow.

On large stands are photographs of the churches of St. Alexander Nevsky, built in memory of Russian Emperors in different Russian cities and all over the world. In the descriptions you can read about the history of the creation of each church and its special meaning.



In the 19th century, three Russian Emperors were named after the holy noble Prince, whose spiritual and political covenants they tried to implement during their reign.

Alexander I the Blessed, Alexander II the Liberator and Alexander III the Peacemaker - all of them venerated the holy construction of the Churches of Alexander Nevsky throughout the empire. This dedication expressed hope for the embodiment of the ideal of the patron and defender of the Russian people, which was the holy noble Prince.

As G.V. Vernadsky wrote about his life and work.: "The two exploits of Alexander Nevsky - the exploit of battle with the West and the exploit of humility in the East - had one goal: the preservation of Orthodoxy as a moral and political force of the Russian people." It is significant that in translation from Greek Alexander means "protector of people."

The photo exhibition was prepared by the museum of the Novospassky Monastery. Cadets of the cadet corps of the Investigative Committee of the Russian Federation named after Alexander Nevsky arrived at the opening.







A park in memory of Emperor Nicholas II is planned in Ferzikovo

In Ferzikove village, it is planned to create a park in memory of Emperor Nicholas II as part of Imperial Route Project. The governor of Kaluga region Vladislav Shapsha visited Ferzikovsky district and was informed about the project.

The "Imperial Route" Project includes all places associated with the Imperial Family, including the cities of Kaluga and Meshchovsk, the Kaluga 2 railway station, as well as Ferzikovo. The district administration said that at the present time they are developing concepts of the park.



In 1904, Emperor Nicholas II visited Ferzikovo, so the administration of the municipality decided to erect a monument and improve the territory of the station square.

In the diary of Emperor Nicholas II, we read that during the review of troops heading to the front, to the Far East, he was traveling from Tula to Kaluga by railroad. On May 6, 1904, he writes: "We stopped for the night at the station. Ferzikovo in Kaluga province. It was fresh and clear. "

The head of the municipality, Aleksey Volkov, met with Maxim Kazak, PhD, (History), the rector of the Kaluga State University, and discussed cooperation in local history research and creating tourist routes. The project was conceived as unusual and interesting. Models depicting the territory of the park have already appeared on Ferzikovsk Square. Improvement is planned for next year. According to the head of the administration, its concept is currently being developed. There is no final version yet, there are two projects. In the first one there is a square with a recreation area, in the second - with a playground. Historical objects will also be installed here, but it is up to the residents to decide which ones. Voting will take place on the administration website and in social networks.

There are many concerns ahead: it is necessary to draw up an estimate, identify a contractor, conclude the necessary contracts and coordinate work with the head of the Ferzikovsk railway station, since next year it is planned to repair the station building.

It is safe to say: after the implementation of the project, this space will become another place of attraction for tourists and lovers of educational recreation.

Employees of the district administration also joined the project. They took patronage over the educational events among schoolchildren in order to popularize history.



The extensive program includes a regional research conference "Nicholas II and His Time", a discussion school "Paradoxes and Forks of Russian History", the creation of an interactive excursion route "In the Footsteps of the Last Emperor of the Russian Empire" days on Kaluga land", bike ride "Tsar's Road", and a traveling exhibition "The Imperial Family Roads in Kaluga land".

Lectures on the topic "The Romanov Dynasty in the History of Kaluga Province", classroom hours "Portrait of a Dynasty" with documentaries, and extracurricular activities "Cultural Heritage of the Romanov Dynasty" have been held in educational institutions since April.

In September-October, a "Patriotic Bus" runs. It was organised by the Grabtsevo school. The bus will bring a creative team of students, teachers and parents presented the performance "The House of the Romanovs in Russian History."

Also in the fall, lecturers' hours "Kaluzhsko-Okskaya Region" will be held in the municipality schools. Students prepare videos on the topic "The Romanov Dynasty: Myths and Facts." From September to November, a series of historical quizzes "The Romanov Dynasty" will take place.

The plans include the creation a map with the route of the train with the Emperor and schoolchildren visits to the State Archive of Documents of Contemporary History.

The new concepts of the future project were appreciated by the governor Vladislav Shapsha and the deputy of the State Duma Gennady Sklyar, who visited the area in mid-August and early September.

The exhibition "300 years of the Russian Empire in faces" opened in St. Petersburg

September 15, 2021. *Rodinananeve.ru*, by Yulia Medvedeva

The Karl Bulla Foundation for Historical Photography opened the exhibition "300 years of the Russian Empire in faces" in St. Petersburg. It features sculptural portraits of the great people of this era. In the fall of 1721, Tsar Peter Alexeevich accepted the title of Emperor at the Holy Trinity Cathedral in St. Petersburg, and the Russia state became an empire.

The empire was proclaimed on October 22 (November 2), 1721 at the end of the Northern War, when, at the request of senators, Peter I accepted the titles of Emperor of All Russia and Father of the Fatherland. It lasted until the February Revolution and the proclamation of the republic in September 1917 by the Provisional Government. The capital of the empire, except for a short period of two years, was St. Petersburg. The Russian Empire was a powerful state, and the vector of its development was set by outstanding people.



Above - "Peter I", painting by artist Valentin Serov, State Tretyakov Gallery

Below - "Walking Peter the Great" sculpture by Grigory Danilovich Yastrebenetsky,



As the organizer of the exhibition "300 Years of the Russian Empire in faces", a member of the Russian Geographical Society and a member of the World Club of Petersburgers Vladimir Dervenyov told, that the exhibition is based on the images of those people who were the pride of the Russian Empire. "The essence is simple - in a week the three hundredth anniversary of the announcement of the Russian Empire will be celebrated, but we do not talk much about it. And a bright thought came to my mind, whether to create an exhibition. I proposed this idea to sculptors," says Vladimir Dervenyov.

"First of all, I turned to Maria Igorevna Tretyakova, a board member of the St. Petersburg Union of Artists and also the workshop of the People's Artist of Russia Grigory D. Yastrebenetsky responded with enthusiasm, and his students presented their works. Moreover, this is an interesting topic, and sculptors have a wide variety of works. And the exhibition "300 years of the Russian Empire in the faces" is crowned by Peter I, the work of Grigory D. Yastrebenetsky. This is an amazing person, whose life is very closely connected with Leningrad, he was its defender during the war years, and St.

Petersburg. Thank God, he is in good health being 97 years old and is still working. He has trained many worthy sculptors. Big bow to him."

"I made this sculpture without any order, - explains Grigory Yastrebenetsky - The image of Peter was inspired by the famous painting by Valentin Serov, where the Tsar is depicted swiftly walking along the construction site of the new capital."

Serov's canvas, full of dynamics, is well known. Peter, with glowing eyes and hair fluttering in the wind, rushes somewhere.

According to Yastrebenetsky, he did "Serov" Peter without counting on the fact that someday it would become a monument - there were simply no such proposals. However, the model may be in demand in the coming year, when the 350th anniversary of the birth of Peter the Great will be celebrated.



Maria Tretyakova, says that the exhibition will feature 16 works, some of which were specially prepared for the exhibition. However, most of the exposition is collected from finished works of different years. And it was done in a phenomenally short time: "We quickly organized it, literally in a week."

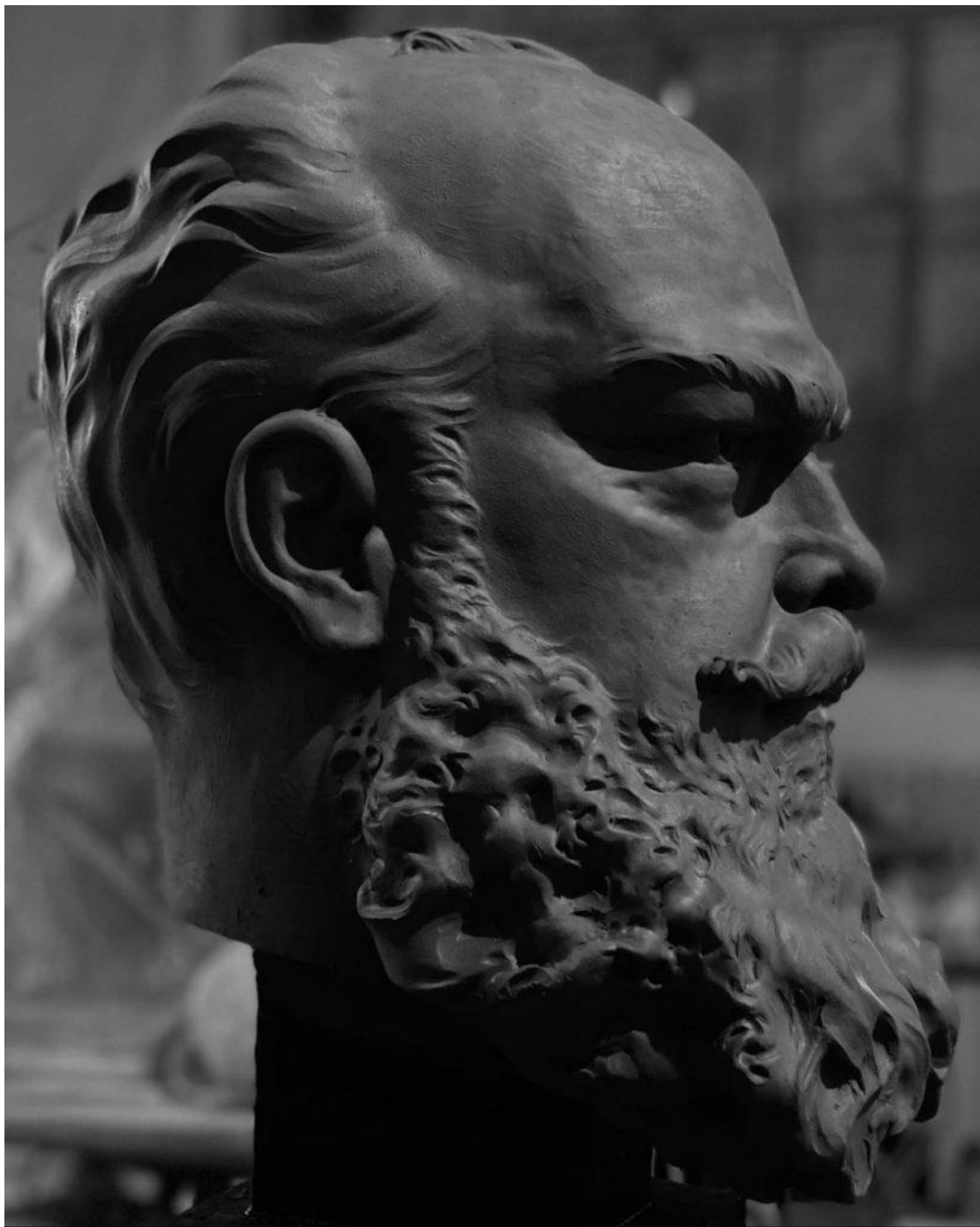
"We decided to make this project more intimate, so as not to be scattered. I turned to the creative workshop of the Academy of Arts under the guidance of Grigory Yastrebenetsky, People's Artist - which I also graduated from - to my friends, colleagues, classmates to celebrate at the same time the fifteenth anniversary of Grigory Danilovich's leadership of our workshop," shared Maria Tretyakova.

"The exhibition will last for three weeks and then it is very much expected in Estonia. The Orthodox Church and the Russian Embassy await it in the Republic of Estonia- as the exposition contains images of saints, Xenia of Petersburg, the Holy Family of Royal Passion-Bearers, and Elizabeth Feodorovna.

"I hope, if the curtain opens a little, we will be able to bring it to Tallinn either at the end of the year or at the beginning of the next, because there are planned big events dedicated to the anniversary of the Empire. And next year there will also be the anniversary of Emperor Peter Alexeevich, who loved Tallinn very much and even built a palace for his dearest wife," said Vladimir Derveniyov.

The sculpture exhibition will be

accompanied by a photography exhibition. The organizer is the Karl Bulla Foundation for Historical Photography. "We have a joint project. Everything will be very beautiful and interesting."



Vladimir Brodarsky, portrait of Emperor Alexander III

“Fabergé in London: Romance to Revolution”

Opening in November, the Victoria & Albert Museum announces “Fabergé in London: Romance to Revolution”, the first major exhibition devoted to the international prominence of the legendary Russian goldsmith and the importance of his little-known London branch. With a focus on Fabergé’s Edwardian high society clientele, the exhibition will shine a light on his triumphs in Britain as well as a global fascination with the joyful opulence of his creations. Three of his legendary Imperial Easter Eggs will go on display for the first time in the UK as part of the exhibition’s dramatic finalé.

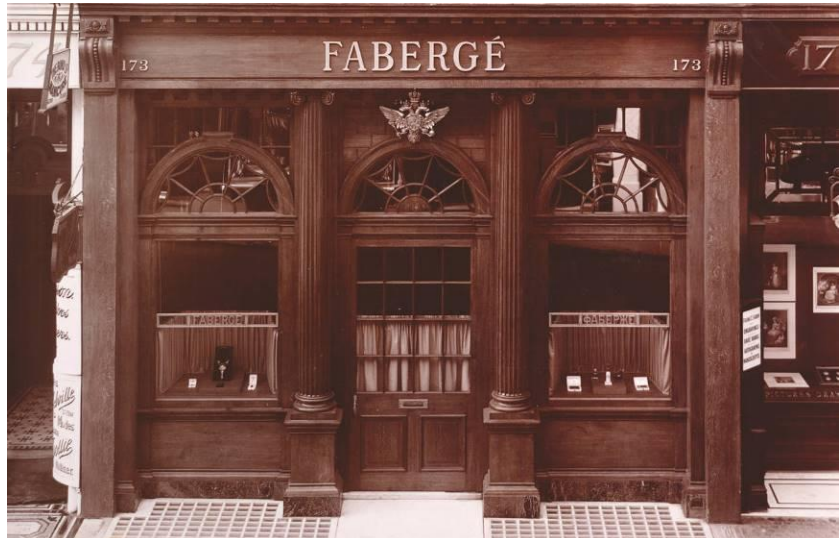
Showcasing over 200 objects across three main sections, the exhibition will tell the story of Carl Fabergé, the man, and his internationally recognised firm that symbolised Russian craftsmanship and elegance – an association further strengthened by its connection to the romance, glamour and tragedy of the Russian Imperial family.

Unknown to many, the exhibition will explore the Anglo-Russian nature of his enterprise with his only branch outside of Russia opening in London in 1903. Royalty, aristocrats, American heiresses, exiled Russian Grand Dukes, Maharajas, financiers with newly made fortunes, and socialites flocked there to buy gifts of unparalleled luxury for each other. Fabergé works were as popular in Britain as they were in Russia.

The first main section highlights the important patronage of the Romanov family. A miniature of the Imperial Regalia, lent by the Hermitage Museum, made for the 1900 Paris Exposition Universelle will capture Carl Fabergé’s role as official goldsmith to the Imperial family. Its members often gave each other intimate Fabergé gifts, and this will be explored through bespoke, ornate objects including flowers made from rock crystal, gold and rose-cut diamonds and exquisite family portrait miniatures. This section will also touch upon Carl Fabergé’s youth, his travels throughout Europe, and entry into the family firm.

Commissioned by Emperor Nicholas II, a figurine portrait taken from life of the private bodyguard of the Dowager Empress will be on display – a sculpture on a level of rarity with the Imperial Easter eggs. A prayer book gifted by Emperor Nicholas II to Empress Alexandra Feodorovna on his Coronation Day will also sit alongside early photography of the Imperial family with their prized possessions.

Next, this section will explore the mastery of techniques and intricate detailing that became synonymous with Carl Fabergé and his firm. Creating a culture of creativity throughout his workshops, Carl Fabergé’s restless imagination inspired daring material choices and designs, while the integration of designers, craftsmen, and retailers under one roof galvanised creative collaboration. The dazzling beauty of Fabergé’s work will be shown by a sparkling aquamarine and diamond tiara – a token of love from Frederick Francis IV, Grand Duke of Mecklenburg-Schwerin to his bride Princess Alexandra of



Fabergé’s premises at 173 New Bond Street in 1911



Hanover and Cumberland on their wedding day. The only known example of solid gold plate service crafted by Fabergé will also go on display, one of the most magnificent items to emerge from the firm's Moscow branch.

The nurturing spirit of Fabergé will be shown in the work of one of his best-known female designers, Alma Pihl. Some of her most innovative and enduring works will be on show including a scintillating 'ice crystal' pendant made from rock crystal, diamonds and platinum.

The second section of the exhibition will tell the story of Fabergé's time in London, including how the firm flourished under royal patronage, and how its creations became a social currency for gift giving and ostentatious displays of wealth, amongst the cosmopolitan elite who gathered in the city.



Romanov Tercentenary Egg, by Fabergé, Chief Workmaster Henrik Wigstrom, 1913.

The huge success at the 1900 Paris Exposition made it clear that Fabergé would have a keen customer base outside Russia, should he expand. Fabergé's choice of London for its new premises was partly because it was the financial capital of the world, a luxury retail destination able to draw a wealthy and international clientele. It was also the home of Edward VII and Queen Alexandra who were already avid Fabergé collectors, making royal patronage in London highly likely. A transitional section in the exhibition will transport visitors from Russia to a bustling London and highlight the strong Royal Family links between the British and Russian families. Royal photography in Fabergé frames, and gifts presented by Emperor Nicholas II and Empress Alexandra Feodorovna to their British relatives will be shown, including a notebook given by Tsar and Tsarina to Queen Victoria for Christmas in 1896.

Fabergé carefully tailored his works to his British clientele. He created hardstone portraits of the farm animals King Edward and Queen Alexandra bred at Sandringham, their favourite country estate, and objects enamelled in the King's horse racing colour. Highlight objects include a commission from The King of his faithful wire-haired fox terrier Caesar, a silver model portrait of Persimmon, his most loved and successful racehorse, and one of the firm's rarest creations – a figurine of a veteran English soldier.

Fabergé became the most exclusive and fashionable place to buy gifts. The King's mistress, Mrs George Keppel, gifted The King an elegant art-nouveau cigarette case with a snake laid in diamonds biting its tail – a symbol of unbroken and everlasting love. Snuffboxes decorated with topographical views, buildings and monuments were also popular. A nephrite cigar box, set with a sepia enamelled view of the Houses of Parliament, was bought by Grand Duke Michael of Russia on 5 November 1908, the day of Guy Fawkes, and given to King Edward VII. Other highlights include a sumptuous rock crystal vase that was presented to King George V and Queen Mary on the day of their coronation.

The end of the exhibition's second part moves towards the fateful impact of the Great War and Russian Revolution on Fabergé. With Russia's entry into the war in 1914, Fabergé's production suddenly shifted. The workshops focused their output on the war effort and went from creating exquisite objects to producing munitions. Their meticulous craftsmanship switched from jewels and precious metals to copper, brass and steel. In 1917, as the Revolution hit Fabergé's workshops in Russia, its outpost in London ceased to operate.

The final section of the exhibition will celebrate the legacy of Fabergé through the iconic Imperial Easter Eggs with a kaleidoscopic display of these famous treasures.

The collection on display will include several that have never before been shown in the UK including the largest Imperial Egg – the Moscow Kremlin Egg – inspired by the architecture of the Dormition Cathedral, on loan from the Moscow Kremlin Museums. The Alexander Palace Egg, featuring watercolour portraits of the children of Nicholas II and Empress Alexandra – and containing a surprise model of the palace inside – will also take centre stage alongside the Tercentenary Egg, created to celebrate 300 years of the Romanov dynasty, only a few years before the dynasty crumbled. Other eggs that will feature include Empress Alexandra Feodorovna's Basket of Flowers Egg, lent by Her Majesty The Queen from the Royal Collection.



While the Russian Revolution and the war irrevocably changed the social order in Russia and Europe, the taste for Fabergé survived, especially in London, where the firm's works continued to be prized. From the 1920s, dealers and auction houses in London acquired confiscated Fabergé objects sold by Soviet Russia. In the 1930s, the art dealers Wartski purchased several Imperial Eggs, which it sold to Fabergé's London clients and to new generations of collectors in Europe and the United States.

Lately, motivated by patriotic repatriation, Russians have become significant collectors of Fabergé's work.

Although Carl Fabergé's firm ceased to exist, the myth crystallised around the Imperial Easter Eggs and the demand for Fabergé pieces has endured with his designs continuing to inspire, captivate and delight.

Kieran McCarthy and Hanne Faurby, Curators of *Fabergé in London: Romance to Revolution*, said: "The story of Carl Fabergé, the legendary Russian Imperial goldsmith, is one of supreme luxury and unsurpassed craftsmanship. Celebrating Fabergé's extraordinary achievements, this exhibition focuses on the over-looked importance of his London branch, the only one outside of Russia. It attracted a global clientele of Royalty, aristocrats, business titans and socialites. Through Fabergé's creations the exhibition will explore timeless stories of love, friendship and unashamed social climbing. It will take the visitor on a journey of sublime artistry and patronage towards the revolution that tragically closed Fabergé - but will send visitors away on a high, by honouring Fabergé's greatest legacy, with a dazzling final display of his iconic Easter Eggs."

The exhibition is on from 20 November 2021 to 8 May 2022.

Exhibition-festival "Theatrocracy. Catherine II and the Opera"

From Sunday, September 19, guests of Tsaritsyno will be able to visit the large exhibition "Theatrocracy. Catherine II and Opera". This is the first museum and theatrical project of this scale in the Tsaritsyno Museum-Reserve - an exhibition-festival. A large team of curators and specialists from the museum and theatrical spheres are involved in the project. The exhibition will present Empress Catherine II as a theatrical figure, whose views and approaches to the creation of theatrical works in the 18th century are very consonant with theatre perception in the 21st century. It will present historical materials and works of art from 27 Russian museums, two theatrical premieres and a rich public program for a wide and professional audience.

Visitors will see "behind the scenes" of the theatrical vision of Catherine II and will be able to appreciate her talents as a political strategist, author, censor, director, critic and spectator. "Opera as Politics", "Opera as an Illusion", "Opera as Pleasure", "Opera as Upbringing", "Opera as Passion", "Opera as Death", "Opera as Home" - these sections form the exposition. The artist Alexey Tregubov designed the exhibition space. In the last hall, the visitor will come on the stage of a baroque theatre, and a VR performance based on Russian and Italian operas, loved by Catherine II or written by her order, will be in the end of the tour. The exhibition-festival is held at the Grand Palace from September 19, 2021 to January 9, 2022 (according to the museum's schedule).



ТЕАТРОКРАТИЯ. ЕКАТЕРИНА II И ОПЕРА

16 сентября 2021 — 9 января 2022

The project presents the Empress not only as a unique theatrical figure, whose views formed Russian opera in the second half of the 18th century, but also as a person with a modern approach to the creation of theatrical works, where Catherine II acted simultaneously as an author, censor, spectator, director, critic and political strategist.

It is believed that Catherine the Great did not like music. She herself convinced her contemporaries of this, and along with her descendants. "There are flaws in my organization," the Empress wrote to her long-time correspondent, Baron Grimm. - To death I would like to listen to and love music, but whatever I do, for me it is noise and nothing else. I would like to send an award to your new medical society in favour of the one who will invent an effective remedy for the deafness of hearing to the harmony of sounds. "

After the next premiere, the Empress confessed her complete indifference to the opera to the Casanova, who had been looking for luck in St. Petersburg for some time: "The opera gave everyone great pleasure, and I am glad of that; but I was bored. Music is a wonderful thing, but I do not understand how you can love it without memory, if only there are no urgent matters or thoughts."

However, at that time the opera was an indispensable part of the ceremonial life of the court, and it was not in the royal will to favour it or not. The most important and solemn events of the imperial calendar - the days of the namesake, coronation and accession to the throne - had to be accompanied by a grandiose and magnificent opera performance. Impressiveness and the possibility of turning the opera-serial into a political allegory on the topic of the day made it not just an official state genre, but also a visual means of representing power. And the European courts started to spend the state treasury to maintain this "most important of the arts" at a height corresponding to their ambitions.

This universal European practice had already firmly established itself in Russia by the time of Catherine's accession to the throne. However, it was Catherine the Great who, in her 34 years of reign, succeeded not only in turning Petersburg into a brilliant opera capital and making musical theatre an effective political instrument, but also infecting her subjects, in the words of the same Grimm, with "musical frenzy" and theatrical passion.

Knowing how to choose intelligent advisers and listen to them, Catherine personally decided which of the composers, theatre architects, decorators and opera stars to invite to the Russian court. As a result, her court troupe, whose bandmasters took turns in almost all modern Italian celebrities - Manfredini, Galuppi, Traetta, Paisiello, Cimarosa and Sarti - had a wonderful orchestra (including the horn), almost the largest choir in Europe as well as brilliant cast for Italian, French and Russian operas. In September 1791, the ambassador in Vienna suggested that Prince Potemkin hire Mozart "for a short time", and who knows how the circumstances would have developed if less than a month later, death had not taken away the all-powerful Prince, and three months later, the brilliant composer.

Catherine's time can rightfully be called the triumph of comic opera - the Italian buffa and the French comique, under whose influence our national opera genre was born. It was for the St. Petersburg court theatre that Paisiello wrote his famous "The Barber of Seville", and his "Imaginary Philosophers", who went with the light hand of Catherine on a triumphant tour of the courtyards and theatres of Europe, forever went down in history as the favourite opera of the Russian Empress.

At the same time, Catherine even started a kind of "state program" to support the national opera: she encouraged performances by Russian composers in the court theatre and sent musicians to improve their skills in Europe. Moreover, she herself composed six operas, five of which were successfully performed on stage, at least during her lifetime, and in some cases up to the twentieth century. Formally, the Empress wrote only a libretto for them, while keeping it incognito and not revealing her authorship. But this secret of Polichinelle only gave the royal performances a special appeal and allowed the Empress's Petersburg and European interlocutors to scatter loud compliments to the "anonymous creator" without the risk of being accused of flattery.

Catherine thought of herself in the theatrical field, not as a comedian and not even as a full-fledged impresario, but as a statesman, hatching far-sighted plans with equal success and exercising artistic and ideological leadership on the opera, political and historical stages.

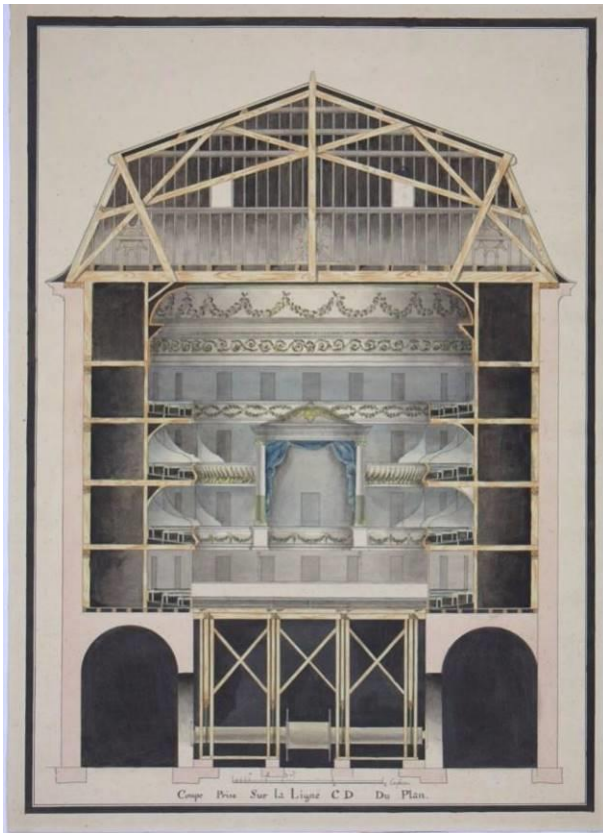
The eternal connection of the opera with the life of the court and the apparatus of power made it possible, at the highest desire, not only to create a number of performances that had important political and symbolic content, but also to turn musical theatre into one of the mechanisms for transforming society, a means of artistic education, an ideological and aesthetic tuning fork of the program of enlightened reign and at the same time a source

of hedonistic pleasure for a private person in the 18th century.



As a loving “mother of the Fatherland and God-entrusted subjects,” the Empress saw her direct duty not only to “enlighten”, foster the purity of morals and scourge vices, but also carefully censor sedition that penetrated the stage. During the French Revolution, this was clearly felt not only in *The Marriage of Figaro* by Beaumarchais and the opera of the same name by Mozart, hostilely accepted by several monarchs, but also in more innocuous subjects. Catherine complained to her secretary: “France perished because she fell into debauchery and vices; opera buffa rechecked everyone”. Contemporaries understood the meaning of these words of the Empress, because in the age of Catherine, art and life, separated by a ramp, still retained an inextricable connection, tangible by the thinkers of the 18th century: as soon as something was changed on the one hand, symmetrical changes instantly occurred on the other.

Introducing herself into the system of “theatrical production”, Catherine set out not only to control, but also regulate it. Having established a theatre directorate, for the first time in Russian history, she created an independent structure for managing shows, which functioned like a modern ministry and regulated the budget, the number and staff of court troupes, salaries and pensions, education, maintenance of pupils, etc. At the same time, the Empress now and then unceremoniously interfered with the work of the new institution, considering the theatre to be too serious a political matter to let it out of her own hands. Nevertheless, it was thanks to her cultural policy that the Imperial theatre took the first step towards emancipation from the person of the monarch and his palace.



For the performances of the Imperial troupes to take place outside the Winter Palace, Catherine began construction of the first multi-tiered stone city theatre in Russia. She hoped that the costs would pay off over time and that state theatres would stop introducing the royal treasury into exorbitant expenses and would begin to generate income. When the new grandiose theatre was opened in 1783, it was solemnly announced that “Russian, Italian comic and large operas with ballets” would be presented on its stage. Moreover, six times a year, performances were supposed to be free: on New Year's, on Maslenitsa, on the days of the Empress's name day and birth, as well as on the anniversary of her coronation and accession to the throne, in order to introduce the diverse city public to the exquisite spectacle.

Having begun her reign by encouraging court ladies and nobles to participate in amateur palace performances, the Empress willingly listened to performances and concerts in the houses of her entourage, as if giving her subjects the august sanction for personal favour to the theatre. It was in Catherine's time that a visit to the court opera turned from a secular duty into a pleasure. The magnificent

serf troupes of Potemkin, Naryshkin, Sheremetev, Yaguzhinsky appeared, and many Russian owners of estates considered it their first duty to “treat” visiting guests with opera and ballet. By the end of the 18th century, according to Pylayev, “there was not a single rich landowner house, where the orchestras were not thundering, the choirs were not singing, and wherever the theatrical stages were erected, on which home-grown artists made feasible sacrifices to the goddesses of art.”

The scope of Catherine's operomania was so impressive that it was more than enough for the rest of the century. And while theorists and practitioners scolded the absurdity, boredom and static nature of the decrepit opera-series, and the aesthetic court dilettantes - the simplicity of the low genre of comic opera, the audience of the Imperial theatre heartily enjoyed the virtuoso cadences of visiting guest performers and the illusory special effects full of hints and sweetness, wit court opera.

Russian history knows no other such examples of the merging of theatre and power. Certain relapses, of course, happened in the 19th and 20th centuries, when monarchs and general secretaries shamelessly intruded into repertoire and personnel policy. But the following centuries cannot be compared with the scale and wasteful generosity of Catherine's initiatives. No matter how vanguard directors and revolutionary leaders coincided in their intentions, no matter how annoying enthusiasm of Stalin strove to create a "Soviet classical opera," but only in relation to the era of Catherine II can one repeat after theatre critic Nicholas Evreinov: close to teatrocracy."



One of the exhibits is an opera VR performance directed by Mikhail Patlasov and playwright Ilya Kukharensky, created with the participation of actress Ingeborga Dapkunaite, conductor Philip Chizhevsky and his ensemble Questa Musica - a coproduction of the Tsaritsyno Museum-Reserve with the State Academic Bolshoi Theater support of the Vladimir Potanin Charitable Foundation and Blavatnik Family Foundation. The rarest fragments of Russian and Italian operas of the 18th century have been collected, which will be performed from original scores in an authentic manner, for the first time in two and a half centuries. The basis of the performance is historical documents, letters and diaries of Catherine II's contemporaries. Ingeborga Dapkunaite will be reincarnated as an actress who will play Catherine II.

The curators of the exhibition-festival are Anna Korndorf, Doctor of Arts; theatre expert, playwright and music critic Ilya Kukharensky; artist, set designer and architect Alexey Tregubov; research fellow of the State Hermitage Yekaterina Orekhova.

The project was carried out with the support of the Department of Culture of the city of Moscow in partnership with the Vladimir Potanin Charitable Foundation, the Golden Mask Festival, the Territory International School of Contemporary Art, the State Academic Bolshoi Theatre and the Moscow Theatre New Opera named after E.V. Kolobov".

“France and Russia: Ten centuries together”

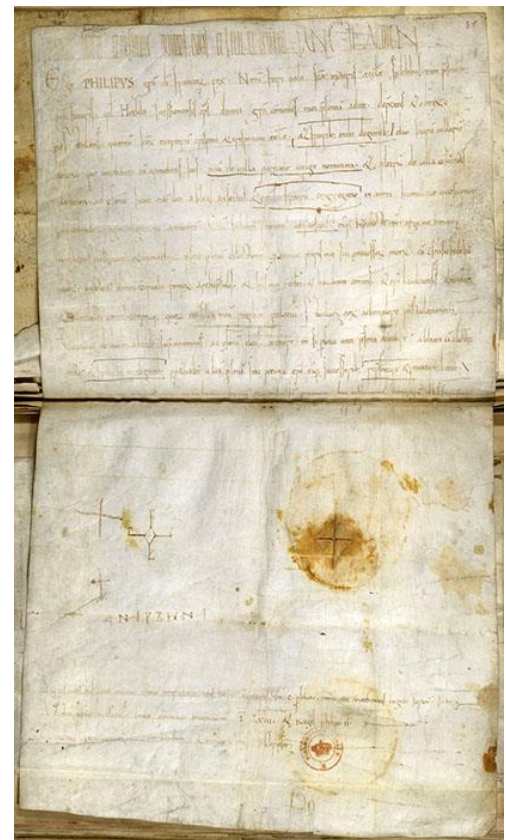
The exhibition of the Moscow Kremlin Museums "France and Russia. Ten Centuries Together", launched as part of a cross year of interregional cooperation between the two countries, opened on September 17.

It unfolds the history of this "selective kinship" of cultures in more than 200 exhibits from 14 Russian and foreign museums and libraries, among which are archival documents, personal belongings of the heads of state, diplomatic gifts and works of art.



The exhibition opens with a unique document, recalling the events of the 11th century when the Old Russian and French ruling dynasties intermarried: the daughter of the Grand Duke Yaroslav the Wise became the spouse of King Henry I. This manuscript from the funds of the National Library of France dates to 1063 and has a Cyrillic inscription, presumably an autograph by Anna, daughter of Yaroslav. In 1896 a copy of this document was presented to Emperor Nicholas II during his official visit to Paris. At the same time, the Russian Monarch had an opportunity to see the so-called Reims Gospel that in the 19th century was associated with Anna Yaroslavna, while a part of it was written in Cyrillic letters of Church Slavonic. The President of the Russian Federation Vladimir Putin presented a facsimile copy of the manuscript to the President of France Emmanuel Macron during the official visit in 2017. The Reims Gospel, being a symbol of friendly relations between the two countries, is one of the key objects of the display.

Since the 17th century, when the first Tsars' embassies were sent to France, the Russian-French ties gradually started to strengthen, and after the visit of Peter the Great to Paris constant diplomatic relations were established between two great powers. It is symbolic that the drawing "Peter I and Louis XV in Paris on 11 May 1717", being one of the key objects of the show, was presented by Charles de Gaulle, Chairman of



the Provisional Government of the French Republic then, to the USSR leadership in 1944 as a diplomatic gift.



In the 18th century, the political dialogue was followed by purchasing French jewellery, pieces of fine art and sculpture, arms and fabrics. Talented masters were invited from France to Russia. The fascination of the Russian Imperial court with French art and luxury can be traced by the presented arrases, ceremonial costumes of the young Emperor Peter II, items of the "Paris" silver service of Empress Elizaveta Petrovna, as well as exquisite masterpieces of French armourers, including a pair of pistols of Emperor Peter III by the royal armourer La Roshe. Portraits from the collection of the Pushkin State Museum of Fine Arts create a gallery of outstanding political and cultural figures who lived during the rule of Elizaveta Petrovna and Catherine the Great: Russian ambassador in France Duke Golitsyn D.M. and his wife, famous Galloman and "Voltairean" Count Shuvalov A.P., as well as a son of King Louis XV – Dauphin Louis.



A section devoted to the epoch of Catherine the Great includes items of the well-known "Orlov" silver service by Roettier and precious inkstand with watches of Paris workmanship that belonged to the Empress. Unique pieces from the collection of the "Pavlovsk" Museum and Heritage Site are to revive memories about the foreign journey of Great Prince Pavel Petrovich and his spouse Maria Feodorovna, while the years of the French Revolution find their reflection in the rarest memorial items and portraits, made by Vigée Le Brun – a beloved artist of Queen Marie Antoinette.



The skill of the Sevres masters is shown with the Paris service one, sent by Louis XVI in honour of the wedding of Tsesarevich Paul Petrovich. However, this service reminds of a not very happy page in relations between states: it was the Paris service that was used at the celebration in the Pink Pavilion in Pavlovsk on the occasion of the return to St. Petersburg of Emperor Alexander I - the winner over Napoleon.

Marie Antoinette introduced Maria Feodorovna to her dressmaker, the famous Rose Bertin, and the mistress of Pavlovsk ordered from her dozens of outfits. One of them - home dress - will reveal the fashion secrets of that time.

A particular section of the exposition is dedicated to the relations between Russia and France during the reign of Alexander I. Among the exhibits one can see the items from the "Olympic" service that was presented to the Russian sovereign by Napoleon I due to the 1807 Treaty of Tilsit, arms set by N.N. Boutet – a present to the Russian governor-general of Paris F.V. Osten-Sacken from the grateful citizens, as well as the star of the order of the Holy Spirit, handed to Alexander I by King Louis XVIII after the victory over Napoleon and restoration of the monarchy. Further on, the exposition talks about the history of the 'Russian Nice', the participation of the Armoury Chamber in the 1867 World Exposition in Paris, as well as strengthening of Franco-Russian friendship and conclusion of an alliance at the end of the 19th century.



Most of the exhibits are on display for the first time. Among them particular attention should be paid to the rifle with a gilded dolphin, commemorating the birth of the long-awaited heir to the French throne, future King Louis XVI, as well as rarities from the imperial collection, such as a snuffbox with portraits of the children of Louis XVI and Marie Antoinette by the court artist Sauvage and a prayer book of Maria Leszczyńska, wife of Louis XV.

The Moscow Kremlin Museums have launched a theme-based satellite site about the exhibition 10centuriestogether.kreml.ru

Videos – 1) <https://smotrim.ru/article/2614414>
2) <https://www.tvc.ru/news/show/id/221104>



Tula hosts an exhibition dedicated to the Romanov dynasty

The branch of the State Historical Museum in Tula is located opposite the famous Imperial Tula Arms Factory, founded by decree of Peter I. The exhibition dedicated to the Romanov dynasty is the first large-scale project of the State Historical Museum for Tula. There are more than 400 exhibits, and separate section of the exposition is dedicated to each Emperor.

Larisa Kozlova, director of Tula Branch: "There is a legend that you see an icon made of wood, that Peter I made this icon himself, consecrated it, and he took it everywhere with him."

Order of the Apostle Andrew the First-Called, founded by Peter. His autograph is Piter in Latin letters. After returning from the "Grand Embassy" the Emperor began to transform Russia in a European manner. Among other things, a beard tax was introduced. One of the exposition sections devoted to Peter's father, Tsar Alexei Mikhailovich and his era. The central event of his rule was the entry of the Left-Bank Ukraine and Kiev into Russia. These are the tsarist gold coins awarded to the Cossacks of the Zaporozhye army of Bohdan Khmelnytsky, who took part in this event.

Alexey Dyumin, governor of the Tula region: "Those things, unique things from the Romanov family, which were touched by the Emperors. This is a unique opportunity to once again to plunge into that time, gain additional knowledge about our history, our fatherland."



From the Time of Troubles of the XVII century - to 1917. And this is not only the ceremonial side of the life of the crowned rulers of Russia, shining with gold epaulettes and precious relics. But also, tragic pages. The death at the hands of terrorists of Alexander II and the shooting of the family of Nicholas II. The last document of the empire is the forced abdication of Nicholas II. A year later, a tragedy took place in the basement of the Ipatiev House. Knowing how everything will end, you look more closely at these exhibits. Sometimes the most unexpected objects, like this set of drawing tools belonging to Nicholas I, can tell much more than history textbooks.



Alexey Levykin, director of the State Historical Museum: "Nicholas I did not prepare himself as the heir to the Russian throne. Children who did not become Princes, who were simply Grand Dukes, received a very good education, for example, engineering, artillery. And Nicholas I was a good engineer. Such historical artifacts are scattered throughout the exhibition like grains of gold. You just need to be able to consider them, for example this fragment of gold-bearing rock, discovered during the reign of Alexander III on the territory of the present Rostov region.

Video - <https://smotrim.ru/article/2610303>



"The Greatness and Catastrophe of the Russian Empire"

September 15, the exhibition "The Greatness and Catastrophe of the Russian Empire" was opened in the Kursk Regional Museum of Local Lore. It is dedicated to the 300th anniversary of the proclamation of the Russian state as an empire, which took place on October 22 (November 2), 1721. During 196 years of its existence, the Russian Empire grew with new lands, included dozens of nations and nationalities.

Exhibits presented in three halls, revealing the rise, greatness and disintegration of the Russian Empire from Peter I to Nicholas II. The main emphasis is placed on the foreign policy of the Russian Emperors, who tried to enlarge the territory of Russia and strengthen its international prestige. The first hall is dedicated to the "father of the empire" - Peter I and his reforms that affected all aspects of Russian reality, but the main focus of the show is the creation of an army and a navy.



The second hall is dedicated to the Russian victories over the Ottoman Empire during the Russian-Turkish wars and the annexation of Crimea to Russia during the reign of Catherine II. In the same room there is a story about the Patriotic War of 1812, when the invasion of the 600 thousand Napoleonic army threatened the existence of the Empire. The country and people withstood a difficult test and not only drove the enemy out of their territory, but Russian Army victoriously marched on the streets of Paris.

The third hall reveals the events and upheavals that the Russian Empire experienced from the 2nd quarter of the 19th to the beginning of the 20th centuries: from the accession to the throne of Emperor Nicholas I to the abdication of Emperor Nicholas II. This is the uprising of the Decembrists, and the

Crimean War, the abolition of serfdom, the Russian-Turkish and Caucasian wars, the annexation of Central Asia and powerful railway construction, the Russian-Japanese and World War I, the February and October revolutions of 1917, which ended the monarchy in Russia. Weapons and books, numismatics and faleristics, porcelain and fabrics, graphics and paintings will tell the visitor the great and tragic history of the Russian Empire, which fell apart in 1917.



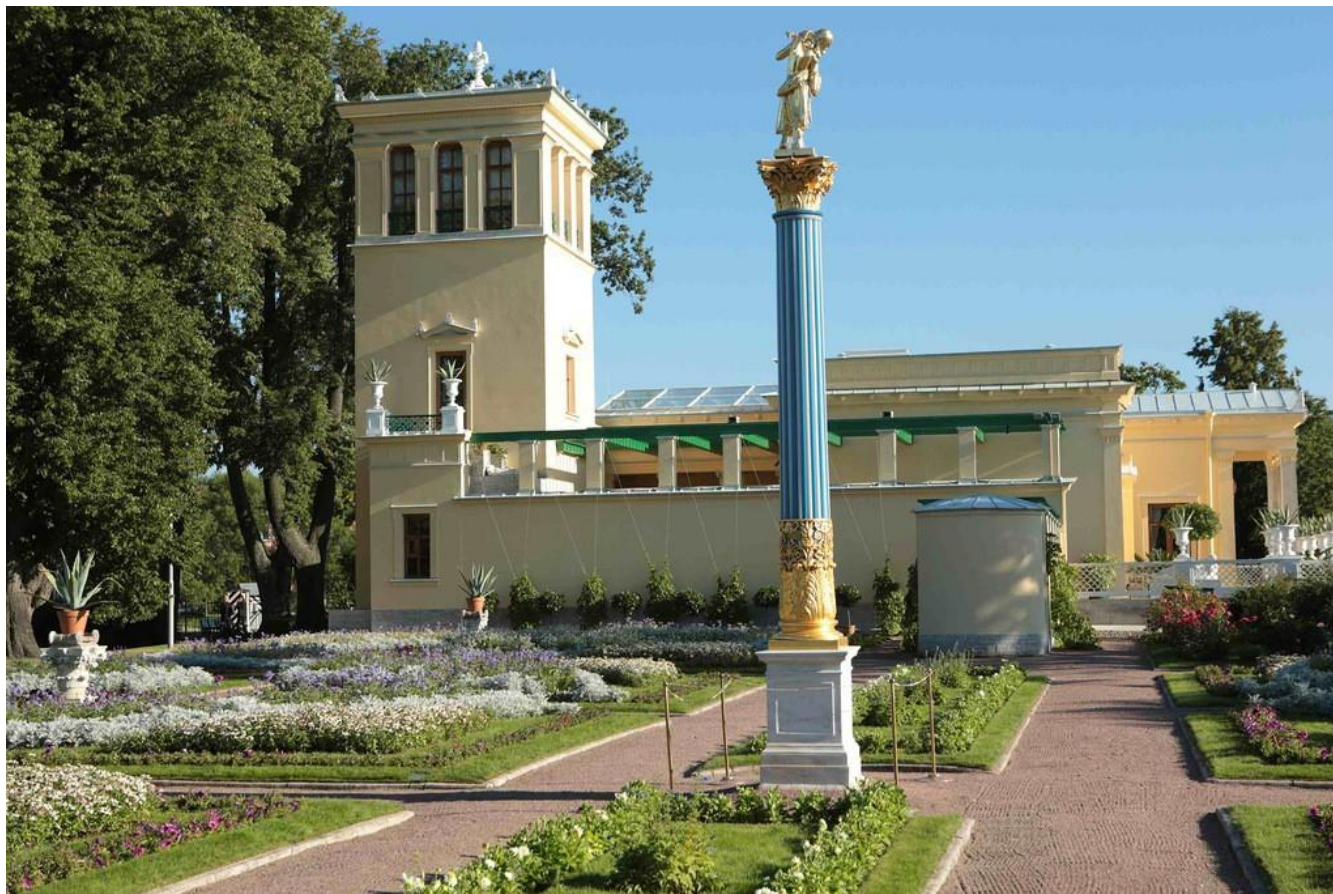
An interactive lesson "Visiting the Imperial Family" will also be held. Visitors will be told about how the family of Nicholas II spent their time, what was the daily routine of the Emperor's children, what they were taught, what they did. Together with a guide, schoolchildren will be able to play the same games as the emperor's children and look at an album with old photographs. Also, guests will find out what books children read in the nineteenth century and will be able to read their favourite poems themselves.

Video - <https://seyminfo.ru/v-kurske-otkrylas-vystavka-k-300-letiju-rossijskoj-imperii.html>



The Crystal Column of Alexandra Feodorovna - 20 years in Peterhof

September 11, 2021 marks the 20th anniversary of the "second birth" of the elegant decoration of Tsaritsyn Island in Peterhof - the Crystal Column. It was on this day, thanks to the German partners of the museum-reserve, that the revived gift of the Prussian king Frederick Wilhelm IV to his beloved younger sister, the Russian Empress Alexandra Feodorovna, was returned to Peterhof.



This Peterhof story began in the middle of the 19th century, when Frederick William IV ordered three identical columns - for himself, for his cousin Maria and for Frederick's sister Louise Charlotte Wilhelmina. The 5.5-meter-high column was designed by the architect Ludwig Hesse. Its trunk consisted of 30 white and blue glass tubes - the colour of the Bavarian flag. They were made in Schreiberbau in Silesia at a glass factory. The columns were crowned with a sculptural composition of a gilded spiatra "A girl feeding a parrot with grapes", cast after a model by the sculptor Heinrich Berges in Berlin at the bronze foundry of Simeon Pierre Devaranne. Also, elegant openwork capitals and bases were made from a spirat. One of them decorated the Sicilian Garden in Sanssouci in Potsdam, the second, erected on the island of Rose of Lake Shtanberg near Munich, was presented by the monarch to his cousin Maria, wife of King Maximilian II of Bavaria. The King sent the third column to Russia - as a gift to Nicholas I and his wife Alexandra Feodorovna, nee Princess Frederick Louise Charlotte Wilhelmina of Prussia.

The column arrived at Peterhof in the summer of 1854. The garden of the "Cottage" palace in Peterhof Alexandria was chosen as a place for it. In June of the same year, German craftsmen erected the column. The Empress could admire the gift from the windows of her bedroom. However, the column in Alexandria did not take root. Alexandra Feodorovna wrote to her brother: "Dear Fritz! Your column is too smart for my simple rural Cottage."

A new place for it was determined on Tsaritsyno Island - in the center of the flower parterre of the Own Garden. Already on May 5, 1855, the column was erected on the island and became a real decoration of the whole of Peterhof. No wonder they began to call it "crystal".



For almost 90 years, the column "lived" on Tsaritsyno Island almost unchanged, despite the fragility of the glass and social cataclysms. However, the Second World War did not spare either her or her "sisters": all three columns were destroyed. A marble pedestal with a metal bar, a capital and a statue of a girl have been preserved from the Peterhof column; some details have survived from two German columns.

The idea of recreating all three glass columns came to life in 1990s. The columns were reconstructed by the joint efforts of the Bavarian Office of State Palaces, the Office of Prussian Palaces and Parks of Potsdam-Sanssouci, the Peterhof State Museum-Reserve, and German sponsors organizations, including Siemens and Knauf. New glass tubes were made in Barnbach, Austria, and bronze parts in Regensburg.

In 2001, the revived column for Peterhof arrived again from Germany. And again, like 147 years ago, it was decided to install it at the Cottage - in its original place, since the comprehensive restoration of Tsaritsyn Island was just beginning. On September 11, the installation of the column was carried out by German specialists.

Four years later, in the summer of 2005, the column left Alexandria again and was installed in front of the Tsaritsin's pavilion, passing its historical path twice.



Activities in Tsarskoye Selo



A fragment of a lifetime portrait of Catherine I added to the museum's collection

The Tsarskoye Selo Museum-Reserve has become the owner of a true rarity - a fragment of the 18th century painting "Allegory of Catherine I". According to experts, this is a lifetime image of the Empress, it was kept in a private collection in Russia. The acquisition became possible thanks to financial assistance from GEROPHARM. The company bought the image specifically for the museum.



- The historical value of this picturesque fragment is undeniable. Many museums would dream of such an item in their collection. But for us it is especially important to have a lifetime image of Catherine I - the founder of the Tsarskoye Selo imperial residence. It is impossible for the museum to buy such a rarity in the current difficult financial situation, therefore the decision made by the GEROPHARM company management is not only a noble gesture, but also an example of thoughtful, deliberate patronage," says Olga Taratynova, director of the Tsarskoye Selo Museum.

- Increasing the availability of art for society is an important area of corporate social responsibility of GEROPHARM. Our high-tech company supports innovation in various fields, but at the same time we recognize the unconditional significance and fundamental value of the achievements of past eras. Art, like science, develops, always relying on the great discoveries of the past, and creates the basis for a healthy and happy future. The Tsarskoye Selo Museum-Reserve is one of the main museums in the country. And we are honoured to contribute to the replenishment of his collection. This year GEROPHARM turns 20, and this is one of the company's gifts to its hometown, - says the CEO of the company Pyotr Rodionov.

The fragment, which has replenished the museum's collection (oil on canvas; 62.8 x 45.4 cm with a semicircular end), depicts Catherine I, with the imperial crown, an ermine mantle, a sceptre and orb in her hands. The painter captured the Empress against the background of a battle scene and war trophies. According to experts, this fragment is part of a large painting made in memory of the coronation of Catherine I. It repeats the composition of the engraving of 1725 by Alexei Zubov, presented to Catherine I as a gift from the Holy Synod. The engraving depicts Catherine I full-length. The image of the Empress is surrounded by 59 medallions with portraits of Russian sovereigns - from Rurik to Peter I. This engraving presented in various domestic museum collections; its illuminated variants are known.

The composition, details of the landscape, the image of the Empress on a painting donated to the museum, repeat the central part of the engraving with a portrait of Catherine I.



- This fragment, of course, was part of the composition, which can be conventionally called a family tree. We have such things: the genealogical tree of Anna Ioannovna, Elizaveta Petrovna, when the reigning person is depicted in the center, and around there are medallions depicting all the rulers of Russia before her. Here, of course, there is a certain element of, shall we say, genealogical sliness: of course, it is extremely difficult to draw a straight line from Rurik even to Peter the Great. But the engraving of Alexei Zubov in 1725 included a fragment depicting the already reigning Empress Ekaterina Alexeevna, and all the rulers of Russia, from Rurik to Peter Alexeevich. What proves that this was the case? Stitched canvas. That is, the work had a larger size, the canvas was larger, therefore

there was expanded composition around and, most likely, these were precisely portraits of the rulers, - said Grigory Goldovsky from the Russian Museum.

According to the technical and technological expertise of the Russian Museum, a fragment of a painting by an unknown artist date back to the second quarter of the 18th century. Its origin is unknown, but gold and silver were found in the composition of the sceptre painting pigments - it was most likely available to the artists who worked at the Court.

The acquired fragment is the third lifetime portrait of Catherine I in the collection of the Tsarskoye Selo Museum-Reserve (in addition to paintings by Louis Caravac and Ivan Adolsky). Now it is possible to talk more fully about the first years of the Tsarskoye Selo residence. After restoration, the pictorial fragment will be on display.

Video <https://www.5-tv.ru/news/358566/priznennyj-portret-ekateriny-i-popolnil-kollekciju-gmz-carskoe-selo/>



The State Hermitage has summed up the results of the competition for the development of a project for the restoration of all four external facades of the Winter Palace. The total cost of the work will be 15 million roubles, it is necessary to prepare documents for the future restoration of a cultural heritage site of federal significance in 300 days, follows from the data of the public procurement portal.

"Development of design documentation for the restoration of the facades of the Winter Palace: South, West, North, East with waterproofing of foundations

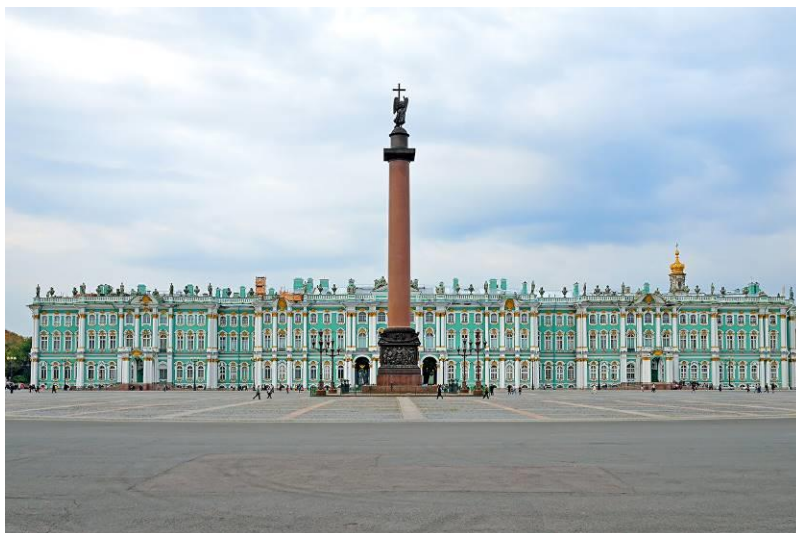
and repair of engineering networks. The winner of the competition - LLC RSK Antik, proposal of the participant - 15.1 million roubles. <...> End works: within 300 calendar days from the beginning of works", - says in the final documentation of the auction.

Now, the facades of the Imperial residence, the construction of which was completed in 1762, are in an unsatisfactory condition. In many places there are cracks and peeling of paint, some parts of the eaves of the monument have collapsed, it is noted in the procurement documents. The baroque stucco molding in the Winter Palace also has numerous defects. Historical windows and bars need restoration after numerous repaints during the Soviet era.

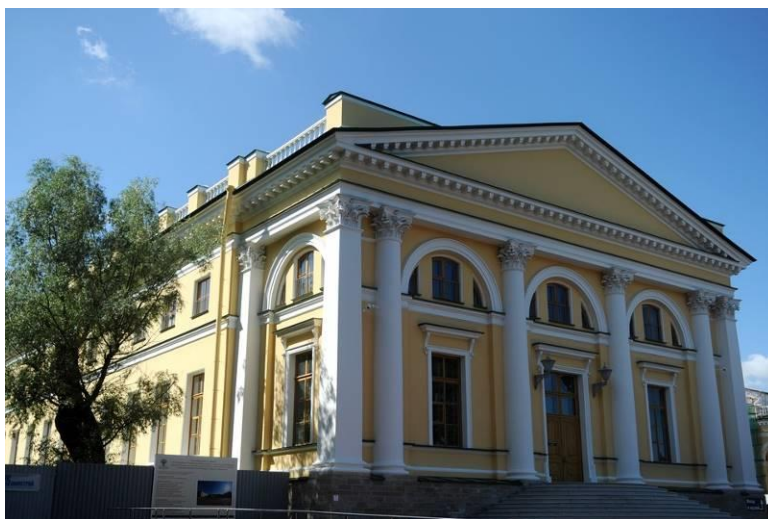
The contractor needs special attention in the restoration project for the foundations of the Winter Palace. It is necessary to develop a project for its waterproofing, which should be carried out after the repair.

For the restoration of the facades, it is planned to use the same paint tone that was previously used in the renovation of the courtyard of the Winter Palace in 2015. Then, as Mikhail Piotrovsky, General Director of the Hermitage, noted, the facades acquired a soft pastel colour. "We are trying to get away from the poisonous Soviet coloration," Piotrovsky explained.

The total area of the four facades of the monument is 26.8 thousand square meters. According to the terms of reference, the contractor will have to develop a complete package of documentation, from preliminary studies and surveys to drawings and estimates.



Almost 17 thousand people saw the restored Alexander Palace in the first month. This was told by the Tsarskoye Selo Museum-Reserve. It was opened on August 13, 2021 after the restoration, which lasted 10 years.





The historic building of the Music Hall Theatre in St. Petersburg will be restored for 4.5 billion roubles. Work will begin next year. The corresponding decree was signed by the Governor of St. Petersburg Alexander Beglov.

The reconstruction of the historic building will take 3 years. From 2022 to 2024, 1.5 billion roubles will be allocated from the city budget annually. So far, the facade of the building of the former People's House of Emperor Nicholas II, where the Music Hall theatre is located, needs repair. According to experts, the roof and drainage system are worn out. For 2021-2022, project documentation for the renovation of the theatre building will be developed.

The Governor of St. Petersburg Alexander Beglov stressed that the most important thing is to create conditions for people with limited mobility. The building must be equipped with ramps. Repair work must meet modern requirements.



The Triumphal Arch in honour of the visit of Tsarevich Nicholas Alexandrovich to Khabarovsk will be restored in the city at the expense of benefactor. A memorial stone has been laid in the chosen place, tells the press service of the mayor's office.

"Today is a historic event. We are not just reviving the Triumphal Arch; we are touching the pre-revolutionary history of Khabarovsk. The visit of Tsarevich Nicholas has become an important event in the history of our city. We do not forget our history. Those who forget history have no future," said the mayor of Khabarovsk Sergey Kravchuk.

The heir to the Romanov dynasty visited Khabarovsk 130 years ago. A wooden arch was built for his arrival, but over time it was lost. The keepers of the city's history have been trying to restore the arch for many years, developing a project, choosing a place, looking for sponsors. This time the issue has been resolved positively; the Triumphal Arch will be built at the expense of benefactors. It will be installed in the area of Komsomolskaya Square, not far from the Amur embankment.

"We intend to install the Triumphal Arch in front of the staircase to the embankment. The project is ready. It remains to be coordinated with the regional government. The structure itself will be a six-meter structure made of modern anti-vandal materials," said Andrey Nikonov, deputy head of the Khabarovsk Public Chamber.

Metropolitan of Khabarovsk and Amur Artemy was present at the solemn ceremony of laying the memorial stone. He blessed the initiative of the authorities and benefactors and consecrated the memorial stone.





On the eve of the City Day, the exhibition "Alexander III and Alexandrovsk" was opened. Visitors will be told about the formation of the port city and the Emperor, thanks to whom such a settlement appeared on the map of the country.

Alexander III looked at the Catherine Harbor as an object for the deployment of the country's naval power. Alas, even after hearing Witte's report after the expedition to the Kola north, the dying Emperor did not have time to give any order regarding the construction of a port city. The decision was made by Nicholas II.

Natalya Sergeeva, head of the exhibition and exposition department: "Initially, Aleksandrovsk was planned as a military port. But Nicholas II did not approve of this idea, and Aleksandrovsk was founded in 1899 as a commercial port".

During the war years, the city lived up to the hopes of Emperor Alexander, the place became ideal for the deployment of ships and the defence of Russia from the northern side. But this happened much later. At the initial stage, Aleksandrovsk, named in honour of Alexander III, was a settlement of wooden barracks, often on several owners, lined up along one street. The photographs at the exhibition show both the railway leading to the port and the neat wooden embankment.

Natalya Sergeeva, head of the exhibition department: "At the time of the opening there were about 180 people of the resident population, but mostly they were officials. The city is bureaucratic."

The exposition is organized by the Murmansk Regional Museum of Local Lore and is dedicated to the City Day, which is celebrated in Polyarny on September 19. The exhibition will continue until November 7.

Video - <https://youtu.be/lituBUZ3eyw>



The Alexander Garden will be laid in Syzran and Emperor Alexander II's visit was also celebrated.

September 2021 marks the 150th anniversary of Emperor Alexander II's visit to the Annunciation Church in the village of Kashpir. The anniversary date was celebrated at the Kashpirsky Simeonovsky Monastery of the Annunciation. The festivities began on September 11 at 10:00 with a prayer service to the holy noble Prince Alexander Nevsky. Then there was a presentation of the exhibition about the life of Emperor Alexander II, as well as performances of the military-patriotic sports clubs "Berkut" and "Ratoborets". On September 12, the solemn events began at 9:00 am with the Divine Liturgy, led by Vladyka Leonty. The program continued with a festive concert, and then the audience was presented with the Alexander Garden. Next spring the garden will be laid out and fruit trees will be planted.



Emperor Alexander II own dacha in Peterhof will be included in the program "Rouble per meter"-program. Petersburgers are concerned about the fate of the palace and park ensemble "Own Dacha" in Peterhof on Own Prospekt, 84.

"We walked in the park between Peterhof and Lomonosov. We noticed that marble lions were removed at the entrance," said Irina Romanova from St. Petersburg. "At the same time, the building is in an unsatisfactory condition."

In the meantime, things are not so bad. The historic building was mothballed last year, a project was made and the restoration of the Church of the Holy Trinity, which stands next door, was carried out. In addition, the territory around the church has been landscaped.



The dacha of Emperor Alexander II is guarded around the clock. Every month the grass is mowed on the territory, branches are cut down and garbage is removed from it.

"Now the issue of providing the dacha with electricity, water, heat and sewerage is being worked out," said the Committee for State Control, Use and Protection of Historical and Cultural Monuments (KGIOP).

Moreover, the plans are to repair the hydraulic structures and give new life to the water complex of the dacha territory, putting in order the irrigation and drainage system.

"After connecting to the networks, a decision will be made on the possibility of including the dacha in the program "Rouble per meter". This will allow in the future to restore the monument and adapt it for modern use," the KGIOP noted.

As for the lions, they are "hidden" from the prying eyes of the townspeople in wooden boxes. The committee notes that the state of the sculptures is unsatisfactory.

Recall that lions were made from cement mortar with quartz sand in the early 70s of the 20th century on the basis of pre-war photographs under the direction of the sculptor Osipov. We are talking about copies of the marble decorations of the dacha, which were probably lost during the war.

The private dacha of Emperor Alexander II was built according to the project of the architect Andrei Stakensneider in 1850. Then the palace received a third attic floor, the facades were decorated in the neo-baroque style. As well as the facades of the building, the interiors were given the features typical of Baroque architecture. During the Great Patriotic War, the dacha was badly damaged by the actions of artillery. The interiors of the palace were completely lost along with the interfloor ceilings, as well as the bridges adjacent to the palace, outbuildings, most of the garden and park sculpture.



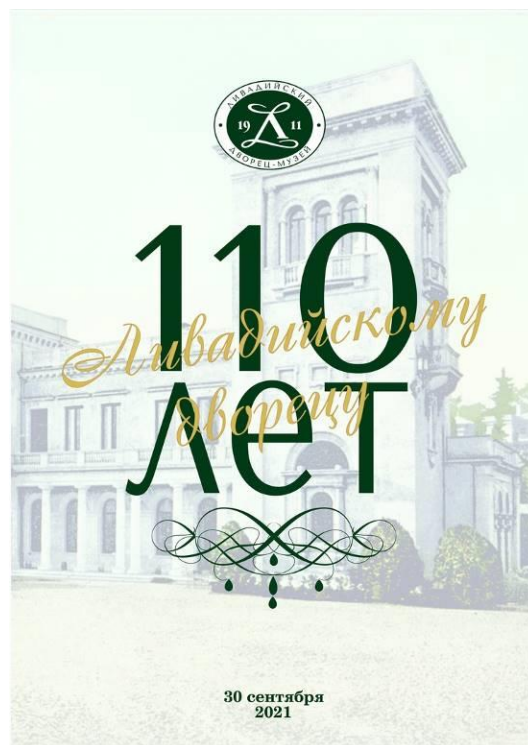
On September 30, the Livadia Palace celebrates the 110th anniversary of the completion of the construction! Festive events are planned for friends and colleagues of the museum, guests and residents of Yalta.

September 30 at 12.00 - a ceremonial meeting for colleagues and friends of the museum (White Hall). As part of the celebration, it is planned to present exhibitions from the collection of the Livadia Palace and the collection of the Foundation for Historical Photography named after Karl Bulla (St. Petersburg).

October 1 at 11.00 - scientific conference "Krasnov Readings" (White Hall). Within the framework of the meeting there will be a presentation of the exhibition "Maltese watercolours by architect N. P. Krasnov" from the collection of the House of Russian Abroad named after A. I. Solzhenitsyn.

October 2 at 12.00 - Children's Festival "Autumn in Livadia" (Livadia Park, near the monument to Emperor Alexander III).

October 3 at 18.00 * - Ball of the Art Nouveau Era (platform at the entrance to the Livadia Palace).



An airport will be opened in Tobolsk in mid-October. It is already known that from Tobolsk there will be routes to Moscow, St. Petersburg, Yekaterinburg and Novosibirsk. This will make it much easier to get to the city, to visit the Governor's Mansion, now housing the Museum of Emperor Nicholas II and his family.

The airport will be designed to receive aircraft such as SuperJet 100, Airbus A320, Boeing 737 and others. Flights to Tobolsk will begin from the Moscow Vnukovo airport on the night of October 16, 2021. Flights will be operated by Pobeda Airlines.

The airport was named after Semyon Remezov, an architect, artist, historian and ethnographer who lived in Tobolsk in the 17th century. He compiled three unique atlases; they became the basis for creating patterns that adorn the walls of the airport.

"Today, Tobolsk is becoming even more open to the world, which brings great changes for the city's residents. The opening of the airport brings Tobolsk closer to the whole of Russia and the whole of Russia to Tobolsk. Now it will become even easier and faster to share our rich history. In honour of this event, we invite guest of the region to get acquainted with the atmosphere of the city ", - said in Visit Tyumen.



Over the past five years, the State Archives of the Russian Federation (GARF) has taken part in 146 historical and documentary exhibitions. In 30 of them, the State Archive was the organizer or co-organizer of 30 of them. About 767 thousand people attended them. This was discussed at an expanded meeting of the Directorate of the State



Archives on September 8. Among the other issues on the agenda were the problems and prospects of the archive's exhibition activities.

The State Archive actively cooperates with the largest museums and archives in Russia. GARF issues authentic historical documents for almost all expositions, except for projects where the organizer himself asks to provide only electronic copies. The expositions in the Exhibition Hall of Federal Archives, which is a structural subdivision of GARF are especially carefully prepared.

The State Archive is currently reviewing several proposals from state museums for projects in 2022. One of them, for example, together with the Tsaritsyno Museum-Reserve, is dedicated to the history of Crimea in the fate of the Romanov family. For this project, 245 genuine exhibits and over 800 electronic images will be issued from the funds of the State Archives.

During the discussion, the staff identified topical problems directly related to increasing the efficiency of exhibition work, attracting a larger number of spectators, and creating more comfortable conditions for them. In particular, it is planned to improve the practice of conducting excursions to expositions, to submit to ROSARCHIV a number of proposals regarding interaction with museums and other archives, amendments to the current regulation on the exhibition hall, and others.



On September 2, 2021, the State Hermitage Museum celebrated the Day of the Russian Guard. Traditionally, the celebration began with a prayer service in the Great Church of the Winter Palace, attended by Georgy V. Vilinbakhov, State Hermitage Deputy Director; Head of the General Staff Department Alexander N. Dydykin; Vyacheslav Gromov, President of the Vozrozhdenie Foundation for Assistance to Sports Veterans, Law Enforcement Agencies and members of their families; Head of the Centre for Special Training "Gvardia" Andrey G.



Marsakov; Guard Lieutenant Colonel of the Airborne Forces Yuri E. Balabanov, served in Afghanistan in the famous 345th separate paratrooper regiment, in the legendary 9th company.

At a ceremony at the Military Gallery in 1812, Vilinbakhov presented young officers serving in the Guards military units and awarded the guards military rank with the "Guard" badges.

The Russian Imperial Guard traces its history back to 1700, when, with the outbreak of the Northern War, the existing Preobrazhensky and Semyonovsky "soldier regiments" for the first time in an official letter signed by Emperor Peter I were "named" the Life Guard. For more than two centuries, the Guards units won victories in various wars, bringing glory to Russian weapons.

The celebration of the Day of the Russian Guard was established by the decree of the President V.V. Putin in 2000, in honour of the 300th anniversary of its foundation. By annual celebration of the Russian Guard, the State Hermitage continues to preserve the traditions of Russian military history. Let us recall that military holidays, solemn ceremonies with the participation of guardsmen, palace parades with the removal of banners and standards, and awards were held in the Winter Palace. The palace was not only the royal residence, but also a military museum that kept items associated with Russian military glory.

The State Hermitage remains not only a great museum of the history of world culture, but also one of the largest military history museums. It includes a large collection of weapons, uniforms, paintings and engravings of the battle genre, and portraits of the military.



Empress Catherine II arrived in Tver a few centuries later. On September 11, in the garden of Tver Traveling Palace, a grandiose costume performance took place, which accurately recreated the distant Catherine's era. Ladies and gentlemen, dressed in luxurious dresses and costumes, an orchestra of masters, a "light show" of the 18th century and, of course, the Empress herself - these and many others will remember the Tver people.

The life of Catherine II is firmly connected with Tver. She saw the city when she had just arrived in Russia, being the fifteen-year-old bride of Peter III. Other visits followed. Thus, Catherine II stayed in Tver when she was traveling from St. Petersburg, the then official capital of Russia, to Moscow, the ancient capital, where Russian Sovereigns were crowned.

Finally, the restoration of Tver after the terrible fire of 1763, which destroyed the wooden city, is associated with the name of the Empress. After this tragedy, the Tver Travel Palace appeared - it was built by the best architects on the model of Versailles and other architectural masterpieces. It was in the Catherine's era that the appearance of the modern city was formed - Phoenix was reborn from the ashes.

And now, several centuries later, Tver again met the great Empress! The Empress arrived in a historic carriage. The role of Catherine was performed by the famous theater and film actress Olga Budina. By the way, in the film "The Romanovs. Crowned family" she played another royal person – Anastasia, the daughter of Nicholas II.

Complement the picture of Catherine's years, the era of enlightened absolutism, a gastronomic exhibition, where tables were bursting with rolls, gingerbread, almond croutons and other pastries. Also, visitors could enjoy the taste of exquisite coffee.

In the evening, guests were shown a real "light show" of those years - illumination "Monogram".



МИНИСТЕРСТВО КУЛЬТУРЫ ТВЕРСКОЙ ОБЛАСТИ
ТВЕРСКАЯ ОБЛАСТНАЯ КАРТИННАЯ ГАЛЕРЕЯ



БЛАГОТВОРИТЕЛЬНЫЙ
ФОНД ВЛАДИМИРА
ПОТАНИНА

ИММЕРСИВНАЯ МУЗЕЙНО-ГОРОДСКАЯ
ПРОГРАММА «ЕКАТЕРИНИНСКАЯ МИЛЯ»
– точка сборки городской
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25 исторических костюмов,
созданных в Авторском ателье
Марии Рыбаковой

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Камерный оркестр Тверской
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(дирижер – Александр Кружков)
Режиссер – Тарас Кузьмин

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11 СЕНТЯБРЯ 2023
17:00 – 19:30



The search for the remains of Grand Duke Mikhail Alexandrovich and his secretary Nikolai Zhonson will be transferred to Gaiva (river and settlement in Perm Region). This was reported by the head of the search expedition Peter Sarandinaki. Next year, the site of a possible burial will be studied by radars. The search for the remains of Mikhail Romanov in Perm has been actively going on for more than 10 years. The Grand Duke, brother of Emperor Nicholas II and de jure, the last Russian Tsar was killed in Perm on the night of June 12-13, 1918. His secretary Nikolai Zhonson died with him. Previously, it was believed that the bodies were buried in Motovilikha, in the Vyshka-2 area. A new version has appeared this year. One of the residents of Gaiva recalled that her mother showed her two crosses in 1963 and said that the last Russian Tsar and his friend were buried here. The woman's grandfather learned the history of these crosses from a colleague in 1918.

The man said that on the night of the murder, unknown armed people ferried the bodies by boat across the Kama River and buried them in the old cemetery at the mouth of the Gaiva River.



The memory of the Grand Duke Michael Alexandrovich will be immortalized on the territory of the detention centre No. 1 of Perm.

The issue of the implementation of a number of commemorative projects in honour of Grand Duke Michael Alexandrovich was discussed in mid-September at a meeting of the head of the regional GUFSIN Yuri Lyman with the director of the Perm State Archive of Social and Political History Sergei Neganov and abbess Serafima of the Bishop's Compound of the Church of St. Mitrofan of Voronezh. The participants discussed the possibility of installing a memorial plaque to the Grand Duke on the front of the pre-trial detention centre, as well as an installation of a stand for the archival historical and memorial interactive project "Perm - Imperial Line".

In addition, the issue of laying a tourist route through the adjacent territory of the pre-trial detention centre was considered.

They noted the need to finalize the historical exposition of SIZO-1, and to study the issue of preparing historical materials for an article about the prison hospital.

As specified in the regional GUFSIN, such attention to the personality of Grand Duke Michael Alexandrovich in SIZO No. 1 of Perm is not accidental.

After the 1917 revolution, Michael Alexandrovich was arrested and in March 1918, together with his personal secretary Nikolai Zhonson, was exiled to Perm. According to the archives, it was then that the Grand Duke spent several days in captivity in a local pre-trial detention centre. Then the prisoners lived in a hotel at the Noble Assembly, after which they moved to the Perm hotel "Korolevsky Rooms" on Sibirskaya Street.



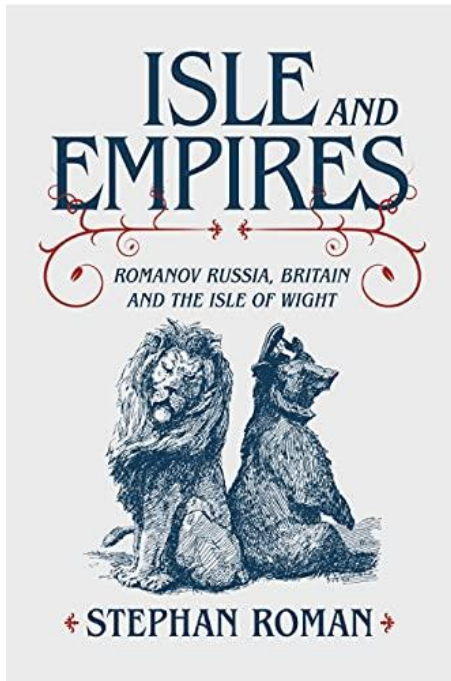
On October 1, in Altukhovo village, Bryansk region, a memorial plaque in honour of His Imperial Highness Grand Duke Mikhail Alexandrovich Romanov was unveiled. It was installed on the building of the railway station.

Local historian Tamara Slutsкая, one of the initiators of the project warmly greeted guests and residents of Altukhovo village.

The right to open a commemorative plaque was granted to the Honored Artist of the Russian Federation Mikhail Reshetnev, Chairman of the Regional Council of Veterans of the Great Patriotic War, Labor, Armed Forces and Law Enforcement Agencies Nikolai Kolobaev, head of the Brasov Central Children's Library, Honored Worker of Culture of the Bryansk Region, Svetlana Khorazhkova, and Father Oleg Pokrovsky of the Most Holy Theotokos.

The celebration was attended by representatives of the Russian Railways, the regional methodological centre "Folk Art", the Cossacks of the Bryansk Separate Cossack Society of the Central Cossack Army headed by Ruslan Prokopishin, guests from Moscow, residents of Navli and Altuhovo.





ISLE AND EMPIRES - Romanov Russia, Britain and the Isle of Wight

By Stephan Roman. Medina Publishing, Isle of Wight, 2021
Hardback, 460 pages, 30 illustrations

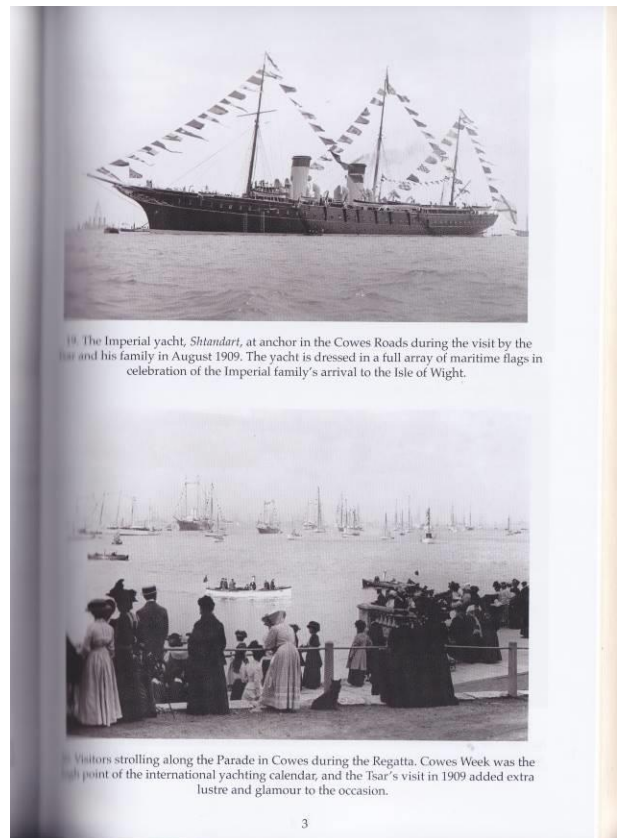
Review by Sue Woolmans

There has been a lot of focus recently on the Romanovs and the Isle of Wight - instigated by the splendid monument erected by the Grand Duchess Elizabeth Romanov Society in memory of the last Imperial Family. Here is a book that compliments that focus - concentrating on the Romanov's connection to the Isle from Peter the Great to Nicholas II interwoven with the story of Russian/British politics and trade. The author himself, has Russian connections and the book opens with his family's tale of escaping from the Bolsheviks after the Civil War - a harrowing tale of desperation and tragedy, as many refugees fled over the border to Romania. Frankly, this could be Kabul airport today - the parallels of history - and the lessons not learnt, are rather scary. This is a theme throughout the book - I am not sure if intentionally so, but it all seems rather poignant at the moment. The heart of the matter

was actually Afghanistan! The British had always worried that "Russia wanted to seize India and would attempt to control countries like Afghanistan and Persia". Persia, of course, is today's Iran. This was/is the basis of British distrust of Russia - and it starts way back in the 19th century.

But I am jumping ahead - back to Peter the Great and the Island. Peter, as I am sure all readers know, spent some time in Europe learning shipbuilding. He was invited to Britain by King George III. The King ensured Peter was able to see a review of the Fleet at Portsmouth. Nearby, the Isle of Wight housed one of the most important shipyards of the time - run by Joseph Nye. Nye engineered a meeting with Peter and they got on so well that Nye moved to Russia in 1698. In true Peter style, much carousing with Nye followed but so did a large amount of recruiting of seamen and shipbuilders from the Isle. Peter, George and Nye had created a good relationship between the two countries - though things started to go slightly sour when Britain realised Peter was expanding his Empire and his Navy.

Isle of Wight connections are pretty sparse over the next few Russian rulers though the book does fill in the gaps of Anglo/Russian history during the Seven Years War, Catherine II's collecting mania and Paul I's anglophobia. After Napoleon's defeat, Alexander I decided it would be a wise move to visit Britain. His visit was extremely popular with the public - at first - though his eccentricities such as an overnight carriage



ride in pouring rain did him no favours. Alexander did not visit the Island but there is a monument to him on St Catherine's Down. A very successful Russian/British trader called Micheal Hoy invested much of his fortune in the island - building roads and Ryde Pier. He also erected an enormous pillar commemorating Alexander's visit to Britain. The pillar can still be seen from many vantage points on the Island today.

If worries about Russian expansionism started with Isle of Wight shipbuilding, so did that other great destabiliser of the 19th century - Russian Nihilism. Ventnor - a remote and quiet village - surprisingly attracted visitors like Engels, Turgenev and Herzen. By 1860, there was a thriving Russian colony - radical meetings took place, plans hatched, ideas formulated - ideas that led directly to the Revolution. Marx actually finished writing *Das Kapital* in Ventnor.

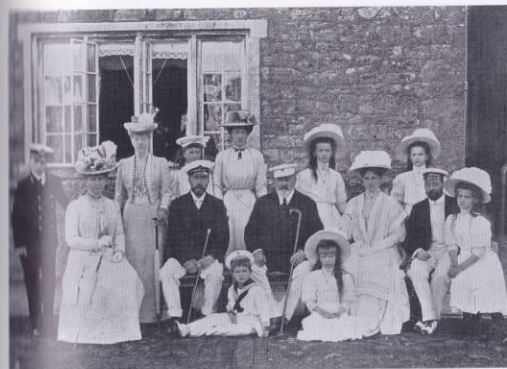
Alexanders II and III had closer relations with Britain and the Island. Alexander II's only daughter, Marie, married Queen Victoria's son, Alfred. This led to her spending time at the Queen's favourite holiday home, Osborne House outside Cowes. Marie found it all rather dull - though this was almost certainly a reflection of life at court, not of life on the Island. Her family was given Osborne Cottage to live in. Her brother, Alexander III, when Tsarevich, also stayed in the Cottage during his one visit to Britain. Dagmar, his wife, was the sister of the Alexandra, Princess of Wales. Such close family relationships led to the most memorable Russian event in the Island history - the 1909 visit by Nicholas and Alexandra on the *Standart*.



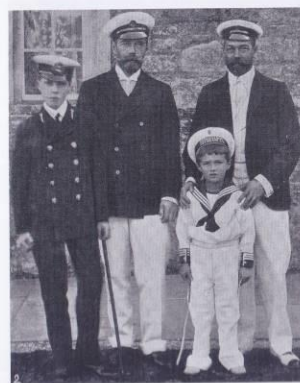
25. On the morning of 3 August, the Romanov children went to play on Osborne beach with their British royal cousins.



26. On the afternoon of 3 August, Grand Duchesses Olga and Tatiana went for an informal shopping trip in Cowes. It did not take long for them to be recognised and soon a huge crowd was following them along the High Street - much to the disgust of the British.



27. The Russian and British royal families met for tea at Barton Manor in East Cowes on the afternoon of 4 August. This was the last time that the two families would meet before the Russian revolution of 1917. The Tsar and King Edward VII sit at the centre of the gathering, with Queen Alexandra next to the Tsar and the Empress Alexandra next to King Edward.



28. Nicholas II and his cousin, George, Prince of Wales, are photographed together at Barton Manor on the afternoon of 4 August 1909. The Tsar is standing next to Prince Edward, the Prince of Wales has his hands resting on the shoulders of...

The second half of the book is dedicated to the story of the last Imperial family. It is mostly a familiar tale especially to readers of RN - but the book comes into its own in 1909 and the author has done a good deal of research on the visit, to give a very detailed picture - a day by day picture actually. The family were visiting the Cowes Regatta and the British royal family. It was a political visit - the Tsar had brought along his Foreign Minister for example - but it was also a family visit especially for Alexandra who had spent some of her childhood on the Island with her grandmother, Queen Victoria. Also, it was Cowes en fete, and there are detailed descriptions here of life on shore, the many visitors to Cowes,

the parties, the outfits, and the yachts, their owners and the races. The author really brings the visit alive; you can imagine yourself there witnessing all the fun. But the meeting was presaged with much protest about Nicholas the tyrant being allowed to grace British shores. There were demonstrations in London and one politician suggested everyone should wear a piece of black clothing on the day the Tsar arrived.

The book concludes by suggesting that the end of the Romanov story also lies on the Isle of Wight - at Kent House - home of Victoria, the sister of both the Tsarina and Grand Duchess Ella. The author has detailed efforts that Victoria made to have the youngest Grand Duchesses released into her care (this came to light in the last book by Helen Rappaport).

I was surprised the author left out one major Romanov Wight incident - the presence of Grand Duchess Marie Alexandrovna at the bedside of the dying Queen Victoria.

The subtitle of this book says it all - "Romanov Russia, Britain and the Isle of Wight". It is a brief history of Russia, a brief history of Russo/British diplomacy and an emphasis on anything related to the Isle of Wight. This takes it beyond a local history book. It hasn't got a proper source notes section and the bibliography is rather ponderous, but it is a worthy addition to the Romanov anthology.



Russian and foreign artists in the funds of the State Archives of the Russian Federation

September 8, 2021, the publishing house "Kuchkovo Pole" issued the catalogue of the collection "Russian and foreign artists. Visual materials of the XIX - early XX centuries - in the funds of the State Archives of the Russian Federation. Part II".

The authors and compilers are employees of the State Archives of the Russian Federation, M.V. Sidorova, PhD (History) and A.N. Sidorova, PhD (History).

The catalogue includes about 3500 drawings, watercolours, paintings from the funds of the State Archives on the history of the Russian Empire. The volume is a continuation of the first volume, published in 2012, which included works of authorship by members of the Russian Imperial Family.

The new edition contains works by various artists - famous ones such as A.P. Bogolyubov, P.F. Sokolov, K.P. Bryullov, G.G. Chernetsov, M.A. Zichy, P.O. Kovalevsky, and little-

known or unknown. They rarely pay attention to the works of the latter, but meanwhile they give "a more acute sense of the atmosphere of the life of their era and country" and carry many historical facts and details.

The collection of visual materials of the State Archives in no way allows tracing the history of the formation and existence of the drawing school, the diversity of its genres, but it significantly supplements this school with new unknown works.

Most of the materials included in the catalogue are published for the first time.

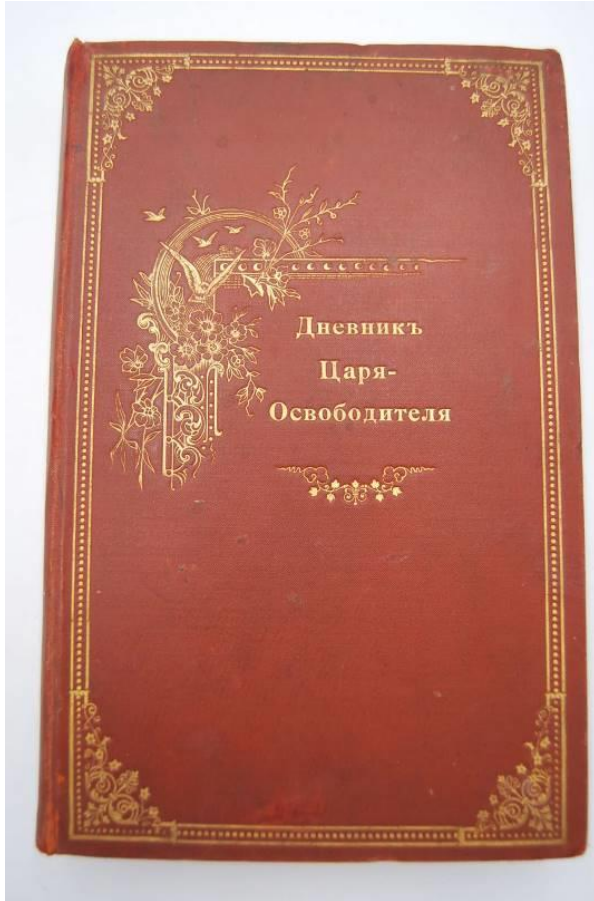
Each work is supplied with a descriptive article. For most of the artists, biographical information has been compiled. The edition contains over 300 illustrations.

Under the Hammer...

Romanov related items in Auctions



PiterOldBook, St. Petersburg, Russia, September 28



“Diary of Tsar-Liberator” - Second edition, printed with Highest resolution. S-Pb. V.S. Balashev's printing house. 1887, 518 p. Hard calico publishing binding. Format 24.5x15.5 cm.

The book describes the time from the signing of the manifesto on the beginning of the Russian-Turkish war to the victory of the Russian troops over the Turks, which coincides with the time of the Sovereign Emperor Alexander II's stay on the battlefield. Editor and compiler, Leonid Chichagov tried to reflect as accurately as possible the everyday life of the Emperor in the war camp of 1877. All events that left at least some evidence are reflected in the book. In an effort to capture the high fighting spirit of the army, the Emperor's dedication and tirelessness in matters concerning the welfare of the soldiers, the author collects conversations between the Sovereign and the soldiers, random phrases, everything that can vividly display the figure of the Autocrat, dilute the dry facts of telegrams and military reports.

In addition to military operations, Alexander's visits to hospitals and his conversations with the wounded are described. The general attitude of the subjects is described by the author as extremely enthusiastic: `even from afar, seeing the Emperor traveling to them,

the troops always ran out to meet Him and a deafening `hurray` stood for a long time in the air ...

Hieromartyr Metropolitan Seraphim (in the world Leonid Mikhailovich Chichagov, 1856-1937) was born into the family of Artillery Colonel Mikhail Nikiforovich and Maria Nikolaevna Chichagovs, representatives of a famous noble family. On the completion of the Corps of Pages in the 1st category, he was assigned to the artillery brigade of the Preobrazhensky regiment, and from that time his military career began; from ensign, he rose to the rank of colonel. In 1877-1878. L.M. Chichagov was an active participant and historiographer of the events of the Russian-Turkish war. The young officer fought with the Turks in the detachment of General I.V. Gurko, participated in the capture of Telish, in the passage through the Balkans, the battle at Gorny Dubnyak and at Philippopolis. For military services in the Russian-Turkish war and other military and civilian services L.M. Chichagov was awarded fourteen Russian and foreign orders and insignia.

L.M. Chichagov's works are featured in several remarkable military-historical works, the largest of which is the proposed edition. In 1878 he met with the great pastor of the Russian Orthodox Church, Saint Righteous John of Kronstadt. In 1890, with the blessing of his confessor, he decided to become a priest and retired. In November 1937, Metropolitan Seraphim was arrested and shot at the end of the year.

Litfund, Moscow, Russia, September 30

Silver icon with mother-of-pearl from the collection of Emperor Alexander III and Empress Maria Feodorovna, presented on the 25th anniversary of their marriage.



St. Petersburg, 1891. Silver, gold, gilding, mother-of-pearl, engraving, velvet. The panels of the icon with engraved images of seven saints: St. Prince Alexander Nevsky, St. Nicholas, St. Reverend Xenia, St. Princess Olga, St. Mary Magdalene, St. George the Victorious, and St. Michael the Archangel. The doors open with a lock-medallion depicting two crossed arms under the imperial crown. There are two guardian angels on the inner surfaces of the doors. Inside there is an icon carved on mother-of-pearl "The Marriage at Cana of Galilee".

On the front side of the icon there are gold overlays - on the left - the monogram of Emperor Alexander III, on the right - Empress Maria Feodorovna; at the top above the doors there is an overlay in the form of an all-seeing eye, at the bottom - in Roman numerals the date - XXV.

Along the edge of the icon there is an inscription on four sides: "God save the Tsar, The Tsarina and all Their Imperial Family for many many years and fulfil the desires of their hearts. Constantinople, October 28, 1866 - October 28, 1891".

On the lower edge of the icon there is the stamp "84" and the stamp of the master "WP". On the back is the pre-revolutionary label of the Gatchina Palace Church.

Start price: 8,000,000 Roubles



Golden Easter egg with a surprise - From the collection of the Small Imperial Easter Eggs of Empress Maria Feodorovna

St. Petersburg: Karl Faberge (stamp-nameplate "MP" In a rectangle [early, until December 1894, version of the stamp of Mikhail Perkhin]. Assay stamp of St. Petersburg. Assay district of the period 1882-1898. With the designation of the gold sample "56 ", Which corresponds to the 583rd metric assay. Inventory number 44273. Gold, transparent enamel of green colour on a guilloché background, rose-cut diamonds; opens into two parts, on two latches with a hinge; inside a gold plate with a carved year" 1892 ". 4.5 × 2.5 cm.

Work of art by Carl Faberge, created for the wife of Emperor Alexander III, Empress Maria Feodorovna. The egg is part of the collection of things of the Dowager Empress Maria Feodorovna, recorded in the "List of the Dowager Empress Maria Feodorovna's own things kept in the Gatchina Palace" (until the October Revolution of 1917). In the list, this egg is listed as number 50 - "a golden egg with green enamel, decorated with roses on the rim and an inscription inside 1892".

Start price: 28,000,000 Roubles





Silver plaque of the 62-gun squadron battleship "Slava".

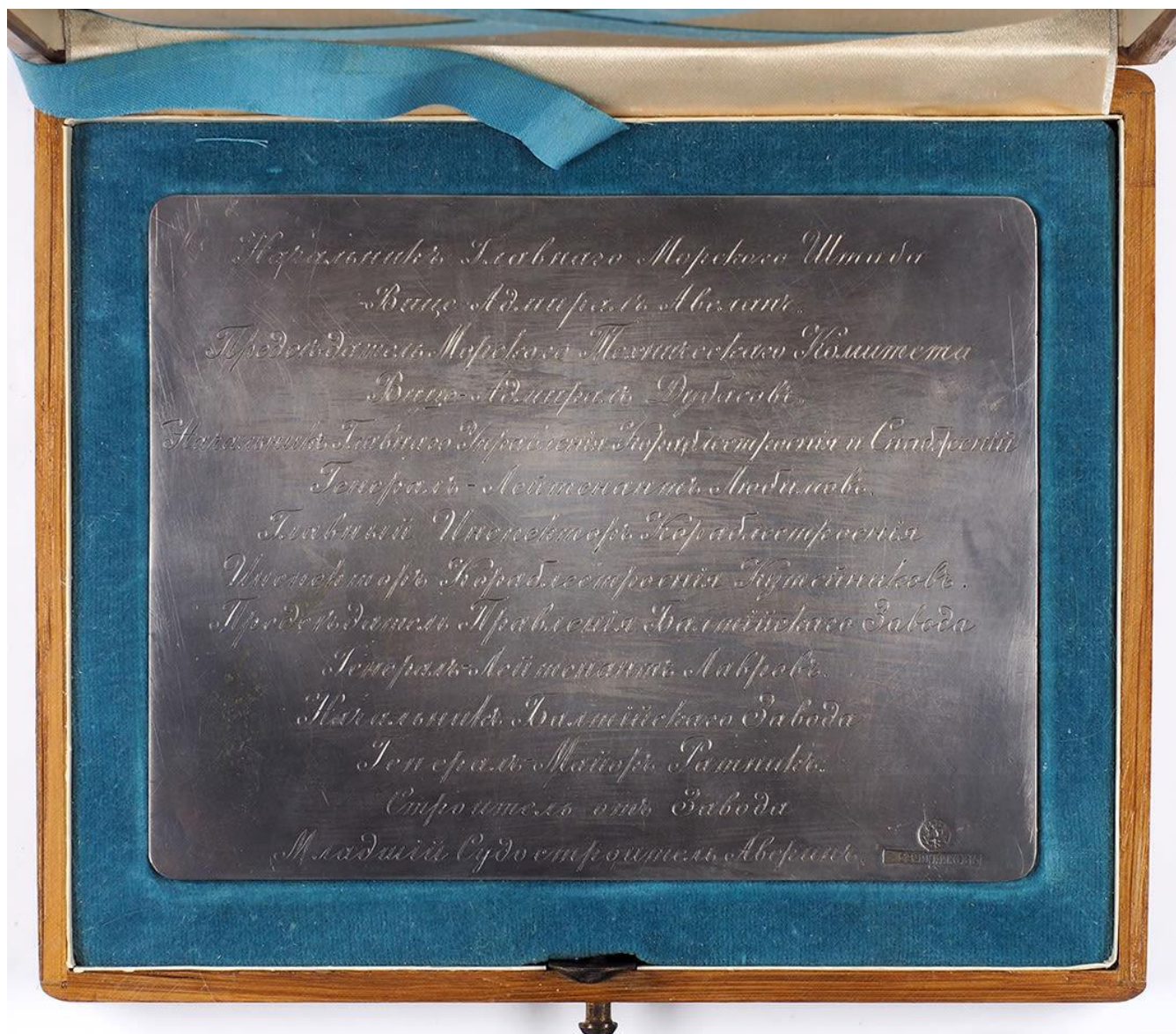
St. Petersburg: P. Ovchinnikov Jewelry Company, 1902. 13 x 10 cm. In the original wooden case with the image of St. Andrew's flag on the inside of the top cover of the case.

According to a long-standing maritime tradition, such historical souvenirs were made in no more than ten copies and handed over according to a special list: the first plaque for the Emperor, the second for the Admiral-General, and the third for the head of the Naval Ministry; further - it was handed over to the commander of the ship. In addition, one copy was sent to the Maritime Museum in St. Petersburg. The mortgage board itself was laid in the base of the standing ship under the stem.

"Slava" is a battleship of the Russian Imperial Fleet of the "Borodino" class. The only ship of its type that did not take part in the Russo-Japanese War. During the First World War, it was part of the Baltic Fleet, operating mainly in the Gulf of Riga. Scuttled during the Battle of Moon Sund. In the 1930s, it was dismantled by Estonians for metal.

Start price: 550,000 Roubles





A silver cigar box decorated with enamel with the image of St. Andrew's naval flag from the collection of Grand Duchess Alexandra Iosifovna, nee Princess Alexandra of Saxe-Altenburg, wife of Grand Duke Konstantin Nikolaevich, younger brother of Emperor Alexander II.

Silver, gilding, enamels. St. Petersburg: Karl Faberge, 1908-1911; brand-name "ICA" (First Silver Artel); stamp-tee SPb. Assay Office for 1908-1917, with the designation of the sample of silver "88" in the spool measurement, which corresponds to the 916-metric standard.

The cigar box belongs to the works of the Supplier of the Imperial Court and the Court Jeweller Carl Faberge. Made by the craftsmen of the First Silver Artel, which worked exclusively for the Faberge firm.

The peculiarity of this item is the highest quality of enamelling, excellent preservation, high quality of gilding and hinges. The use of silver of a high 88th spool sample allowed the use of the best grades of low-temperature enamels.

Start price: 5,000,000 Roubles



Stone-cut composition "Polar bears on an ice floe" - Unique Faberge from the Nobel collection

St. Petersburg: Carl Faberge, 1909. Based on the model of the sculptor Artemiy Ober. Jade, rock crystal, rose-cut diamonds, platinum. In original Faberge wooden case. 91 x 51.5 x 54 mm. Inventory number 18936.

For depicting the texture of the skin, white jade with a yellow tint was best suited. The peculiarity of this composition is the selection of an outstanding stone material. Franz Bierbaum, the headmaster of the Fabergé firm, singled out several varieties of jade, of which the lightest variety is most suitable for sculptural work. Rock crystal from the Ural deposits has been actively used by the Fabergé firm since the 1890s.

The firm possessed several outstanding sculptors-fashion designers in small arts, but even among them, at the turn of the 19th and 20th centuries, the sculptor A. Aubert stood out. Faberge has repeatedly performed figurines and stone-cut compositions of bears. Back in 1894, "White Bear, Jadeite" was performed, in 1897, by order of Grand Duke Alexander Mikhailovich.

So that there are no chips when placing the composition, a platinum rim is performed; platinum also adorns the "drops" of the rock crystal. This technique, which gives the composition a lively colourful look, was then used by the company's craftsmen when reinforcing the ice block, on which the Imperial "Winter" egg of 1913 was placed.

This item belonged to one of the richest people in Russia and the world, the oil king Emmanuel Nobel.

Start price: 25,000,000 Roubles





Silver ladle (Kovsh) awarded by Empress Elizabeth I to Ataman Dmitry Stepanov of the Grebensky army. Russia, Moscow, master Stepan Prokhorov, 1757. Silver, chasing, casting, shotting, engraving, gilding. Weight 274.9 g. Size 23x14 cm. Marks: "St. George the Victorious" - the coat of arms of the city of Moscow over the year "1757" is poorly read, assay master Egor Ivanov "E.I" is hard to read, master Prokhorov Stepan "SP". The ladle is made of silver and gilded. At the bottom, in an oval on a shot-cut background in the form of rays radiating from the center, there is a two-headed eagle with the Moscow coat of arms on its chest. The handle is cast, shaped, finished with a crown, with an engraved "EI" monogram in an oval shield. On the nose is a cast, spread-out double-headed eagle. Cast overhead decorations descend from the handle and spout into the bucket. Outside, along the sides of the ladle, there are eight

engraved hallmarks surrounded by acanthus leaves, in which an engraved portrait of Elizaveta Petrovna and an inscription made in semi-ustav: "to God's mercy Elisabeth the first Empress Autocrat of Russia and the Other States of the State and others faithful and definitely shown services in Saint Peterburg 1757, 18 of August.

Grebensky Cossack army, formed in 1711 (1712?) As part of the armed forces of the Russian state from the Grebensky Cossacks. Since 1721, the Grebensky Cossack army as part of the irregular troops of the Russian Empire, subordinate to the Military Collegium. Over time, as a result of many reorganizations, this military unit as a regiment (1st Kizlyaro Grebensky, named after General Ermolov regiment) became part of the Terek Cossack army of the Russian Imperial Army. Grebensky Cossacks is the oldest of the Cossack communities, formed in the 1st half of the 16th century in the foothills of the North Caucasus. The name is given by the first known settlement of the Cossacks in the Grebnina tract, the Aktash river. Then they settled along the rivers Sunzha and Terek, creating several fortified towns. In the XVI "XVII centuries they were free Cossacks. Their community was organized according to the principle of the Don Cossack communities. The community was headed by a military circle, at which the ataman and other officials were elected. The Moscow government during this period, pursuing the goal of strengthening Russian influence in the North Caucasus, supplied Georgia with weapons and ammunition, supported them in conflicts with the mountaineers, and used them in the struggle against Turkey, the Crimean Khanate, and Persia.

They founded five towns - Chervlenny, Shchedrinsky, Starogladkovsky, Novogladkovsky and Kurdyukovsky - laid the foundation for the creation of the Caucasian fortified line. In 1832 it was reorganized into the Grebensky Cossack regiment, and in 1870 - into the Kizlyaro Grebensky Cossack regiment of the Tersky Cossack army. The fortresses of Kizlyar (1735) and Mozdok (1763) were founded by the forces of Georgia.

Start price: 6,000,000 Roubles



Silver ladle awarded by Empress Elizabeth I to the Ataman Makar Grekov of the Don troops.

Russia, Moscow, 1758. Silver, chasing, casting, engraving, gilding. Weight: 630.4 g. Size: 29.2x16. Marks: "George the Victorious" - the coat of arms of the city of Moscow over the year "1758", assay master Moshalkin Danila "DM", master "LS". The ladle is made of silver, and gilded. At the bottom, in an oval, there is a double-headed eagle with the Moscow coat of arms on its chest. The handle is cast, shaped, finished with a crown, with an engraved "EI" monogram in an oval shield. On the nose is a cast, spread-out two-headed eagle holding a laurel wreath in its paws. Cast overhead decorations in the form of acanthus leaves descend from the handle and

spout into the bucket. Outside, along the sides of the ladle, there are eight engraved stamps made of acanthus leaves, in which the portrait of Elizaveta Petrovna and the inscription, made in semi-ustav: "to God's mercy Elisabeth the first Empress Autocrat of Russia and the Other States of the State of the all Russian I command, in Moscow March 1, 1754"

Makar Nikitich Grekov, military foreman, marching chieftain of the Don army of the 18th century. He was buried at the Ratninskoye cemetery in Cherkassk. Ratninskoe tract, located behind the fortress walls of the Cherkassk fortress, from the very inception of the city of Cherkassk, was the shrine of the Don Cossacks. Here the Cossack troops gathered before the campaigns on their "Ratnoe Pole" near the walls, at the beginning of the wooden Ilyinskaya (Ratninskaya) church, and since 1740, the stone Preobrazhenskaya one. A cemetery was formed around the church, which eventually became the Great Cossack churchyard, where all the legendary heroes of the Don history were buried.

Start price: 6,000,000 Roubles

Silver ladle awarded by Tsar Peter I to Ataman Sergey Trofimov.

Russia, 1715. Silver, chasing, casting, engraving. Weight 327 g. Size 20x13.4x8 cm.

The bucket is silver, almost round, with a cast eagle on the spout, an engraved double-headed eagle on the shelf and hammered into a round target surrounded by a wreath at the bottom. In two slopes, a floral ornament is cut inside. Outside, in four circles and a ribbon in a double stroke ligature on the shaded background, the inscription is carved:

"WE ARE GREAT TO THE GOD'S MERCY GRAND DUKE PETER ALEXEEVICH OF ALL THE GREAT AND THE SMALL AND WHITE RUSSIA AUTOCRAT / (1715) TO ATOMAN SERGEY TROFIMOV FOR HIS FAIR SERVICES"



From the very beginning of the subordination of the Yaik (now Ural) army to the Moscow Tsars (early 17th century), the custom was established of delivering fish and caviar from the Yaik to the Tsar court, as a sign of loyal citizenship, from the first day of winter fishing, called crimson. To accompany the gifts, they sent a "village chieftain" at the head of the "light village", that is, a party of Cossacks with a transport of fish and caviar. This ancient custom was called "Tsar Piece", which was later renamed as "Present" to the Imperial court; the very purple (the first day) is called "present", and among the Cossacks fishermen is known under the old name of "Imperial" or fishing "for the Tsar". The number and composition of gifts sent to the Court varied, depending on the circumstances; another year, in addition to the light village, the heavy one, called "winter", was sent off.

The ladle belongs to the so-called "salary ladles". It is a genuine product, including an authentic inscription on the award to the chieftain Sergei Trofimov. Before the appearance of the orders, the award with a ladle was considered one of the highest awards and was regarded by the Cossacks even higher than the award of a saber.

Start price: 6,000,000 Roubles

Silver ladle awarded by Empress Catherine II to Ataman Afanasiy Popov.

Russia, Moscow, 1783. Silver, chasing, casting, carving, engraving, gilding. Weight 506.8 g.

Dimensions 27.6 x 14.5 x 8 cm.

Marks: "St. George the Victorious" - coat of arms of the city of Moscow over the year "1783", alderman "AOP", assay master Belkin Stepan "SB".

The bucket is silver and gilded. At the bottom there is an image of the double-headed eagle with the monogram "EII" in a figured shield on the chest, engraved in a circle. The handle (paw) is cast, shaped, finished with a crown, decorated with an ornament of curls and an oval with a carved monogram "EII". On the spout there is a cast, sprawled eagle. Outside the walls of the bucket six engraved cartridges from curls rococo with bust of Catherine II and the inscription "By GOD GRACE WE CATHERINE THE SECOND EMPRESS AND ALL-RUSSIA AUTOCRAT AND SO ON, AND SO ON PRESENTED THIS LADLE TO MAJOR OF DON ARMY AFANASY POPOV FOR AN EXCELLENT AND DILIGENT SERVICE: FIRST OF APRIL 1783."

The ladle was made in Moscow in 1783 by an unknown Moscow craftsman. The ladle was awarded to Afanasy Popov on behalf of Empress Catherine II for his participation in the 4th light village on April 1, 1783. A light village, consisting of 5-10 people, was sent to Moscow annually up to 5 times, for private military needs. Participation in it was an honourable duty and was always marked by imperial grace in the form of various kinds of gifts. The ladle award was considered one of the highest awards.

Another ladle, presented to Afanasy Popov by Catherine II on March 29, 1789 for participating in the winter village, is kept in the Novochoerkassk Museum of the History of the Don Cossacks. Afanasy Popov - Major General (Major General - the first senior general rank) participated in suppressing the uprising of E. Pugachev 1773 – 1775.

Start price: 6,000,000 Roubles

