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*By Paul Kulikovsky*

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## 150 years since the birth of Holy Martyr Grand Duchess Elisabeth Feodorovna

By Paul Kulikovsky



Born on 1st of November (old style 20 October) 1864, Her Grand Ducal Highness Princess Elisabeth Alexandra Louise Alice of Hessen and by Rhine, was the second child of Grand Duke Ludwig IV of Hessen and by Rhine and British Princess Alice. Through her mother, she was a granddaughter of Queen Victoria. Princess Alice chose the name "Elisabeth" for her daughter after visiting the shrine of St. Elisabeth of Hungary, ancestress of the House of Hessen. Elisabeth was known as "Ella" within her family.



In the autumn of 1878, diphtheria swept through the Hessen household, killing Elisabeth's youngest sister, Marie on 16 November, as well as her mother Alice on 14 December.

Elisabeth was considered by many contemporaries as one of the most beautiful women in Europe at that time. Many became infatuated with Elisabeth, but it was Russian Grand Duke Sergei Alexandrovich who ultimately won Elisabeth's heart.



Sergei and Elisabeth married on 15 (3) June 1884, at the Chapel of the Winter Palace in St. Petersburg. She became Grand Duchess Elisabeth Feodorovna. "Everyone fell in love with her from the moment she came to Russia from her beloved Darmstadt", wrote one of Sergei's cousins.

The couple settled in the Beloselsky-Belozersky Palace in St. Petersburg, but after Sergei was appointed Governor-General of Moscow by his elder brother, Tsar Alexander III, in 1892, they resided in the Governor palace. During the summer, they stayed at Ilyinskoe, an estate outside Moscow that Sergei had inherited from his mother.

Elisabeth was somewhat instrumental in the marriage of her nephew-by-marriage, Emperor Nicholas II, to her youngest sister Alexandra. Elisabeth had been encouraging Nicholas, then Tsesarevich, in his pursuit of Alexandra. When Nicholas did propose to her in 1894, and

Alexandra rejected him on the basis of her refusal to convert to Orthodoxy, it was Elisabeth who spoke with her and encouraged to convert. When Nicholas proposed to her again, a few days later, Alexandra accepted.

On 18 February 1905, Sergei was assassinated in the Kremlin by a revolutionary. After Sergei's death, Elisabeth wore mourning clothes and in 1909, she opened the Convent of Saint Martha and Mary of Mercy and became its abbess. It quickly grew in a large complex with a hospital, a chapel, a pharmacy and an orphanage on its grounds. Elisabeth and her nuns worked tirelessly among the poor and the sick of Moscow.

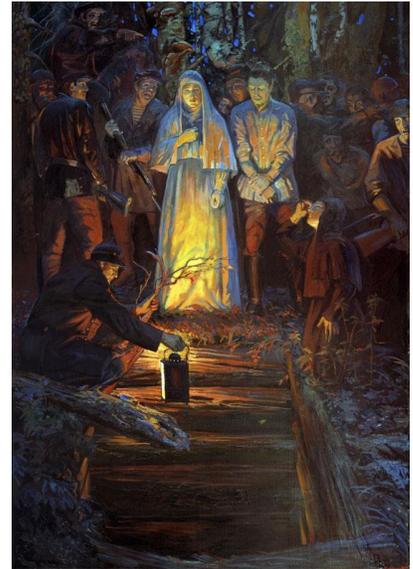


In 1918 Lenin ordered the arrest of Elisabeth. She was first exiled to Perm, then to Yekaterinburg, where she joined by other family members: Grand Duke Sergei Mikhailovich; Princes Ioann Konstantinovich, Konstantin Konstantinovich, Igor Konstantinovich and Vladimir Pavlovich Paley; Grand Duke Sergei's secretary, Feodor Remez; and Varvara Yakovleva, a sister from the Grand Duchess's convent. They were all taken to Alapaevsk on 20 May 1918, where they were housed in the Napolnaya School on the outskirts of the town.

In the night to 18 July, the prisoners were awakened and driven in carts on a road leading to the village of Siniachikha, some 18 kilometres from Alapaevsk where there was an abandoned iron mine with a pit 20 meters deep. The Cheka threw their victims into this pit, then hand grenades were hurled down the shaft.

The White Army later discovered the remains of Elisabeth and her companions. Her remains were removed, via east Siberia and Peking and finally to Jerusalem, where she were laid to rest in the Church of Maria Magdalene.

Elisabeth was canonized by the Russian Orthodox Church Outside of Russia in 1981, and in 1992 by the Moscow Patriarchate as New Martyr Elisabeth.



She is one of the ten 20th-century martyrs from across the world who are depicted in statues above the Great West Door of Westminster Abbey, London, England. Statues of Elisabeth can be seen at the Saint Martha and Mary Convent of Mercy in Moscow and at the Church of the Holy Image in Usovo, next to the Ilinskoye estate.



## ***Grand Duchess Elisabeth Feodorovna to be celebrated in Darmstadt***

November 1, 2014 marks the 150th anniversary of the birth of Holy Martyr Grand Duchess Elisabeth Feodorovna, and anniversary celebrations is planned at her birth home - in the German city of Darmstadt.

"Elisabeth days in Darmstadt" is planned for 1st-4th of November, 2014, by the Charity Fund "Elisabeth- Sergius Educational Society", and will include an international scientific conference on "Elisabeth legacy today," with participants of scholars and public figures from Europe, America and Australia, as well as representatives from various dioceses of the Russian Orthodox Church. One of the most significant cultural events in "Elisabeth days" will be the world premiere of the concert "Having beheld the Resurrection of Christ," which will be held on November 2 in Darmstadt.



*Grand Duchess Elisabeth Feodorovna with her husband Grand Duke Sergei Alexandrovich (far right) in the circle of relatives. Darmstadt, 1889*

The entire program is planned as follows;

### *November 1*

17.00 Vespers in the Church of St Mary Magdalene in Darmstadt. Singing dedicated to Holy Martyr Grand Duchess Elisabeth Feodorovna. Chants of XVI century. Performed by the Moscow Synodal Choir.

### *November 2*

10.00 Liturgy in the church of St Mary Magdalene in Darmstadt. The service led by Archbishop Mark of Berlin, Germany and Great Britain.

13.00-18.00 International scientific conference "Elisabeth legacy today".

The opening of the exhibition "Elisabeth legacy today. Russia and the near abroad."

19.00. The world premiere of "He who has seen the Resurrection of Christ." Chants and polyphony parts of XVI - XVII centuries. The concert will be performed for the first time in the style of chants glorifying the earthly life and the sanctity of Grand Duchess Elisabeth Feodorovna. Performed by the

Moscow Synodal Choir. Artistic director and chief conductor the Honored Artist of Russia Aleksei Puzakov.

Opening of the photo exhibition "The path to holiness".

**November 3**

10.00-14.00 International scientific conference "Elisabeth legacy today."

15.00-19.00 Visit to the places associated with the memory of the Grand Duchess Elisabeth Feodorovna.

**November 4**

09.00-12.00 Visit to the places associated with the memory of the Grand Duchess Elisabeth Feodorovna.



### **New stamps in honor of the 150th anniversary of Grand Duchess Elisabeth Feodorovna**

On October 29 Center of the Imperial Orthodox Palestine Society in Moscow will present a special series of stamps dedicated to the Imperial Orthodox Palestine Society and the 150th anniversary of the Grand Duchess Elisabeth Feodorovna, who headed the Palestine Society in 1905-1917.



The stamps are designed by V.A. Nikonov and O. Ivanov. Unit Size: 127 x 92 mm, the size of stamps in block 37 x 48 mm. Printed volume: 70 thousand units.

The stamps show Grand Duchess Elisabeth Feodorovna in the attire as abbess of Martha and Mary Convent of Mercy, the sign of IOPS approved June 12, 1882 by Emperor Alexander III, and the Sergei House in Jerusalem (named after Grand Duke Sergei Alexandrovich).

Video - <http://tass.ru/obschestvo/1539494>

### **Charity concerts in honor of Grand Duchess Elisabeth Feodorovna**

On November 1st in the Martha and Mary Convent of Mercy will be a charity concert in honor of the 150th anniversary of the birth of the convent's founder - Grand Duchess Elisabeth Feodorovna.

In the concert will be performing the Grand Symphony Orchestra of P I Tchaikovsky, with the Academic Choir of A D Kozhevnikov, and soloist of the Moscow Philharmonic Katia Skanavi. The concert will include works by Tchaikovsky, Mikhail Glinka, V. Kalinnikova, Schubert, Schumann, Rachmaninov and Shostakovich.

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Excerpts from the memoirs of Grand Duchess Elisabeth and her correspondence with her husband, Grand Duke Sergei Alexandrovich, will be read by artist of the theater "Pyotr Fomenko Workshop" Pauline Kutepov and artist of the Moscow Academic Theater Mikhail Filippov.

On November 4th will be the Russian premiere of "The Way to Christ", which will be held at the Concert Hall Tchaikovsky in Moscow. The concert is dedicated to the 150th anniversary of the birth of Holy Martyr Grand Duchess Elisabeth Feodorovna.

The Moscow Synodal Choir with Conductor Alexei Puzakov will perform chants in the style of the XVI century.

They call it a world premiere, but in fact the world premiere will be in Darmstadt already on November 1st, at the celebrations of the 150th anniversary of the birth of Princess Elisabeth of Hessen, the later Holy Martyr Grand Duchess Elisabeth Feodorovna.



### ***A new memorial-church***

In Ekaterinburg on Saturday, 1 November in the framework of the celebrations associated with the 150th anniversary of the Grand Duchess Elisabeth Feodorovna, Metropolitan Kirill of Yekaterinburg and Verkhoturys will perform the rite of laying the cornerstone and the establishment of a cross at the construction site of the new church - A church-monument to all Russian Sisters of Mercy of the Holy Martyr Grand Duchess Elisabeth Feodorovna - at Sverdlovsk Oblast Medical College.

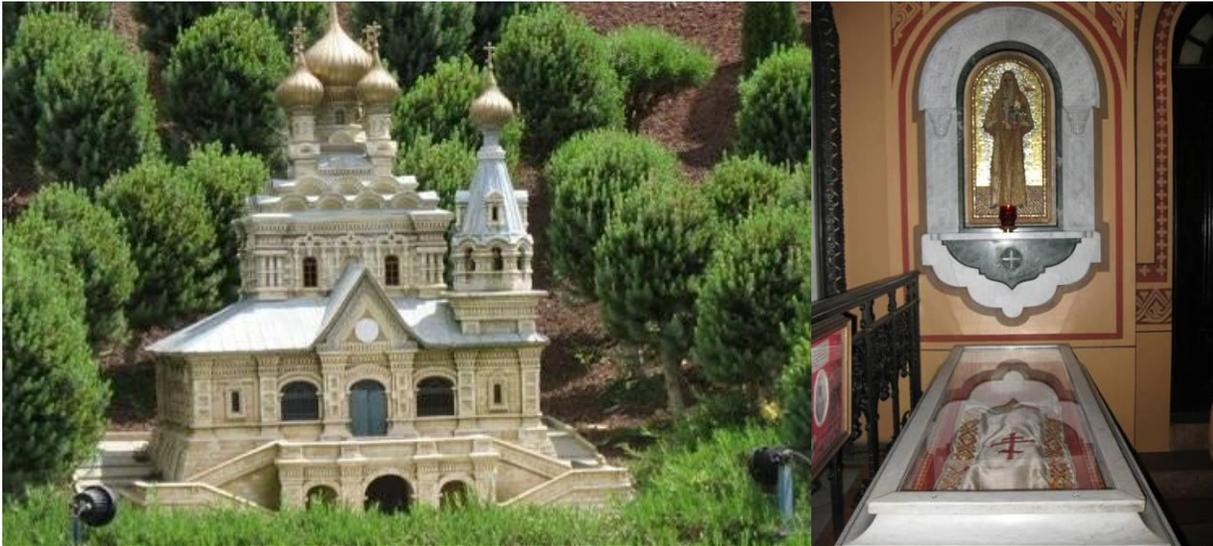
### ***Photo exhibition in Jerusalem dedicated to the 150th anniversary of Grand Duchess Elisabeth Feodorovna***

Charitable Foundation named after St. Gregory the Theologian, together with the Department for External Church Relations of the Moscow Patriarchate and the Publishing House of Moscow Patriarchate of the Russian Orthodox Church is planning to hold an exhibition of photographs of the XIX century "Russian presence in the Holy Land" in the cultural center - hall of "Harmony", str. Hillel, 27 (Jerusalem), from 10 to 23 November 2014. The exhibition is dedicated to the 150th anniversary of the Grand Duchess Elisabeth Feodorovna.



*The Church of Mary Magdalene in Jerusalem in a late XIX century photo. Grand Duchess Elisabeth Feodorovna, Grand Duke Sergei Alexandrovic, Grand Duke Paul Alexandrovich and Archimandrite Antonin in the Church of Mary Magdalene.*

In 1905-1917 Grand Duchess Elisabeth Feodorovna headed the Imperial Orthodox Palestine Society. In 1992 Russian Orthodox Church glorified her as Martyr Grand Duchess. Her relics are in Jerusalem, in the Church of Mary Magdalene, the consecration of which she attended with her husband Grand Duke Sergei Alexandrovich in 1888. Sergey was the first Chairman of the IOPS and came to the Holy Land as a pilgrim, and for the inspection of the IOPS establishments. The Church of Mary Magdalene, located on the Mount of Olives, near the Garden of Gethsemane in East Jerusalem, was built in 1886 by Emperor Alexander III to honor his mother, Empress Maria Alexandrovna of Russia. Saint Mary Magdalene was according to the book of Mark chapter 16, verse 9 in the bible, the first person who saw the body of Christ after the resurrection. She is considered as the most important female supporter of Jesus.



*The Church of Mary Magdalene today. Relics of Holy Martyr Grand Duchess Elisabeth Feodorovna in the church.*

The exhibition will show photographs of the XIX century from the archives of the Imperial Orthodox Palestine Society. The photographs give an idea of Society's activities in the XIX century, and image of Russian pilgrims to Jerusalem.

Imperial Orthodox Palestine Society in the late XIX - early XX centuries. was one of the most active collectors of photographs devoted to the Middle East region. In 1894 the first catalog of photographs by the Palestine Society prepared by the clerk of IOPS Vladimir Dmitrievich Yushmanova (over 3200 prints) was published. By 1900, in the photographic collection of IOPS were more than 4500 prints. By 1913, the total number of the collection exceeded 7400 photos.

The common name of the collection of photographs collected by IOPS is "Palestinian collection." Currently, the collection is kept in the State Museum of the History of Religion in St. Petersburg.



## "Charity in history. Russian contribution. From the Crimean War to the Great War"

By Paul Kulikovskiy

On 14 November, in the Martha and Mary Convent of Mercy in Moscow was first Divine Liturgy on the feast day of the Protection of Most Holy Theotokos, then started the International Conference "Charity in history. Russian contribution. From the Crimean War to the Great War", and opening of an exhibition.

It was organized by the Elisabeth-Sergius Educational Society, Martha and Mary Convent of Mercy, and Central State Historical Archives of Moscow, with the support of the Government of Moscow, and was dedicated to the 150th anniversary of the Grand Duchess Elisabeth Feodorovna, 150th anniversary of the signing of the Geneva Convention and foundation of Russian Red Cross and the 100th anniversary of the outbreak of the First World War.



The Interregional Scientific Conference was attended by representatives of Moscow governments, the Russian Orthodox Church, the historic scientific community, non-governmental organizations, and public figures from Moscow and other regions of the Russian Federation.

Anna Vitalyevna Gromova welcomed the participants and guest and then Evgeny Sergeev, from Institute of General History, RAS, Doctor of History, Professor, President of the Russian Association of Historians of the First World War, started presentation of "Russia and the Great War". Michael Yakushev, first vice-president of the Foundation of St. Andrew the Apostle, Center of National Glory, Ph.D., member of the Imperial Orthodox Palestine Society talked about "Crimean War: Yesterday and Today". Dmitry Mikhailovich Sofin, associate professor of Perm State National Research University talked about "Peacemaking policies of the last Russian Emperor". Galina Igorevna Shevtsova, Advisor to the

President of the Fund of St. Andrew the First Called, and the Center of National Glory, Ph.D. talked about "Russian humanitarian aid to Serbia in the Serbia-Turkish War 1875-76 and in the Bulgarian-Serbian War in 1885". Anna Vitalyevna Gromova, head of the International Center for Civil Society Studies Institute of World History, Ph.D., talked about "Experience of assistance in front and rear during the Russian-Japanese war in the affairs of Mercy by Grand Duchess Elisabeth Feodorovna".

After the first session there were a few speeches. "In our lives there are tragedy - as a consequence of sin, and love - which helps to survive any tragedy" - said during the Bishop Panteleimon, chairman of the Synodal Department for Church Charity and Social Service. According to him, any war - "this is not just a phenomenon of evil, but also exploits the phenomenon of mercy. An example of such a feat was the Grand Duchess Elisabeth Feodorovna and Martyr, which is very important to remind about these days, when the military conflicts in different parts of the world erupted with renewed vigor. The "invisible war between good and evil is always going on" - said bishop.



"It is very important that we go back to our roots, the roots of our Russian charity. And it is good that this return takes place, and I'm sure it will not stop at this point and will be developed further. The Government of Moscow as always helped and will help the Russian Orthodox Church in the development of its social service" - said Yuri Artyukh, the head of the Department of inter-regional cooperation, national policy and relations with religious organizations of the city of Moscow. Then it was time for the opening of the exhibition, which were in four rooms in the museum of Martha and Mary Convent of Mercy. It tells about the domestic and Western European tradition of charity, the history of the International Red Cross, the activities of the Russian Red Cross Society during the wars the Crimean, Russian-Turkish, Russian-Japanese War and First World War. It was a time when Russian women of different classes devoted herself to the care of the wounded, without fear of the horrors of war, with its suffering and pain, not even fearing death, giving herself entirely for the love for one's neighbor.

The initiative of the Swiss Henry Dunant - the signing of the international Geneva Convention in 1864 - is supported by the ruling houses and starts a broad social movement of the Red Cross. In Russia, the organization is established to provide help to the sick and wounded soldiers under the auspices of the Empress Maria Alexandrovna in 1867. Unlike other countries, the Russian Red Cross, according to its charter, provided assistance to the population also in peacetime in the case of "the people's sufferings" (epidemics, earthquakes, fires, crop failures), as well as care for the disabled.





A striking example of a compound of the Western humanist tradition of charity and selfless service to the Orthodox is the life and work of the Grand Duchess Elisabeth Feodorovna. A new form of spiritual achievement and Christian neighbor aid is founded with the Martha and Mary Convent of Mercy. In 2014 in honor of the 150th anniversary of the Grand Duchess Elisabeth Feodorovna, visitors to the convent can see in the halls of the Museum the variety of work and care August sister did to assist. Wide collection of documents and materials allows the visitor to imagine the scale of activity in wartime and peacetime.



*Ludmila and Paul Kulikovskiy with Dmitry Artemyev, one of the private collectors*

Exhibited objects are provided by the Central Historical Archive in Moscow, State Archive of Film and Photo Documents, Orthodox Information Library Center "Riasanovsky house" (Yekaterinburg), the Museum of the History of Medicine, St. Dimitrov School Sisters of Charity, Convent of St. Equal to the Apostles, Church of Mary Magdalene (Jerusalem), the church of the Iberian Icon of the Mother of God on the Big Polyanka, the Military Historical Society and private collectors.

"Faces of Sisters of Charity, who are depicted in the photographs and paintings presented in this exhibition represent a love for the people, that is

so necessary, not only during the war but also in time of peace" - said Bishop Panteleimon.

One of the exhibition highlights was announced as a presentation of a previously unknown portrait of Grand Duchess Olga Alexandrovna in the form of a nurse. However when looking at it I saw no resemblance to Grand Duchess Olga Alexandrovna, but a big and fine painting it was. Would be interesting to find out who she really was.

Abbess of the Martha and Mary Convent drew attention to the fact that the exhibition presents the evidence of a caring and compassion, not only towards fellow citizens, but also to the enemies. Photos tell the story how Japanese and German soldiers were treated in Russian hospitals and how German military representatives helped the Russian soldiers. According to her, the opening of the exhibition - "it is an occasion to remember not of evil and brutality of war, but of charity and love, deeds which are an example to us all."





After the exhibition opening the second session of the conference started. Priest Andrey Posternak, dean of the Faculty of History Saint Tikhon's Orthodox University, Ph.D. talked about "Martha and Mary Convent of Mercy: the requirement of time or a return to the old patterns of Christian ministry. 1909-1914". Elena Kozlovtsseva, Deputy Dean of the Faculty of History Saint Tikhon's Orthodox University, Ph.D. - "Typology of Russian community nurses. 1855-1914". Ekaterina Petrova, Saint Tikhon's Orthodox University - "Nursing in Russia. From the movement "compassionate widows" to Holy Cross Sisters of Mercy community". Ritta Butova, director of Elisabeth-Sergius educational society, Ph.D., - "Holy Cross community of Sisters of Mercy and her first confessor Hieromonk Benjamin (Lukyanov)". Andrew Vilorevich Milanovic, leader of the Orthodox educational center "whiskers Saviour" Elisabeth Sergius educational society - "In history Duhovnichestvo Iberian community of Sisters of Mercy". Ekaterina Ivanova, chief specialist of the Main Archival Administration of the city of Moscow, PhD, - "Overview of the Fund Committee of the Grand Duchess Elisabeth Feodorovna to provide charitable assistance to the families of persons called up for war (according to the documents of the Central State Archive of the City of Moscow, 1914-1917)"

Anna Gromova, Chairman of the Supervisory Board of "Elisabeth-Sergei Educational Society":

"We call on all to remember that Russia and Europe are united, our humanitarian tradition of Christian integrity. Studying its roots, its history, we once again convinced of this. And now, when we are going through turbulent times, I wish that people, regardless of religion, nationality and the country in which they live, have mercy, respect each other and tried to reach the state of mind that will allow this world to live forever".

The exhibition will continue until February 22, 2015.

Video - <http://www.tvc.ru/news/show/id/52583>



## Eternal memory - Prince David Chavchavadze

*By Paul Kulikovsky, with many thanks to Genia Chavchavadze, Paul Olkhovsky and Paul Rodzianko.*

On Sunday, October 5, 2014 in Washington DC, Prince David Chavchavadze died in his sleep after being ill for a long time. Funeral service was held Wednesday, October 8, at St. Nicholas Orthodox Cathedral in Washington, and later he will be buried as a veteran of the American Army at Arlington National Cemetery.



*Prince David Pavlovich Chavchavadze, 1924 - 2014.*

Prince David Chavchavadze was born 20 May, 1924 in London. He was the only child of Prince Paul Chavchavadze (1899-1971) and the Princess of the Imperial blood Nina Georgievna (1901-1974), a descendant of the famous Georgian noble family and the Russian imperial family. His mother, Princess Nina of Russia, was a descendant of Tsar Nicholas I and Empress Catherine the Great, as well as of Christian IX of Denmark and George I of Greece. David's maternal grandfather, Grand Duke George Mikhailovich of Russia, was executed by the Bolsheviks at the Peter and Paul Fortress in 1919. David's father, Paul Chavchavadze, whose father was also executed, was descended from the last Kings of Georgia, Irakli II and George XI. Another ancestor, Alexander Chavchavadze, the 18th century Romantic poet and statesman, is a Georgian cultural icon. David's father, Paul, was a novelist and translator of works from Georgian to English language.

When he was a year old, David's parents hired a Russian nanny, a tiny but powerful young woman named Vera Nagovsky, who had managed to escape the chaos of revolutionary Russia. She became his primary caregiver for thirteen years, and through her he learnt to speak fluent Russian and to take pride in his Russian

heritage. In his final years, of all the many people and experiences he had encountered in his life, his beloved "Nyanyushka" remained centrally important.

At the age of four in 1927, David arrived with his parents in New York City, where he spent his formative years, later receiving a full scholarship to Andover and Yale. Having limited funds, David's father worked for the Cunard Shipping Line, and his mother painted "portraits" of interiors. In New York, they socialized with wealthy Americans including the Astors and Vanderbuilts, whose children David played with. His parents, a writer and artist, settled in Cape Cod, Massachusetts in the 1930s, joining an intellectual community that included the writers Edmund Wilson and John dos Passos.

David married three times. In 1952 he married Helen Husted with whom he had two daughters, Maria and Alexandra. His second wife was the late Judith Clippinger, whom David married in 1959, and with whom he had two children, Catherine and Michael. Eugenie de Smitt became David's third wife in 1979. In addition, David is survived by a stepson, Paul Olkhovsky, and six grandchildren.

David Chavchavadze, writer, historian, singer, and Cold War CIA case officer, led a dramatic and peripatetic life, traveling across the globe under numerous aliases during his twenty-five year tenure with the CIA. A patriot at heart, he considered his intelligence work his duty to his beloved adopted country and a paean to a homeland lost to revolution. Much of his work at the Agency involved surveillance and clandestine communications in the Soviet Operations division.



*David Pavlovich Chavchavadze and his wife Eugenie.*

Called up for active duty in World War II after completing his freshman year at Yale, David was identified as a Russian language speaker by an early IBM computer at the newly-built Pentagon, and was sent to Camp Ritchie for induction into a military intelligence unit for linguists. In 1943 he was posted to Alaska where he interpreted for Andre Gromyko, the future Soviet foreign minister, and for Russian pilots flying American Lend-Lease airplanes. David became a Second Lieutenant, U.S. Army at the age of twenty, and rose to the rank of Captain before his discharge. Staying in the reserves in the 1950s, he rose to rank of Major.

After the war, he re-entered the Yale University, where he was a member of the Society of Orpheus and Bacchus, the student chapel. On occasions he served in Berlin where he interpreted at meetings of Soviet, American, British and French occupation officials as they reconfigured post-war Germany.

In 1950, he joined the CIA and was stationed again in Berlin, where his boss was the legendary "Wild" Bill Harvey - who rightly suspected that Kim Philby was a Soviet agent and in the 1950s supervised the construction of an underground tunnel from West Berlin to the Soviet sector, to spy on their communication channels. Chavchavadze later remarked: "I would be the only Romanov relative actively working against the Bolshevik regime."



*David Chavchavadze standing behind his father Paul.*

When in 1967, the daughter of Josef Stalin, Svetlana Alliluyeva, fled to the West and settled in America, namely David became one of her friends. As a paradox of history, together they sang Russian songs about returning to their homeland. As recalled David, she asked him to sing with her to the accompaniment of a guitar - insisting, however, that he ignore songs from the Soviet era. "She made me go on and on, almost exhausting my considerable repertoire in all the pre-revolutionary genres. Then she kissed my hand. No woman had ever kissed my hand before, let alone Stalin's daughter. From some of the things she said that night, I felt that this was apologising for what her father and the others had done to us, and to Russia."

Retiring from the CIA in 1974, David did contract work for the Agency for many years and focused on his writing and singing career. In 1974 he traveled for the first time to Russia, visiting the palaces in which his family once lived, and in 1977 he traveled to Georgia where he visited his ancestral home Tsinandali, now a museum.



An accomplished singer who accompanied himself on the guitar, David entertained at countless parties, sometimes performing professionally. His international repertoire of songs, sung in eleven languages, included pre-Revolutionary Russian ballads, Soviet military songs, and bawdy English cabaret and "music hall" songs.

David's nephew and godson Paul Rodzianko remembers that "He would occasionally visit me at my school and regaled everyone with his stories and singing. My college roommates were particularly happy to see him as he always brought something good to drink for himself while he sang for us – but he would never

share. Rumor has it – and although I was there I am unable to comment – that Uncle David thought that the water in my baptismal font would be too cold so he surreptitiously added some vodka to it."

David spent much of his free time studying and translating manuscripts and primary sources, and published several books on history and politics including "The Grand Dukes", "The Vlasov Movement: Soviet Citizens Who Served on the German Side - 1941-1945", and a memoir entitled "Crowns and Trench coats: A Russian Prince in the CIA". He also taught courses on the Soviet system at George Washington University and George Mason University in Fairfax, Virginia.

After retirement from the CIA, David and his wife Genia lived in Washington, D.C. for thirty-seven years, where they entertained a remarkable assortment of Russian émigrés, including White Russians, ex-Soviets, and recently defected dissidents, such as the artist Ernst Neizvestny, the cellist Slava Rostropovich, and writers Vladimir Bukovsky, Andrei Amalrik, General Petro Grigorenko and Vladimir Maximov. Their house was often jokingly referred to as "Dissident Arms." On a few occasions in the 1970s celebrated dissidents attracted television crews hoping for interviews outside their Washington house.

In earliest 90s, during a visit to St Petersburg, Genia and David were invited into the Hermitage after hours and also presented with the keys to the city. It was also rumored that a monarchist party at the time wanted him as their candidate for the restoration of the monarchy because he was the only Romanoff with government service experience, i.e. the CIA!

Another beloved was his homeland Georgia. David visited it for the first time in 1977. The journey made a huge impression on him. It showed him that the family name had lost none of its resonance: "All I had to say, in the few Georgian words I knew, was that I was a Georgian from the United States, and I was immediately asked my name. The effect was magical. Taxi drivers who had been griping about their low incomes refused to take a kopeck from me, restaurants refused to charge us. Twice my hand was kissed by women who learned that Alexander Chavchavadze was my ancestor."

His second visit was in October 2008 when David and Genia went over to Georgia for the official opening of a restored Tsinandali. Upon landing, he was immediately greeted by television crews and many, many relatives. During the week he was there, there were endless supras and visits to all of the landmarks of Tbilisi, including Jvari and the cathedral in Mtskheta where King Irakli II, his ancestor, is buried. In Kakheti, we also visited Allaverdy Cathedral and Shuamta Monastery where Alexander Chavchavadze is buried. A remarkable journey and he often wished later to return – even as recently as this spring.

In leaving Georgia, David told reporters: "I am getting old and I can no longer travel long distances, though, to stay for a while in Georgia, I made an exception. Coming here before the end of my life was my duty."



*David Chavchavadze and Paul Rodzianko at the opening of a Romanov exhibition at the Hillwood Museum two years ago. Below - Tsinandali, now a museum.*



## 100 years ago died Prince Oleg Konstantinovich

By Paul Kulikovsky

Prince Oleg Konstantinovich, son of Grand Duke Konstantin Konstantinovich (the famous poet "KR") and Grand Duchess Elisabeth Mavrikiyevna, died on the 12 October (29 September) 1914 - 100 years ago - only 23 years old.



In a battle on the North-West front in the First World War, he was mortal wounded on 10 October and brought to a hospital in Vilnius, where he died. With the Life Guards Hussar Regiment, he had been chasing a German patrol, which ended up in a fight, where one wounded German lying on the ground had shot the Prince...



On the same day, Prince Oleg Konstantinovich was awarded the Order of Saint George IV degree "for courage and bravery shown in the attack and destruction of the German spies, where His Highness was the first to galloped up to the enemy". His body was transported by train to Volokolamsk (near Moscow) and by funeral gun carriage from the station to Ostashov, the Konstantinovich's family home a little west of Moscow.

The funeral was on 16 October (3 October) and his funeral was attended by Grand Duke Konstantin, Grand Duchess Elisabeth Mavrikiyevna, his siblings; Prince John with his wife Princess Helena Petrovna, Tatiana K. (Princess Bagration-Mukhrani), Prince Gabriel K., Prince Konstantin, Prince George, Prince Igor, and Grand Duchess Elisabeth Feodorovna.



# Вечернее Время

10 коп.

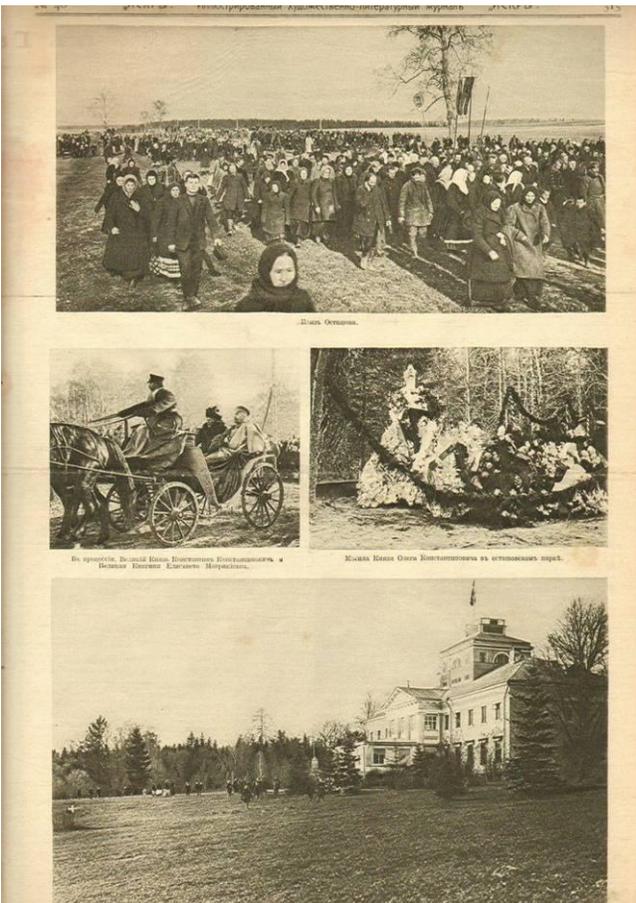
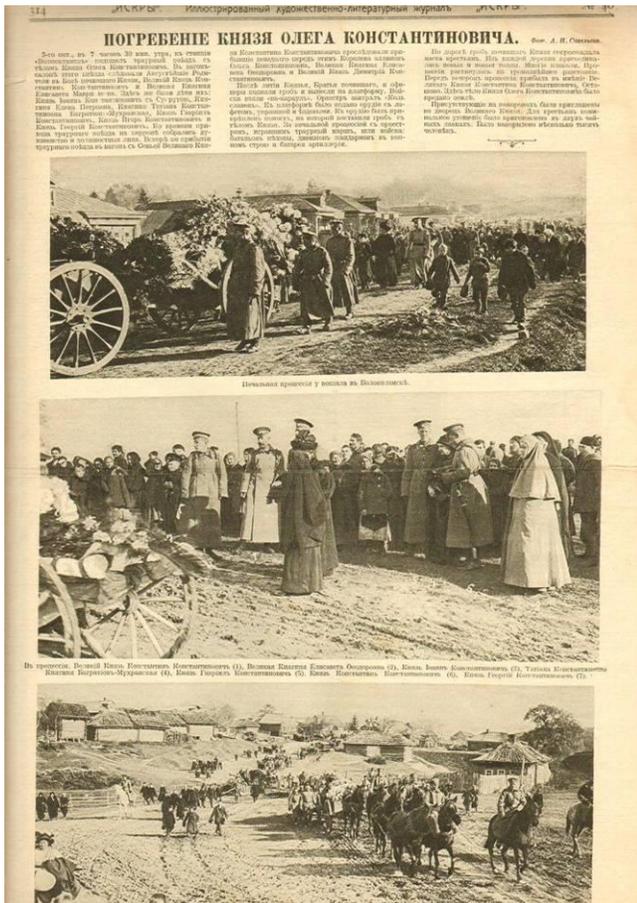
Изд. Б. А. Суворина

Герои Мировой войны 1914 г.



Его Высочество князь ОЛЕГЪ КОНСТАНТИНОВИЧЪ,  
скончавшійся отъ раны, полученной въ бою съ нѣмцами. Награ-  
жденъ орденомъ св. Георгія 4 ст. Род. 15 Ноября 1892 г. скончался  
29 Сент. 1914 г. Память князя Олега Константиновича никогда  
не умретъ въ рядахъ русской арміи.

*Чистый сборъ въ пользу семей запасныхъ.*



*A photo report of the procession from the train station to the Ostashov estate, Prince Oleg's grave and the manor of the estate.*

Prince Oleg Konstantinovich was buried in the park in the Konstantinovich estate. Over the grave was built a church-tomb modelled on an ancient Pskov-Novgorod churches in honor of St. Oleg of Bryansk.

Later a small church was built near the grave, and under its altar Oleg was supposed to be buried. But completed in late 1916, it was not sanctified and it became too late when the revolution broke out. In the 1920s both the memorial tomb above the grave and the church was destroyed. It is now unclear where he was buried.

The death of the young prince became a grave blow to his father - Grand Duke Konstantin Konstantinovich and he did not lived a year after the tragedy. In memory, Prince Oleg's mother donated the Alexander Lyceum thousand rubles, so that the income from this capital could go to an annual production of silver medal in honor of Prince Oleg Konstantinovich, which was awarded to Lyceum student for the best essay on Russian literature. The medal was inscribed the Lyceum motto: "For the common good" and the words of Oleg K. written shortly before his death: "Life is not fun, not fun, but a cross".

The church has through the last years been recreated and last year on October 3, 2013, the feast day of Venerable and Blessed Prince Oleg of Bryansk, was held the first Divine Liturgy in modern times. This year, on the 3rd, was in the church served Divine Liturgy, a sermon on the life and significance of the achievements of Prince Oleg Konstantinovich and inaugurated a memorial plaque dedicated to the 100th anniversary of his tragic death. Then was served requiem for the dead soldier, Prince Oleg. The worship service was attended by guests from Moscow, St. Petersburg, Bryansk, Klin and other towns and villages of the Moscow region.



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### 120 years ago Emperor Alexander III died in Livadia

Emperor Alexander III died at Livadia Palace, Crimea, in the afternoon of 1 November (20 October) 1894, at the age of forty-nine. His remains left Livadia on November 6, and traveled to St. Petersburg by way of Moscow, and his remains were interred on November 18 at the Peter and Paul Fortress. More about it in next issue of Romanov News.



## Princess Olga Andreevna in the TV series "You Can't Get The Staff"

By Paul Kulikovsky

The new five-parts series started 21st October on Channel 4 of British TV and it follows privileged Brits who are trying to fill service positions in their households. The idea being that one in four households is now hiring home help in UK, meaning the demand for domestic staff is higher than ever.



In the first episode, we meet Princess Olga Andreevna Romanoff, the great-granddaughter of Emperor Alexander III of Russia, who is looking for a 'garden boy' to help her already hired gardener to take care of the land around Provender House. Some of the other participants are Baronet Sir Humphry Wakefield of Chillingham castle looking for someone to help maintain his 2000 plus collection of arms and armour and renowned hostess Lady Colin Campbell needs a butler of distinction to help organize a sparkling soiree for a few of her chums.

Princess Olga Romanoff, was shown giving guided tours around her house in Kent and to talk to a few candidates. She thought, in an articulate young student, she'd found the ideal candidate. However, there was a problem. "I saw a sticker on your car," he challenged her, "saying 'Keep Hunting!'. There's no way I could set my principles aside for money." Without a blink Olga replied "I shoot". That was then end of that conversation and the chosen candidate was instead a completely opposite person, not a male and not young - but she seemed more qualified and more interested, so maybe it was all for the best.

It was fun to watch and I will be tuning in again to follow what happens next.....!

It might not be available in your area - but if it is - here is the link to the first episode of the series - <http://www.channel4.com/progra.../you-cant-get-the-staff/4od>



## Nicoletta Romanoff: "Russia - it's part of my history, my roots are there, and Italy - part of my present life"

24/10/2014. Proficinema.ru

Leading the opening and closing ceremonies of the 9th Rome International Film Festival held 16 - 25 October 2014, was the Italian actress Nicoletta Romanoff. She became famous for her role in the film by Gabriele Muccino "Remember me" (2003). Also in her filmography are a number of noteworthy works on television and the big screen. However, this is not the only interesting about this person. The fact is that Nicoletta is great-great-great-great-granddaughter of Russian Emperor Nicholas I. She was named in honor of her grandfather Nicholas Romanovich Romanov - a great-great-grandson of Emperor Nicholas I in the male line (branch "Nikolaevich" of the Romanov dynasty). And although the real name of the actress is Consolo, she is known in public as Romanoff.

In an exclusive interview with Proficinema, Nicoletta told about the Rome Film Festival and its most significant events, as well as her roots and love for Russian culture.

**Faina Farda:** You opened the festival, and you are a master of all significant events within the show, such as the awarding of prizes to known filmmakers. What are the pros in a festival the fact that all the major events is done by one and the same person?

**Nicoletta Romanoff:** I think it gives the festival a number of advantages, and, perhaps most important of them - the ability to create continuity. When all the activities conducted by one and the same person, it promotes awareness of the show, focus on the events of the show, and not scatter it on different people. Personally for me it's a great opportunity to assess the scale of the festival and to penetrate into its essence. I'm at the shows every day, trying to watch at least two films a day, and from the first day I watch the dynamics of the show: how many people come to the shows, what kind of mood they are in, how they react to certain films, and so forth. I can say that I see it is gaining momentum. It's like a train that starts its way a little slowly and smoothly, and then rushes at full speed.



**Faina Farda:** What you are primarily attracted to in the festival?

**Nicoletta Romanoff:** First of all, the festival appeals to me by the fact that the protagonist here is public. The jury may be, and most often are subjective, but the public has the right to vote, which affects the results of the show. On the example of the Roman festival, we can clearly judge the taste of the audience, and it must be said, is not so primitive, as many claim. On the contrary, these measures allow to continuously improve the cultural level of the public.

**Faina Farda:** By the way, the previous film by Alexei Fedorchenko got here the audience award.

**Nicoletta Romanoff:** That's what I say - good films are sure to find its audience, not unnoticed, and I very pleased that the previous work of Alexei Fedorchenko was awarded Roman spectators.

**Faina Farda:** As you know, you are a descendant of one of the Russian Tsars - Nicholas I. The last Russian tsar - Nicholas II - was dethroned by the revolution. Today, as part of the Rome International Film Festival was the premiere of the film by Alexei Fedorchenko

"Angels of the revolution," and in the light of these facts is it extremely symbolic that the award to the director is handed by you.

**Nicoletta Romanoff:** Yes, I am also very happy about that fact. It turned out really symbolic, but it is a joy with a touch of bitterness. I was very touched by this film. The film takes place in the seventeenth anniversary of the Revolution. I was very sad to see that the film heroes are gone from those traditions that prevailed in the country before the Revolution. They have undergone a huge transformation. Nevertheless, the film is very exciting. I was extremely impressed by the moment where one of the characters says that the Tsar would return. It was some sort of irrational shock.

**Faina Farda:** You sound like a convinced monarchist.

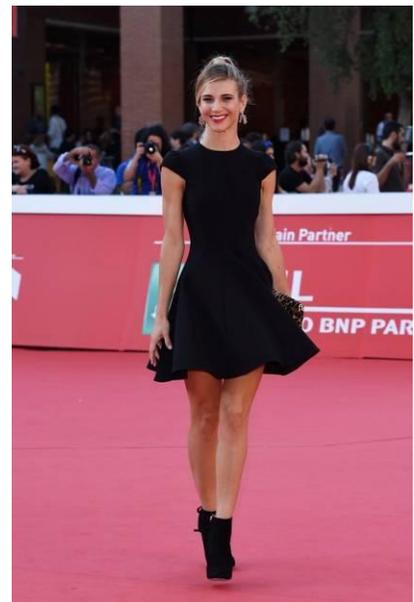
**Nicoletta Romanoff:** Honestly, I was brought up quite differently - my grandfather Nikolai Romanovich (great-grandson in the male line of the Russian Emperor Nicholas I - eds.) always emphasized that history cannot be changed, and the monarchy in Russia will not come back. Like it or not, but this is the state of things, and affect it we cannot. It's time to democracy, and the country is better. You cannot turn back time, but you can follow it by choosing what better fits your needs today. The monarchy has outlived itself.

**Faina Farda:** Today, before the awards ceremony, you said that you belong to two cultures - Italian and Russian. Please tell us more about it.

**Nicoletta Romanoff:** My grandfather Nicholas Romanov married Italian countess Svevo della Gherardesca originally from Tuscany, so my mother Natalia was raised in two cultures, and none of them prevailed over the other. When my mother was ten years old, it coincided with a difficult situation in Russia, and then my grandfather decided that in Russia, our family will not come back, and you need to move on. He told my mother: "I raise you as a Russian princess, but it cannot continue. Need to make a choice. From now on you are Italian." It was not an easy decision, but otherwise he could not have acted. He stopped to talk with my mother and her sisters in Russian. Despite the fact that my mother was baptized as Orthodox, Grandpa decided to convert her to Catholicism. When I grew up, the political situation in Russia radically changed. Grandpa could not believe that now he finally again have the opportunity to visit Russia. It was then, at age 18, I began to study the Russian language. I do not speak very well Russian, but I understand. It's a part of me, and I am proud of my roots. I am brought up on the stories of my grandfather. Unfortunately, he died a month ago. I helped him on a trip to St. Petersburg in 1998, where was the ceremony of burial in the Peter and Paul Cathedral in St. Petersburg of the remains of Nicholas II, his family and servants. We are very close. Russia - this is part of my history, my roots are there, and Italy - part of my present life.

**Faina Farda:** What are your relations with the Russian cinema?

**Nicoletta Romanoff:** I like modern Russian cinema. In Italy, comes not so much Russian, so I do my best to see them. I would like to mention their high artistic level. Russian cinema seems prescient. It is characterized by a complex cinematic language, thrust to the aesthetics as well as the serious problems that affect the picture, their desire for reflection. Of course, I cannot judge about the whole Russian cinema, and only those films that are in the program of the Italian film festivals, or go to the rental. It is clear that they pass through a kind of filter, and I cannot judge your cinema in all its diversity, and its spectrum is much broader than in reality, but the films that I saw lately, I love. Yet I would very happy to play in the Russian film. I think it would be amazing. If I get an offer, I will for sure consider it.



**Faina Farda:** What are your expectations to the closing ceremony? What do you want to do to make this a memorable evening?

**Nicoletta Romanoff:** At the close there will be many surprises. And chief among them - it's laureates. I think people are eagerly awaiting the outcome. With my hand during the festival, I'm doing my best to be different every night. Externally, this is reflected in a change of clothes. As for the more fundamental things, I try to stick to different styles of behavior. So, at the closing ceremony, I will support a lighter tone, not as official as the opening. It's the final day of the show, participants and visitors can finally

relax. Though it is considered that the main thing is not to win but to participate, many refer to as the revision of the competition. And after the announcement the intensity will drop and you can just enjoy a good movie.

## Jeweler's Charity Ball

By Paul Kulikovsky

On October 1st, Ludmila and I attended as honored guests the charity ball "For the glory of Russian Jewelers", at the Banquet Hall of the Jewelry House "Aesthete". The ball was which for the second consecutive year was organized in the framework of the International Jewelry Forum, and this year dedicated to the Year of Culture in Russia.



Before the ball started we had time to look at the glass displays cases along the walls, with lots of jewelry - and most interesting also some modern paintings showing Carl Faberge.



At the Ball arrived guests from the government and business elites, large enterprises and investment companies, artists and of course the participants of the International Forum of jewelry, as well as numerous representatives of the jewelry industry from all over Russia. Among the guest were the great-grandson of Pavel Ovchinnikov - Alexey Ovchinnikov, chairwoman of the Orthodox Patriotic Women Society Galina Ananina, People's Artist of Russia, sculptor Salavat Shcherbakov, painter Philip Moskvitin, director-screenwriter of several documentary film (one devoted to the War of 1812 and the Emperor Alexander I) Helen Chavchavadze, Ph.D., head of the sector of arts and crafts of the Museum of Early Russian Culture in the name of Andrei Rublev, Svetlana Gnutova, from the Russian Nobility Assembly Alexander Korolev-Pereleshin with spouse and Alexander Scheffer with spouse, Ambassador Extraordinary and Plenipotentiary of the Dominican Republic Jorge Luis Perez Alvarado,

Chargé d'Affaires of the Embassy of Panama Rigoberto Castillo Gonzalez, as well as the authorized representative of the Association for the extraction of precious stones of Sri Lanka Irshad Hussain.

Ball organizers are the Russian Jewelers Guild and the Foundation for Russian jewelry art. The music and entertainment was again this year organized by the company behind Viennese Ball in Moscow. Leading the ball this year was the choreographer and principal dancing master for Russian and balls abroad, the chairman of the Professional League of the Russian Dance Union Leonid Pletnev.

"It has become a good tradition, that it is not just a ball, but a charity ball" - said in his welcoming remarks, the chairman of the board of Jewelers Guild of Russia, President of "Aesthete" Gagik Gevorgyan. - "We are not only committed to the outstanding jewelers of the past, from whom we inherited tradition of jewelry and art. We are also the successors of the glorious traditions of patronage, which have always been among famous Russian businessmen - and jewelers are no exception".

During the ball was held a charity raffle. All funds raised is to be spent on the restoration of the memorial cross on the grave of a prominent Russian jeweler Ivan Khlebnikov in the Holy Andronievsky monastery, next to the grave of Andrei Rublev. Ivan Petrovich Khlebnikov worked in St. Petersburg until 1867, and in 1871 founded his firm in Moscow. Khlebnikov was well equipped with the latest technology for all types of work, and its products are considered to be among the best in Russia. Ivan Khlebnikov was honored with the honorary title of "Supplier of His Imperial Majesty."



Memorable performance was the Waltz Alemannia by historical dance school "Svetoch." It was dedicated to the 200th anniversary of the Russian Ball in Vienna, which gave Emperor Alexander I during the Congress of Vienna in 1814. Virtually all rulers of Europe gathered in Vienna, in order to decide the fate of Napoleon's legacy. In history, however, the Congress was not only famous for the fateful decisions of the European countries, it also became famous for ... balls. After tedious discussions and debates in the day time, the Congress willingly devoted the evening to dance.

There was a demonstration of ball gowns, presented by the famous fashion studio ATELIER of Ekaterina Butakova. Models during the show sparkled with exquisite jewelry from the brand Trizor Bijou and Jewelry House "Aesthete".

Performing this evening was also the jazz band "Dance Land", string quartet "Caprice", Bolshoi Theater soloist - Svetlana Shilov, soloist at the New Opera - Sergey Sheremet, singers Giancarlo Channel and Garush Vardanyan, virtuosic violin duo "Elegance Show", and the group "Lucky Manse".

A video from last year's ball can be seen here - <http://www.youtube.com/watch?v=djplZ-88bOA#t=898>

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## "The Fifth Grand Imperial Ball"

By Paul Kulikovsky

October 4, 2014 in the Exhibition Hall at the House of the Moscow Government was held the 5th so called "Imperial Ball, this year dedicated to all the Emperors of Russia. The ball attracted a couple hundred people, among whom were many women from small and medium sized business. We met Count Andrei Tolstoy, Alexander Korolev-Pereleshin and spouse, and Alexander Schaeffer and spouse.



Organizer and Chairman of the Steering Committee of the Moscow Imperial Ball Nadezhda Zhuravlev noted in her speech that "the balls at the Government House is done in order to revive the cultural and spiritual heritage of Russia, and this problem is a priority in the development of Russian culture as a whole, and the culture of communication and nurturing the spirit of patriotism in the minds of the younger generation. All the Imperial Balls in Moscow are held for the glory of Great of Russia and a deep respect for the memory and merits of our Russian tsars who have made so many great things for our country and our people."



The hall was decorated, along the walls were placed portraits of Russian emperors, there were a small exhibition of rare photographs from the albums of the Romanov family, and some replicas of Faberge - symbols of royal power - could be seen.

The entertainment were provided by soloists of Kremlin Ballet Theatre and the Bolshoi Theater, the Helikon Opera, composer and pianist of the London Royal Academy Vladimir Zagorski, and pianist, musicologist, radio and TV presenter Alexei Skanavi.



## In the Russian State Duma opened an exhibition of Grand Duchess Olga Alexandrovna

By Paul Kulikovsky



On October 7, Ludmila and I attended the opening of the exhibition "The Grand Duchess in the Great War" in hall between the old and new building in the State Duma of the Federal Assembly of the Russian Federation. It was timed to coincide with the 100th anniversary of the First World War. Grand Duchess Olga Alexandrovna was at the same time during the First World War the Chef of the 12th Akhtyrsky Hussars and a nurse in her own hospital.



Among the guest at the opening was the spiritual father of the monarchist movement "For Faith and Fatherland" Hieromonk Nikon (Belavenets), Victor Petrakov, Vissarion Alyadin, Alexander Korolev-Pereleshlin with spouse, Oleg Schebachkov, a guest from Austria, Baron Alexander Doltser Ravensburger, several deputies of the State Duma of various factions and numerous other guests.

The exhibition, organized by the Charity Foundation HIH Grand Duchess Olga Alexandrovna, showed about sixty works of art and photographs by, or of, Grand Duchess Olga Alexandrovna. It is actually the third exhibition of her works that took place in the beginning of October. Compared to the major one in Kaluga, with more than 200 paintings, this was a small one. An even smaller was in the Mosalsk Art Gallery with only 15 paintings.

At the opening of the exhibition, first deputy chairman of the Duma Committee on Culture E.G. Drapeko noted its uniqueness and relevance and stressed the special importance of presence of works of Grand Duchess Olga in the State Duma. "Let the feat of August nurses serves as an example for women of modern Russian elite".



Head of the faction "Fair Russia" in the State Duma Sergei M. Mironov thanked the Chairman of the Charitable Foundation, Olga N. Kulikovskiy-Romanov for her selfless work and added - "Today we are witnessing the fulfillment of historical justice, when the Russian part of the world comes back to its homeland".

*Olga Nicholaievna said - "In the State Duma of Russia, which arose more than a hundred years ago on the initiative of Emperor Nicholas II, today we open a unique exhibition of drawings and photographs of his sister and my mother in law - Grand Duchess Olga Alexandrovna. The exhibition reflects a small, but important period in the life of the August artist. It is dedicated to the 100th anniversary of the First World War. In Russia it was called - the Great. In this war, the Grand Duchess Olga Alexandrovna was Chef of the Akhtyrsky 12th Hussars and a nurse in a hospital, which she created.*

*Russian society from the most distant suburbs to the walls of the State Duma takes great interest in the life and work of Grand Duchess Olga Alexandrovna. This is another evidence that the best practices of Imperial Russia are now in demand. It is in Russian tradition to show the unity with government, society and the family in the face of external threats and internal turmoil. At the critical moment of the First World War, Emperor Nicholas Alexandrovich headed the army and navy, members of the Imperial Family were the chiefs of regiments, and went to the front and died on the battlefields. Empress Alexandra Feodorovna with older daughters and Grand Duchess Olga worked as nurses. Their example has inspired women of all Russian classes.*

*Life-affirming art of August artist Olga Alexandrovna in 1914-1918 shows "Russian muses" in the war are not silent. They call for heroism, courage, patience, awaken compassion for the wounded and prisoners of war, and mercy for the fallen. High art in war chants real heroes, such as the three Akhtyrsky officers Panaev brothers who gave their lives for their country. The name of one of the brothers Grand Duchess gave to her second son Gury. And the first-born, my husband Tikhon, Olga gave the name of the great Russian Saint. Our homeland Russia, starts with the names of saints and heroes, passed down from generation to generation.*

*Thank you to all our helpers for the opportunity to the people's deputies to explore a little of the heroic past of the Fatherland, seen through the eyes of an artist and a Sister of Charity - Grand Duchess Olga Alexandrovna. May the spirit of high art and mercy never leaves the walls of the State Duma of Russia."*

Also the Deputy Chairman of the Duma Committee on International Affairs, A.L. Romanovich, the People's Artist of Russia, Chairman of the Charitable Foundation "Culture - Children" Ilze Liepa, Deputy Head of "Fair Russia" O.A. Nilov, and N.N. Semin from Crimea gave a speech. Next stop for the exhibition will be in Crimea.



## Kaluga hosted the closing ceremony of the exhibition "The Art of Grand Duchess Olga Alexandrovna"

October 18 Kaluga Museum of Fine Arts hosted the official closing ceremony of the exhibition " The Art of Grand Duchess Olga Alexandrovna." Among the officials attending the ceremony were the Deputy Governor of the Kaluga region Arseny Oganesyanyan, Minister of culture and tourism in the region Pavel Suslov, and representatives of Kaluga Archdiocese.



There were words of gratitude to Olga Nikolaevna Kulikovskaya-Romanov, head of the Charitable Fund "HIH Grand Duchess Olga Alexandrovna". Deputy Governor of the Kaluga region Arseny Oganesyanyan noted that "Olga - a completely unique personality. All of her work speaks of how people lived intense inner life." "I am sure that we have begun a long fruitful cooperation. It would be interesting to continue holding such exhibitions, recitals and workshops which would open to us in more detail, the life of Olga Alexandrovna Romanova and her legacy." Olga in turn handed letters of thanks to all who helped in the organization and conduct of the exhibition.

Olga Nikolaevna said - "Number of visitors to the exhibition was very good. Reviews are lovely ... I know, the exhibition is really a great pleasure to people who understand, who come to soak up and feel. At the exhibition there is some aura, which is transmitted to the people with these pictures. I cannot explain it, but it really is so."



## In Belgrade the monument to Emperor Nicholas II waiting for its official opening

By Paul Kulikovskiy

In the center of Belgrade, on the street Kralj Milan, on the former site of the Embassy of the Russian Empire in the Kingdom of Serbia, opposite the residence of the President of Serbia, and not far from the building of the National Assembly (Parliament) stands a monument of Emperor Nicholas II.

The monument was installed on 13 October, and it was expected that during the Russian President Putin's visit to the Serbian capital on 16 October he would open it. However it did not happen. Now it is being told that it will happen during His Holiness Patriarch Kirill will visit in the middle of November.

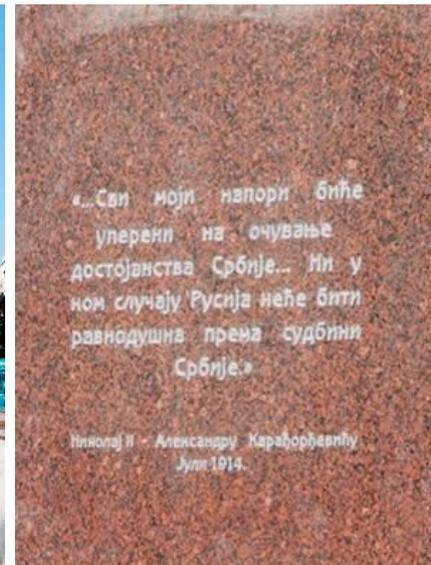
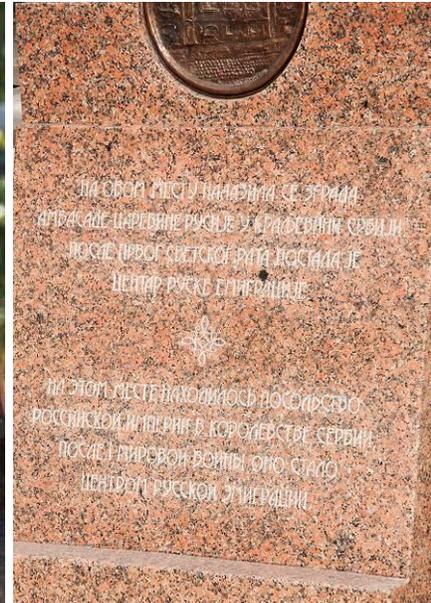


The "Monument to the Russian tsar - the defender of the Serb people" is a bronze figure of Emperor Nicholas II in military uniform, strong and ready to support the brotherly people of the First World War, on a pedestal height of about three and a half meter. Together with the pedestal the monument weighs over 40 tons, and total height is about 7.5 meters.

Emperor is complemented with the scepter, orb, and the state flag of the Russian Empire. On both sides of the pedestal are text - a telegram of Emperor Nicholas II to King of Serbia Alexander Karageorgievichu in Russian and Serbian: "... All of my efforts will be made to comply with the dignity of Serbia... Russia will not remain indifferent to the fate of Serbia" and the words "Monument built by the Russian military and historical society for the 100th anniversary of the First World War."

Sculptors are Peoples artists of the Russian Federation Andrei Kovalchuk and Gennady Pravotorov.





(Thank you to Aleksandar Tanasijevic for the top left photos)





# Treasures from Tsarskoye Selo in Hong Kong Museum of History

By Paul Kulikovskiy



Wednesday 29 October Hong Kong Museum of History opened the exhibition "Treasures from Tsarskoye Selo", with more than 200 items on loan from the Tsarskoye Selo State Museum-Preserve in Saint Petersburg, including paintings, costumes, porcelain and weapons.

It is a high level exhibition with no expenses spared to make it perfect. Text on the stairs going up to the museum and several flags with different designs are advertising the exhibition. Even the entrance is decorated as going into the Grand palace in Tsarskoye Selo, in its typical light blue and white color. Museum of History director Susanna Siu said it took three years and HK\$17 million to organize the exhibition, which runs until March 16, 2015.

To tie in with the exhibition, the Hong Kong Philharmonic Orchestra will host three sessions of Russian music performances in the lobby of the Museum of History. The exhibition is also being supplemented by two publications: a fully illustrated catalogue and a specially designed pop-up children's booklet.





A special object is the beautiful Chinese Guangdong lacquer vase presented by China's last emperor Pu Yi to Russia's last tsar, Nicholas II, in 1909. "Because our museum is first of all a former imperial residence and this was the last gift from the last Chinese emperor to the last Russian emperor, for our exhibition this vase became symbolic," said Liudmila Kanaeva, head of the museum's Russia Exhibitions Department.

The vase dates back to Emperor Qianlong (1736-1796) and was made using a technique from the Ming dynasty. The priceless vase comes in four parts, which, Kanaeva said, made it much easier to transport.

However one of the stand-out exhibits is a four-seats carriage with harnesses made especially for the 1856 coronation of Russian Emperor Alexander II in Moscow. It is the first time the set of six harnesses and the carriage have been seen in public for 100 years since the assassination of the last tsar of Russia. The six-ton coronation carriage had never been dismantled for fear of breaking it, so it was placed on a tailor-made platform and transported in one piece from Russia in a cargo plane.





Among the other objects can be seen - A portrait of Peter the Great, 1715; Portrait of Russia's Last Emperor Nicholas II. Russia's Last Empress Alexandra's portrait in Tsarskoye Selo, 1907; the uniform of the son of Emperor Nicholas II, Tsetsarevich Alexei, East Siberian Twelfth Rifles regiment uniform, 1910. And a painting of Russian Imperial Guards at Alexander Palace. 1832.



A Russian made mantel clock in "Chinese style" and candelabra furnishings, 1830. A re-crafted amber mosaic in style of the famous Catherine Palace Amber room, 2009.



Director of Tsarskoye Selo Museum Olga Vladislavovna Taratynova (3rd from right) cuts the ribbon at the official



Huge illustrations are put on the wall, so it feels like you are "almost participating as a spectator in an official imperial ceremony".



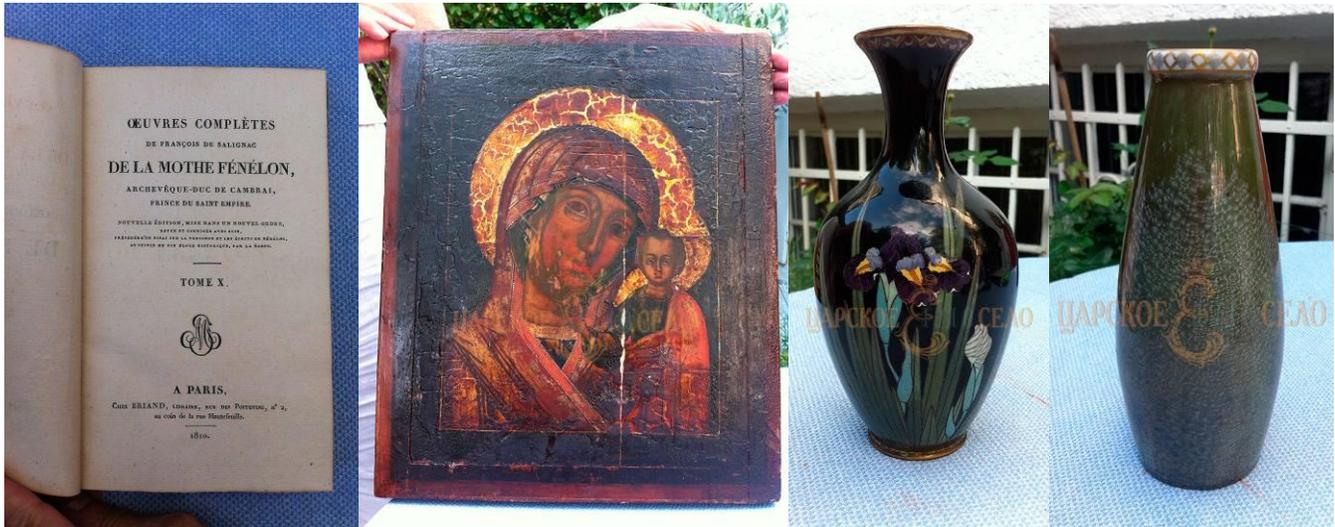
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## Museum Tsarskoye Selo has acquired several unique objects for its collections

By Paul Kulikovskiy

On 20 of October in Tsarskoye Selo there was an official ceremony of returning rare artifacts that were lost during the Second World War from Tsarskoye Selo Palace. It is a book from the personal library of Alexander I, two vases and an ancient icon, all being handed over to the museum by the Harmzen couple from Munich.



The rare items, lost during the Great Patriotic War, were returned to the museum by the Harmzen. It so happened that the fathers of Jens and Franziska during the Second World War both were in Tsarskoye Selo, the two were responsible for supplying the front line and both were sent home from Russia with valuable gifts from the museum's storage facilities.

"My father wrote to his mother every day. Here, for example, a letter of 5 October 1941. Father writes: "Last night, I and Arnold were in Tsarskoye Selo in the famous palace of the Russian tsar. Overall we came across traces of violent attacks. In the last rays of light the palace sparkled with gold. But at the same time it was clear that outside it is severely damaged"- says Jens Harmzen.

"Before his death, my father talked a lot about the war. And once I reminded him of the stored items at home from Tsarskoye Selo. We decided to return things to their rightful place. Hopefully, this will help strengthen the ties between our peoples, as well as encourage other holders of stolen property of the time to bring them back to Russia" - said Francis Harmzen.

Several letters and numbers help determine where these objects came from - these are things of the Catherine and Alexander Palaces. By their cipher these objects immediately can be found in the large inventory books.

Red morocco, gold edge. There is no doubt that this book is from the personal library of the small room of Alexander I, which has not survived. And now this is the only object from there. Edition 1810, Paris. The 10th volume of the collected works of Francois Fenelon. It is known that he was the emperor's favorite author.

According to the inscription on the back of the returned icon of the Kazan Mother of God can be seen that it belonged to the maid of honor of the Empress Alexandra Feodorovna, Anastasia Hendrikov. She survived all - followed the Romanovs in exile, first in Tobolsk, then to Ekaterinburg.

"We know that in the Church of the Sign the family prayed, while still in custody. The Countess could have brought the icon in 1917, when the family was already arrested, and maybe asked someone that it was transferred to the Church"- says chief curator of the State Museum-Preserve "Tsarskoye Selo" Larissa Ballad.

During the Second World War, in the Alexander Palace, was housed the German headquarters, and in the basements was a Gestapo prison; square in front of the palace was turned into a soldier's cemetery. Some of the exhibits of the museum the staff managed to evacuate, but the rest were stolen by the Germans. In Hitler's armies there were special units engaged in theft of works of art. What was not possible to take out, was just destroyed. Irretrievably was lost more than half of the exhibits in the Catherine Palace and the Alexander Palace was almost completely looted.

"The German soldiers wanted to take something to remember, as a trophy. And now these things come back. This is an act of good will, and I believe that this is such a "people's politics", where people, regardless of the border between us, with all their heart just want things to took its original historic place"- says Director of the State Museum-Preserve "Tsarskoye Selo" Olga Taratynova.

Their usual place in the Alexander Palace will take the returned things of the German family. The black vase with colored irises will be put on one of the shelves in the rosewood living room, olive green vase - in the maple living room. There will also be the icon. The volume of Fenelon will go to the Imperial Library.

Videos - 1) <http://www.1tv.ru/news/culture/270081>

2) [http://tvkultura.ru/article/show/article\\_id/120965](http://tvkultura.ru/article/show/article_id/120965)

3) <http://www.tv100.ru/news/pohishennye-vo-vremya-vtoroj-mirovoj-vojny-lichnye-veshi-romanovyh-vozvrasheny-v-carskoe-selo-101226/>

#### *Dress of couturier Charles Frederick Worth*

The collection of women's costumes in Museum "Tsarskoye Selo" has been enriched with an elegant piece of the XIX century by the dress of famous couturier Charles Frederick Worth, who made dresses for three Russian empresses - Maria Alexandrovna, Maria Feodorovna and Alexandra Feodorovna. The museum acquired it at his own expense at the auction of English auction house "Carrie Taylor." Dress of silk dark green color is made in the 1890-1893 years. On the bodice - woven label with the logo wizard.

The bodice with a low rounded front Basques and shorter with insert wedges overlying bustle behind, has decorative satin inset ivory. The sleeves in the "Elisabethan" style (with puff) have slots opening trim (as ivory). Swing skirt with friction lined with satin is gathered behind the latest fashions of the 1890s, for which was characterized by a greater number of folds and drapes.

- Acquisition of the museum's collection dress as a typical example of the product of a famous Parisian couturier, serving the Russian empresses, will participate in the museum's exhibition projects on the history of fashion, costume and art styles - says custodian of the "Women's suit" GMZ "Tsarskoye Selo" Catherine Potselueva.



## Russian Antique Salon in Moscow

From 18 to 26 October at the Central House of Artists was hosted the autumn XXXVII Russian Antique Salon. This is the oldest in Russia, taking place twice a year, with 204 galleries, and private collections on display. In the center of the fair was the 15 most influential Russian antique galleries represented with a thematic expositions - among them could be seen "Russian troops in Europe", "Carl Faberge" and "Imperial Porcelain".



### *Russian troops in Europe*

This thematic exhibition includes works by the best artists of the early XIX century - the work of Bogdan Villevaude, Ludwig Elskholtsa, Nikolai Dmitriev - Orenburg and others. One of the most important works - "Alexander I dictates the requirement for the surrender of Paris" by Adolph Charlemagne, illustrating an episode of the Napoleonic War, which took place March 18 (OS), 1814.

### *Carl Faberge*

Shows masterpieces of jewelry and decorative arts of the Russian masters of the famous firm of Carl Faberge, the supplier of the Imperial Court. In the exposition is set of cutlery for 12 people, consisting of 168 items, made by Faberge's Moscow factory and placed in a luxurious case mahogany with bronze decor. A silver table decoration "Horse" - a striking example of cabinet sculptures, in the technique of artistic casting masters of the Moscow branch. Gold brooch decorated with aquamarines, diamonds

and antique cut diamond cut "rose", made in the workshop of one of the best Petersburg jewelers Albert Holmstrom.



### *Imperial porcelain*

For this show items of Imperial Porcelain Factory from 1855-1881, the period of the reign of Emperor Alexander II were selected. This collection reflects almost all stylistic directions of historicism, which employs master IPF at this time. Exposition of decorative vases, cups and gift items complement a number of porcelain Easter eggs "with flowers and ornaments".

### **St. Petersburg society during the Romanov era**

Exhibition, 16 October 2014 - November 2015 in St. Michael's Castle

The permanent exhibition shows Russian art of the first half of the XIX century, the time when St. Petersburg established itself as complex and contradictory unit of the urban and social environment. It was during this period that concept «St. Petersburg Society» was formed, expressed in terms of people and social groups.



St Petersburg is captured in a wide variety of paintings, graphics, sculpture and applied arts of the first half of the XIX century. This is above all the case in portraiture, including miniatures and watercolors, techniques seeing a revival at this time; in city scenes, whose staffage can tell much about the curious life and values of the capital city; in the depiction of society functions, celebrations and parades; in the fine grace of figurines of St Petersburg's national and social characters.

Among the works displayed at the exhibition there are watercolours by V. Sadovnikov, J. Charlemagne, C. Collmann, paintings by the Makovsky brothers, series of drawings depicting city types, as well as series of St. Petersburg views by Nuremberg artist Johann Georg Mayr, completed during 1796-1803.



The main exhibit is the large-scale canvas "Parade on the occasion of the end of hostilities in the Polish kingdom 6 October 1831 on the Empress meadow in St. Petersburg". The painting was painted by Gregory Chernetsov on commission by Emperor Nicholas I.

"In this picture on the background of the Mikhailovsky Castle, and barracks of the Pavlovsky Regiment, are depicted three hundred characters of various social groups. If you look at the details, you'll see a lot of features of the life of the times - which hats women wore, some dressed as Caucasian convoy Cadets

and many other people of different social strata. Note the little things, such as chimney: we could not understand why almost all chimneys has crosses. Came to the conclusion that, apparently, it is an attempt to bar the entrance of evil spirits" - said Grigory Goldovsky, head of the Department of Painting of the Russian Museum.

Next to the picture there is a touch screen where clicking on any character in the picture of the painting, you can see who it is and even biography.



Video - 1) <http://topspb.tv/news/news56063/>

2) <http://www.tv100.ru/news/peterburgskoe-obshestvo-epohi-romanovyh-v-mihajlovskom-zamke-101250/>

## 250 years of spectacular Baccarat creations

Since its founding by permission of Louis XV of France in 1764, Baccarat has manufactured crystal confections fit for kings and queens. To mark the company's 250th anniversary, 500 pieces from Baccarat's historic collection went on display 15 November in "Baccarat: The Legend of Crystal" in the Petit Palais at the Musée des Beaux Arts in Paris.

From Franklin Delano Roosevelt's monogrammed glasses to the last Russian Tsar's majestic chandeliers, these glimmering creations offer quite the lesson in glassware history.

Tsar Nicholas II and Tsarina Alexandra Feodorovna of Russia developed an interest in Baccarat crystal during a stop in Paris on their 1896 tour of Europe. The Tsar was particularly fascinated by an extravagant candelabra made with 3,320 pieces of crystal, and he ordered electrified versions for his palaces in Saint Petersburg.



## A proposal for a church instead of the Lenin's Mausoleum

V. Boyko-Veliky, the Head of Russian Cultural and Educational Foundation named after St. Basil, has sent a letter to President V. V. Putin with a proposal for a church on the location of Lenin's Mausoleum and added more details about the conceptual design of the church in honor of the Mother of God "Reigning".

This icon was found on the day of the overthrow of Emperor Nicholas II with the progenitor of the throne, March 2, 1917 (according to the current style - March 15). Very soon after it received popular veneration and it spread to the surrounding villages, and then in Moscow,

where was made copies with the assistance of the Holy Patriarch Tikhon, were composed akathist and service performed at this icon. Russian Orthodox people saw the miraculous finding of the icon as a

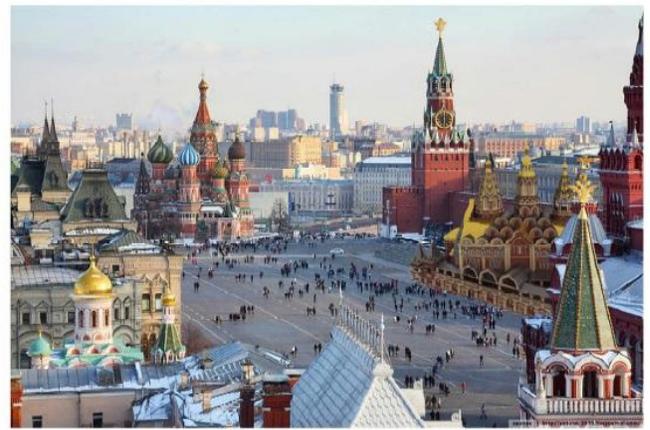


symbol of the fact that the very Mother of God after the illegal overthrow of the Emperor was the patroness of the Russian throne and took in her hands the royal regalia and the royal service. The celebration in honor of the "Reigning" Icon of Mother of God is made on March 15 (New Style). In 1990, the icon solemnly returned to the village of Kolomenskoye, to the place of acquisition. As it was explained, at the time the icon was part of the iconostasis in the Ascension church of Ascension Monastery of the Moscow Kremlin, later transferred to the Ascension Church in Kolomenskoye. This image is a powerful spiritual symbol transmission continuity from the ancient Great Russia to Russia today, so it makes perfect sense that in honor of the "Reigning" Mother of God there must be a church near the Kremlin, Red Square, in the heart of Russia's capital, close to the place formerly occupied by Ascension Monastery.



The proposed project for the construction of the church corresponds to the canons of the Russian Orthodox Church, has a three-tent completion, symbolizing the Holy Trinity. On the west canopied arranged bells. By its shape tent complete overlap with the same tent completion of the church of the Ascension in Kolomenskoye, which was attained at this icon, and canopied and the Cathedral of the Intercession of the Holy Virgin. The church is in the Orthodox tradition, with the altar facing east, so it is at a slight angle to the Kremlin wall. The church is located on a podium, surrounded by a gallery, which can serve as a forum for the leaders of the Russian state: the president, the prime minister, members of the government, at a time when they take troops parades or welcome the celebrations taking place on the Red Square. To go to the church and the gallery, the members of the government will be able to move through the existing underground from the Kremlin, climbing the stairs to the porch of the house, and then either the gallery or through the church approached the podium.

Construction of an Orthodox church on the site of the mausoleum would be significant evidence of the complete failure of the godless



ideology, a return to Christian values, accepted and recognized by most nations of the world, and in fact over the millennia still is the dominant ideology in Russia, Ukraine, Belarus, that is, on the territory of the Russian people: the Great, the Little Russian, Belarusian.

The church in honor of the Mother of God "Reigning" is designed in the neo-Russian architectural style. Its size is smaller than the Cathedral of the Intercession (St. Basil's Cathedral), which remains the main church on Red Square and the architectural symbol of Russia. By its architecture the church in honor Reigning Mother of God resonates with the nearby Historical Museum, also built of red brick and roof made of metal.

The church in honor of the Mother of God "Reigning" exactly takes the place of the mausoleum, but does not affect any graves located near it. The church can accommodate about 800 people.

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## The new park next to the Romanov Boyar House

*By Paul Kulikovsky*

Between Varvarka street and Moscow River, where was the Hotel Russia, will be a new park, with a series of unique monuments of culture and recreational areas. The park will be extended over the present road to the embankment of the Moscow River. It is expected it will be ready for the Day of the city in 2017, when the 870 anniversary of Moscow is celebrated.



"We have already started to implement this project. As you can see, we are actively working on dismantling the concrete foundation of the former hotel "Russia" and other objects that were here. Hopefully, in 2015, the territory of the park will be cleared and construction can start", - said the Mayor of Moscow Sergei Sobyenin.

The comprehensive renovation project includes the creation of the new city park, which will include an observation deck with access to the Moscow River (floating bridge) media pavilion, an ice cave, exposition and cultural complex, catering, gift shop, underground parking and ancillary facilities. In the eastern part of the park complex will be located the Philharmonic with 1.5 thousand seats and an amphitheater with five thousand seats. Weather protection of the Philharmonic Hall and the amphitheater will be closed transparent structures ("glass bark"). The total area of the Philharmonic Hall will be 20 thousand square meters. There will be created pedestrian zones on Moscow River embankment and Moscow River bridge.



Another major part is the restoration of churches and other historic buildings on the street Varvarka. In addition, maybe even making the street Varvarka a pedestrian zone.

"Alone on this site is nine unique objects that have a municipal or federal significance, including six churches. We have already carried out work on two projects: one being the Fraternal housing of the Monastery of the Sign. Have completed the unique object the English House. It is the oldest building of civil architecture at the Moscow Kremlin. And for four of the churches, which is owned by the city of Moscow, we have completed all design work on them, calculated the cost to 339 million rubles for the repair and restoration work, and we expect by September 2016, all four of the churches will be fully restored and put in order" - said Minister of Moscow Government, Head of the Department of Cultural Heritage Alexander Kibovsky.

The new park area of 10.9 hectares, in accordance with the architectural concept, should reflect the diversity of flora in four climatic zones of Russia (midland, tundra, subtropics, Siberia) and will apply technology to create artificial climates. Plants planted in the park, can be both original members of these climatic zones, and zoned copies, adapted for the conditions of Moscow. The park is designed for up to 12 million visitors a year.

"Together with the Ministry of Culture of Russia, together with the Russian Orthodox Church, we get a magnificent architectural ensemble. I honestly can tell you that it will be not only for Moscow one of the best views of panoramas. It will be a business card of our country, as St. Basil's Cathedral, as view of the Kremlin, or as panorama of Suzdal"- said the head of the Department of Cultural Heritage.

A video about the new park project - <http://www.youtube.com/watch?v=Lmx8dwk34U>



## "Nicholas II's coronation" took place in St. Petersburg

In St. Petersburg was made a copy of the Assumption Cathedral to be used in the filming of the new movie "Matilda" - a film about passion, between Tsetsarevich Nicholas Alexandrovich (later Emperor Nicholas II) and ballerina Mathilde Kshesinskaia.



Director Alexey Uchitel created in a studio the interiors of the Cathedral, for one of the biggest scenes in the movie - the coronation of Nicholas II.

It employs more than 500 people in the crowd and for each person a suit was made according to historical style. The royal personages are dressed in robes, but instead of ermine, was used rabbit fur. Actress Ingeborga Dopkunayte, who plays Empress Maria Feodorovna, literally had to learn how to walk with a heavy crown and in a fur mantle.

For the historical costumes was used about 17 tons of fabrics, and in all 5000 copies of clothing were produced. The unique scenery, which was created during more than two months are not going to be destroyed. Alexei Uchitel has already thought about creating a museum there.



Video - 1) <http://www.ntv.ru/novosti/1233756/>

2) [http://www.gazeta.ru/culture/video/uchitel\\_snimaet\\_matildu.shtml](http://www.gazeta.ru/culture/video/uchitel_snimaet_matildu.shtml)

## A monument to an outstanding Russian diplomat Alexander Gorchakov

October 13, 2014 as part of the celebration of the 70th anniversary of the Moscow State Institute of International Relations was inaugurated a monument to the outstanding diplomat, chancellor of Emperor Alexander II, Alexander Mikhailovich Gorchakov. The ceremony was attended by Russian Foreign Minister Sergey Lavrov.



Sergey Lavrov said that the opening of the monument to Prince Gorchakov is very symbolic, because in these walls of the university future diplomats are prepared, people who will defend the national interests of Russia in the world in the coming decades.

The monument in bronze in full length is made by sculptor Ivan Cherapkin. On the plate on the monument it says: "Serene Prince Alexander Gorchakov. Minister of Foreign Affairs (1856-1882). State Chancellor (1867-1882)."

Alexander Gorchakov was born 15 June, 1798 in Estonia, in a noble family, his father was Major General (descended from Rurik), and received an excellent education (was classmate of Alexander Pushkin at Tsarskoye Selo Lyceum, where he graduated with a gold medal).

In 1817 Gorchakov entered the diplomatic service, and one of his first diplomatic work of importance was the negotiation of a marriage between the Grand Duchess Olga Nicholaievna and the Crown Prince Charles of Wurttemberg. He participated in the Congress of the Holy Alliance. In 1824 he was appointed first secretary at the Russian embassy in London, then worked in Rome, Berlin, Florence and Vienna. In the last posting abroad Gorchakov in 1854 at the Vienna Conference was able to prevent the entry of Austria into the war on the side of the enemies of Russia.

In April 1856 Gorchakov started as head of the Ministry of Foreign Affairs and was in office for more than 25 years. The main task of the Russian foreign policy during this period was the struggle for the revision and abolition of the restrictions of the Treaty of Paris and the Russian Crimean War (the neutralization of the Black Sea and Russia's ban to keep a Black Sea Navy). Gorchakov was also able to ensure the neutrality of the European powers during the Russian-Turkish war of 1877-1878. The last large-scale diplomatic action, handled by Gorchakov, was Berlin Congress of European countries in 1878, which decided the fate of the Turkish possessions in the Balkans. At a time when all Europe was scared of the success of Russia in the Balkans, Gorchakov was able to prevent a repetition of the Crimean War and the creation of a new anti-Russian coalition.

In 1879 Gorchakov in connection with a serious illness partly retired, and in 1882, completely retired. During his service he was awarded the highest of all Russian orders and numerous foreign awards. He died 11 March, 1883, in Baden-Baden and is buried in the family vault in the cemetery of Coastal Monastery of St. Sergius in Strelna (tomb survives to this day).

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## Romanov photo exhibition in Minsk

11.10.2014. Sobor.by

Palace of Arts in Minsk, Belarus, on 11 October opened an international spiritual and educational exhibition "Pakroŭski FAIR." The exhibition marks the feast of the Protection of the Holy Virgin and Mother's Day, which is celebrated on October 14. The exhibition is traditionally held honoring the mothers of large families with the award of medals of the Blessed Euphrosyne of Polotsk.

The "Pakroŭski FAIR" is attended by about 90 participants from Russia, Ukraine, Belarus, Moldova, Serbia and Greece. Shrines of monasteries, icons, ecclesiastical objects for the house and the church, and a large selection of spiritual literature are presented.



Exhibition "History of the Romanovs in pictures", prepared by the blessing of His Grace Bishop Sophronius, bishop of Mogilev and Mstislavsky, for the jubilee 400 years of Romanov and the 100th anniversary of the First World War was brought from Mogilev to Fair. The exhibition presents photographs from the albums of the Romanovs, from collections of the Imperial Cathedral Feodorovsky in Tsarskoye Selo in St. Petersburg, local history museums and the city of Mogilev, and from the collection of the muscovite Gennady Malofeeva.

Several sections of photos are devoted to the period of the First World War and the royal family stay in Mogilev, at the Headquarters of the Commander in Chief. "With the help of photographs and reproductions of paintings, accompanied by diary entries and a description of the life of Royal Passion, we have tried to show the holiness of the Royal Martyrs Families and their example to show a sample of high love and example of purity relations of Christian family life and parenting. From these amazing, beautiful, noble people come love and peace, they poured into the soul of light and peace. We are convinced that without spiritual sight it is impossible to understand the events of the Emperor Nicholas II and his family Crowned - say the organizers. - Today, thanks to the testimony of the Church and the work of historians with access to various documents, we see that the family of Emperor Nicholas II - is, in truth, the holy family, whose life is the best example of a family based on Christian traditions of the Russian people. "



Video - <https://www.youtube.com/watch?v=HN3vaMuo40#t=1259>

## "Rulers in steel"

09.10.2014. zlattv.ru

Masters of Zlatoust Arms Factory have prepared a series of portraits of the rulers of the Russian state. A Steel gallery will be arranged in one of the halls of the Museum, which will be inaugurated in 2015 in the bicentennial anniversary of the factory.

The Portrait Gallery promises to be impressive, although the original plan was slightly different. In memory of the emperor-founder of the Zlatoust Arms Factory they wanted to create a metal image of Emperor Alexander I. But the creative idea spread to cover a large historical formation of the great past of Russia. Masters of Zlatoust steel engraving decided to create portraits of all the rulers of the Russian state from the Russian Tsars and to presidents of the Russian Federation.



Today three portraits are made. The first in metal is the image of Elisabeth, and it is symbolic. In 2014, Zlatoust turns 260 years since, the decree on the construction of the plant and the foundation of the city was signed by Elisabeth.

Nicholas II also has direct relevance. The last Russian Emperor personally visited the city. It was a hundred and ten years ago. Nicholas II was at a parade of Moksha and Chernoyarsky infantry regiments, which in 1904 went to the Russian-Japanese war. During the visit, the master of the Zlatoust arms factory presented to the Emperor the best examples of decorated knives.



The image of Peter I - the great reformer and the first Emperor of Russia gave the artist-engraver Vitaly Nashatyrev the idea of creating an entire gallery of portraits of rulers.

The portraits of emperors are made in the style of pointillism, which allows you to create an interesting and unusual picture, crisp and clear. Pointillism in the engraving on steel has its own characteristics. Varnish on metal applied with a brush. Every portrait created by the artist-engraver, has millions of points, and these points give a complete picture of the image. Work fine and laborious. Further, the product goes through all the stages of production of steel engraving. To create a portrait takes about two months of work.



## A bust of Emperor Nicholas II at the Cathedral of Holy Spirit in the Lazarev cemetery



October 5, 2014 at the Cathedral of the Descent of the Holy Spirit upon the Apostles on the Lazarev cemetery in Moscow was the unveiling and consecrating of a bust of holy passion Tsar-Martyr Nicholas II - by the sculptor Vyacheslav Klikov, made in the sculpture studio, LLC "Artproekt", Moscow.

The bust of the Emperor was given as a gift of the First Hierarchy of the Russian Orthodox Church Outside of Russia, Metropolitan Hilarion in memory of the 400th anniversary of the accession of the House of Romanov in Russia and the century anniversary of the outbreak of the Great War.

A Honor guard in uniform of the Life Guards Izmailovo Regiment was placed there by the Union of Izmailov descendants.

A message of the First Hierarchy of the Russian Orthodox Church Outside of Russia, Metropolitan Hilarion was read:

"Let this gift serve to strengthen the unity of our Church and our congregation, and show a good example of love and veneration of the holy passion of the Tsar-Martyr Nicholas and Holy Imperial Family."

The event was organized by the Orthodox Mission with the active participation of the Union of Orthodox Banner Bearers, the All-Russian Monarchic Center, and Union of Izmailov descendants.



## Gatchina celebrated the 260th anniversary of Emperor Paul I

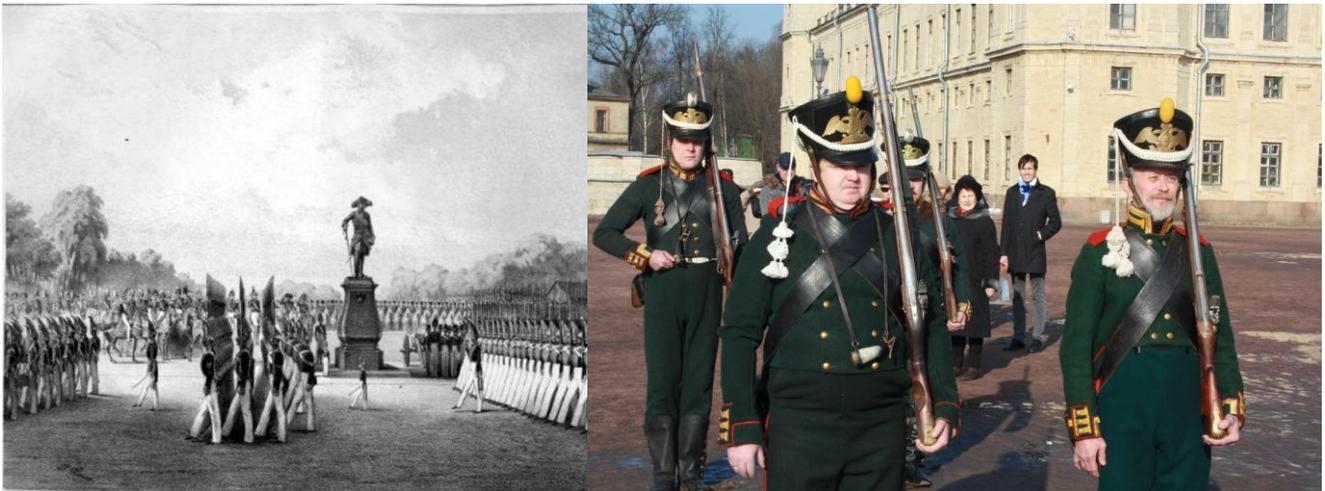
Born on 1 October (20 September] 1754, Grand Duke Paul Petrovich was the only son of Grand Duke Peter (Later Emperor Peter III) and Grand Duchess Catherine (Later Empress Catherine the Great).

On the birthday of Emperor Paul I opened in the library-branch №1 in Marienburg district in Gatchina, an exhibition with artifacts from the private collection of Alena Trishina, Chief Librarian. The exhibition displayed unusual items and souvenirs that Alena has collected over years: bells, cards, badges with symbols of the city of Gatchina, Emperor Paul I, and Maltese crosses.



On the 3rd of October a military parade of guards, in uniforms of the era of Paul I, was performed four times during the day on the parade ground near the monument to the emperor at the Gatchina Palace.

As mentioned in previous issue of Romanov News, on October 1st, in Feodosia, Crimea, was unveil a commemorative plaque dedicated to Emperor Paul I.



## Poklonskaya played the piano in the museum of the Livadia Palace

By Paul Kulikovsky

The prosecutor of Crimea Natalia Poklonskaya visited Livadia Palace and gave more than 80 photos of the family of the last Russian Emperor Nicholas II.

In an interview she told that the collection of images in electronic form was given to the priest of the Holy Dormition Monastery in Crimea. Since many of these images are unique, Poklonskaya decided to give them to the museum. (*Well, maybe not that unique - to me they look like photos downloaded from the internet and printed - Ed.*)

"We have to draw conclusions from what we've been through, to know the historical lessons - said the prosecutor of the Crimea. - "Nicholas II, sacrificed himself, his family and all that he had. We need to remember and constantly show this feat, that young people loved, valued and defended their homeland."

Poklonskaya said that before the transfer of the photo collection to Livadia Palace, all the pictures have been sanctified. " Abbot Sergius from Ganina Yama consecrated these photos, when he came to the Crimea" - she specified.

"We will certainly expose these photos in the place of honor, in areas which previously were chambers of the royal family - told museum director Lyudmila Dekusheva.



In the music room, with the permission of the museum workers prosecutor Natalia Poklonskaya sat down at the old white piano, on which loved to play music Empress Alexandra and daughter of Emperor Nicholas II, and played several classical compositions.

You can listen to her playing in the video - <http://tass.ru/kultura/1526415>

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## Strange memorial plaque in St. Petersburg

By Paul Kulikovsky

On Kamennostrovsky Avenue, House no 11, is a memorial plaque on the wall with a text explaining that in " In this building there was the first electric laboratory of Lomonosov created by a decree of Emperor Peter I", making passing tourists and residents believe that there once worked Michael Vasilevich Lomonosov. Whether it is a skillful sense of humor, or ignorance, is unknown, but the plaque is playing a cruel joke with the them.

The first thing that is strange, is that it is called an "electric laboratory". Lomonosov did established the first scientific laboratory at the Russian Academy of Sciences, but it was called a "chemical" lab. In addition, it was founded in 1748 - 23 years after Emperor Peter the Great had died.

The building where the plaque is put up was built in 1886 for the plant factory Langenzipen. Obviously, in a house built in the second half of the XIX century could not be the laboratory of Lomonosov.

The plaque shows Emperor Peter sitting at a table talking with Lomonosov - the picture is clearly reminiscent of the canvas called "Peter I interrogates Tsarevich Alexei in Peterhof." Peter lived from 1672 to 1725 and Lomonosov from 1711 to 1765, so Lomonosov can maximum have been 14 years old when or rather if he ever talked with Peter the Great - but he is shown as an older man on the plaque.

In the Committee for Culture of St. Petersburg they say the plaque was not installed illegally, "but to dismantle it, we cannot as long as the committee did not address it to the administration".



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## Essential element of legality is missing

By Paul Kulikovsky

The Russian Communist Party on 29 October posted on their website, under the headline "Myth of the Bolshevik massacre", an attempt to defend Lenin's involvement in the murder of the Imperial family.

The first lines of the article tells - *"In the most critical moment for Russia it was struck by a sneaky kick from the corner. If Lenin and Sverdlov were haters of the Romanov family, such a secret order (on the execution of the royal family) they would give any other day. But to them, there was no need to give a secret order, when it was possible to judge openly and legally. It would be a revolutionary court, objective, and for the current government, it would become an essential element of its legality. And most importantly, as a result of even such a court would have left alive wonderful daughters Romanovs - Olga, Tatiana, Maria, Anastasia, and son Alexis. It would pardon Alexandra. Nikolai would have accepted death calmly and with fortitude - no doubt about it."*

The article then claims that Lenin supposedly should have said *"Nicholas and family should not be touched "for political reasons."* But there was no order from Lenin to have a "revolutionary court", only Trotsky asked for it, but Lenin was against it.

It then goes on to tell how Lenin tried to save Grand Duke Michael Alexandrovich in Perm, by *"telegram from Moscow"* - *"due to the decision Mikhail Romanov and Johnson have the right to live in freedom under supervision of local Soviet authority. It worked, they were released. But on the night of June 13, a group of individuals at incomprehensible connivance or assistance of the authorities of Perm, kidnapped and organized the murder of Michael and Johnson."*

So it was local bandits and Soviet authorities of Perm that killed Grand Duke Michael and Johnson - not Lenin!

Finally is defended Russia's withdrawal from the First World War, telling that Lenin wanted to continue, but it was the soldiers that no longer wanted to fight - so it was ... the soldiers' fault that the Russian victory in the first World War was stolen - not Lenin's!

And why they are writing this now? - The article gives a clear hint - they are afraid that people will learn the truth about their illegitimate rule - "*No wonder Lenin wanted to arrange a trial of the Romanovs - In this case, the new government would receive the status of a legitimate heir to the moral and international recognition. For those who built new Russia, it was absolutely necessary.*"

Come on, you can fool some people some of the time, but not all people, all the time - The communist rule was illegitimate! Lenin is guilty for the murders of several members of the Romanovs. ....and Lenin also sacrificed Russia and the people has been suffering ever since.

This kind of writing is falsification of history. It looks like the battle for the truth will now intensify, up to the year 2017, with the Bolsheviks trying to "white wash" their role in Russia's history, particular in the Lenin years.

I am afraid that for many years to come Russia will still be "a country with an unpredictable past".

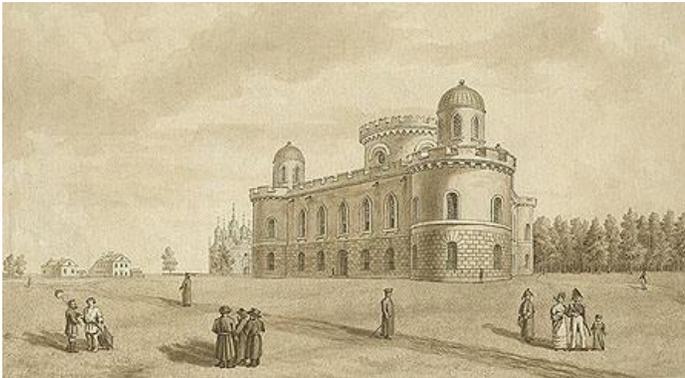






Ministry of Culture has announced a tender for works on major repair and restoration of the cultural heritage of federal importance "Chesme Palace with wings" on the street Gastello 15, in St. Petersburg. According to the government order, the cost of works is estimated at 198.2 million rubles. Another 3.9 million rubles Ministry of Culture will spend on the technical supervision of repair and restoration work, during which will be repaired roofing, re-established brickwork, plaster and stucco facades of Chesme Palace, its interior decoration until the restoration of carpets and monumental painting. Work must be completed by 15 November 2015.

Chesme Palace was built on the personal orders of Empress Catherine II in the second half of the XVIII century. Another century later, the building was converted into a poorhouse. In the Soviet era the monument of architecture became a concentration camp, and later - a higher education institution.



An exhibition of wax figures opened in Ust-Kamenogorsk on 20 October. In East Kazakhstan museum of local history arrived the traveling exhibition of wax figures from St. Petersburg, which have 38 exhibits, including Emperor Nicholas II and his family, Peter I, Catherine II, Menshikov and other personalities of world history side by side with the squirrel from "Ice Age" and Donkey from "Shrek".



The year 2015 will be the "Year of Russia" in Monaco. It became known at a presentation of the cultural program in the principality. On Prince Albert II's initiative, the country will organize the largest festival of Russian art. Throughout the year, Russian actors will perform on different stages of the principality. There are planned numerous exhibitions, sporting events and academic conferences. In the harbor of Monaco will come the big sailboats "Krusenstern" and "Sedov", and in the Prince's Palace will be an exhibition dedicated to the House of Romanov. Officially opening of the Year of Russia will be in Monaco on December 19th, where Bolshoi Theatre will stage the play "The Taming of the Shrew."



On 3rd of October for the tenth time the "Doll Salon" was opened on Tishinskaya Square in Moscow. This unique event brings together talented puppeteers from around the world. This year, the theme was "dolls stars, kings and presidents" and in it could be seen Emperor Nicholas II and family. As usual in the program are well represented antique and modern made dolls, unique and limited edition articulated dolls, teddy bears and little textile toys.



People are tired of imposing democracy - The famous Russian journalist, writer, broadcaster and social activist, Vladimir Solovyov, asked a question on his Twitter account - "Are you in a monarchy or democracy?" Of course, this is an incorrect question, because it is necessary to speak of a monarchy or a republic, both has its own nuances. But in the public mind it is all divided quite differently. In the public mind there is a monarchy, and there is a democracy. Is it not so?" The result was surprising to Soloviev: "Seven times more people said a monarchy!" Soloviev: "I then immediately ask the following question: So who is the monarch? And that is where an absolute erosion of answers, what, and why, and who? We must look for the Romanovs! It is necessary to collect the clergy! But we want to elect as Mikhail Romanov said. And, maybe, Putin, or his daughter...." And he ends with asking again - "But I wonder what you think in the morning, so let's try to take a vote. Simply: Are you for or against the monarchy? Listen here (In Russian) - [http://radiovesti.ru/episode/show/episode\\_id/29491](http://radiovesti.ru/episode/show/episode_id/29491)



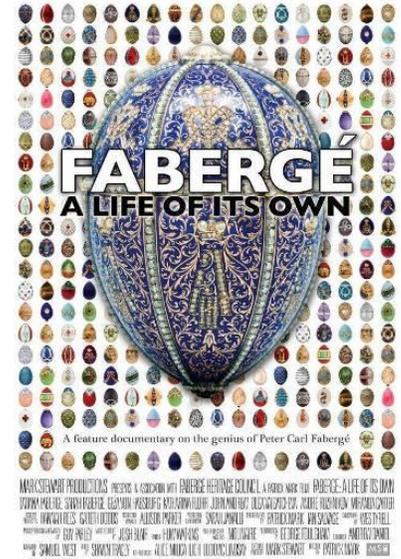
On October 24 a monument to the Heroes of the First World War was opened in Saransk. The memorial is set by the Russian military-historical society on an area of the capital of Mordovia between the Alexander Nevsky chapel and the church of Fyodor Ushakov. The opening ceremony of the monument was attended by Deputy Minister of Culture Elena Milovzorova, and head of the department of military and historical heritage of the Russian Military Historical Society Alexei Lebedev. The sculptural figure of a soldier of the First World War are standing in front of a four-meter stele with the emblem of Saransk, crowned by the double-headed eagle. It is made by People's Artist of Russia Salavat Shcherbakov. Video - <http://www.youtube.com/watch?v=XzCaUZRu0GJ>



October 17, 2014 in Voronezh, with the blessing of Metropolitan Sergius of Liskinsky and Voronezh, and within the international festival of spiritual songs "Ark", an Orthodox exhibition was opened. One part of the exhibition is devoted to the Romanov Dynasty, with a large icon of the Holy Royal Martyrs and photos of members of the Russian Imperial House from 1922 to 2014. It is organized by Archpriest Sergy Zarutsky and the parish of Church of Michael the Archangel. This church was built more than 250 years ago on funds donated by the Imperial House of Romanov.



The award-winning documentary "Fabergé. A life of its own" had on 5th of October its Russian premiere in Angleterre Cinema Lounge in St. Petersburg. This 82 minutes long, in English, feature documentary tells the epic story of the Fabergé name, from Imperial Russia until the present-day, spanning one hundred and fifty years of turbulent history, romance, artistic development and commercial exploitation.



From 3 to 15 November 2014 for the first time Grand Duchess Maria Vladimirovna will visit the Republic of Uzbekistan. It is said this is a truly historic event, as to date none of the heads of the House of Romanov have visited this region. For Muslims, a very important and interesting facts about the genealogy of the Grand Duchess Maria Vladimirovna, may be that she is a direct descendant of the Prophet Muhammad. Pedigree branch Head of the House of Romanov goes back to Seid - descendants of the Prophet Muhammad by his daughter Fatima. Its descendant of Abu al-Qasim Muhammad II ibn al-Abbad Mu'tamid in the eleventh century, as the Emir of Seville, intermarried with the royal line of Castile, whose head was the King Alfonso VI the Brave.



17 October was the premiere of "Empress Theatre" written by Edvard Radzinsky at the Maly Theatre in Bolshaya Ordynka, Moscow. The drama of Edvard Radzinsky is based on his novel "The Last of the House of Romanov." It is a historical fantasy in two acts, around the main character of the play - the Russian Empress Catherine II. "Russia needs an autocrat, a strong personality. Much depends on the personality and the role of personality in history prevails. Example of such a person was Catherine II - one of the most prominent figures of those who ruled the Russian empire" - said director Vladimir Dragunov. Edvard Radzinsky focuses on the historicity of the material, but as far as the theatrical version, then the director, he said, setting a play - it is, above all, an opportunity to talk about today, otherwise it was not worth pursuing. "Catherine is seriously engaged in education, understand the responsibility as head of the Russian Empire. For her, the main thing was the construction of the state - said Dragunov. - She quickly got rid of any illusions, was very realistic. Empress was demanding to herself and others. During her reign, Russia reached its peak in many areas, including culture and science."



The Bank of Russia on October 9 issued a commemorative gold coin of 1000 rubles. This coin is called the "Establishment of judicial establishments from Nov. 20, 1864." This is part of a series devoted to the 150th anniversary of the era of the Great Reforms. The gold coin made of 999-carat (weight of precious metal content - 155.5 g) in edition of 250 pieces. Its showing a relief images of the emblem of the Russian Empire, to the left - a sign of "sworn attorney," right - the sign "Magistrate", below - the title page of judicial establishments, scroll with the monogram of Emperor Alexander II and his dictum "Truth and mercy reign in the courts", and the title page of the "Charter of Civil Procedure". Left and right - figures judges, attorney, the prosecutor and the defendant with the escort.





The cost of reconstruction and restoration of the House of Peter I and Summer Palace of Peter I is estimated at 891.1 million rubles. This is the starting price of the public procurement from the Ministry of Culture. Work is expected to take maximum 3.5 years. Peter's Summer Palace, founded in 1710, has retained its appearance, size and layout. The interiors are designed according to the European fashion of the time. Seven paintings on the ceiling of the Summer Palace are the first examples in Russia of secular allegorical painting. Balustrade repeating pattern of Peter I's flagship "Ingermanland". During the restoration of the interiors are to be recreated and restored floors, wooden wall panels, oak stair, decorative painting, display cases of lunar glass decoration, Chinese wallpaper, tiled stoves and fireplace of white marble. Strengthening the supporting structures and foundation by injection method, mounting channel and I-beams and replace galvanized iron roof with copper as downspouts is also required.



7 October, in the House of Russian Abroad in the name of Solzhenitsyn was a solemn donation from the Mutual Association of officers of the Life Guards Horse Artillery in Paris. Several years ago, the union gave to the House memories and works of Grand Duke Andrei Vladimirovich, and in late 2013 the descendants of the Guards decided to transfer the entire archive of Mutual Association officers of the Life Guards Horse Artillery in Paris. It has meticulously been collected and organized. There are information about the combat path of Guards Horse Artillery during the Great War, the whereabouts and fate of the officers in exile, lists of officers for more than a century in order of seniority, "ladies of the Imperial House", a list of Knights of St. George, lists of officers killed in battle or died of wounds, etc and it is supplemented with chronological tables, battle chronicles, and a brief historical sketch of the Life Guards Horse Artillery. Nearly two dozen archival folders, albums, each with 200 to 500 sheets.



Following up on last year's huge success of exhibition "Orthodox Russia. My History. Romanovs", is this year's exhibition devoted to the Ruriks - "Orthodox Russia. My History. Rurik". From 4 to 20 November 2014 with the blessing of His Holiness Patriarch of Moscow and All Russia Kirill, at the Central Exhibition Hall "Manezh" in Moscow, will be the annual Church and Society Exhibition-Forum "Orthodox Russia", organized by the Moscow Patriarchate, Moscow Government, Ministry of Culture, Foundation of St. Basil the Great, and JSC "Rosneft". All the space of the exhibition hall will turn into a huge interactive platform that consists of 18 multimedia rooms with total area 4000 square showing the 700-year reign of Rurik. For visitors to the exhibition it will be open from 4 to 20 November from 10.00 to 21.30 (except November 4 when the exhibition will be open from 15.00). Entrance to the exhibition will be free. To the opening of the exhibition from the Trinity-Sergius Lavra will be brought specially revered icons of St. Sergius of Radonezh, 700th anniversary of which the Russian Orthodox Church celebrates this year. See more on their web site:

<http://www.rurikexpo.ru/>





Director of Tsarskoye Selo Museum, Olga Taratynova, in an interview told that for the Alexander Palace "we plan to refurbish the west wing of the Palace, where will be located conference rooms, a library dedicated to the Romanov Fund and other offices." She also mentioned that their exhibition "The Romanov dynasty in Tsarskoye Selo has been around for over 10 years in the palace and a little obsolete, so we will make it completely different, modern and with multimedia." And added that with their long-term partner - Danish Frederiksborg castle - they are already preparing an exhibition, which will reflect the contacts of the Russian and Danish courts for several centuries - "all this will happen in 2015."



The State Museum "Peterhof" continues to send exhibition around in Russia. On 17 October opened the exhibition "Peterhof. The First World War. Prelude tragedy" in the Museum of Fine Arts of the Republic of Karelia in Petrozavodsk. At Peterhof was no fighting, but the famous summer residence of the Romanov family was closely associated with the First World War. It was here that the imperial family was at the time of the Sarajevo assassination, and in July 1914, in the midst of a major diplomatic crisis, there was a meeting in Peterhof between Nicholas II and French President Raymond Poincare. At Peterhof the Russian emperor also heard the declaration of war from Germany and here Russia signed a decree of general mobilization. The exhibition "Peterhof. The First World War. Prelude tragedy" includes about 300 items on which gives an impression of pre-war life of the imperial family in Peterhof. The exhibition, in particular, presents furniture and porcelain from the Lower cottages in Alexandria, where Nicholas II negotiated with the German Emperor Wilhelm II. The exhibition is open until 17 December 2014.



October 29 opened the State Hermitage Museum their new website, created for the 250th anniversary of the opening of the Hermitage. It is to corresponds to the status and the modern look of the world's largest museum and reinforces the image of Russia as a country with a rich and unique culture. The value of a web resource is to facilitate search and perceptual information from the PC and mobile devices. Interface development and design of the site was engaged in leading Russian web developer DEFA platform IBM WebSphere.

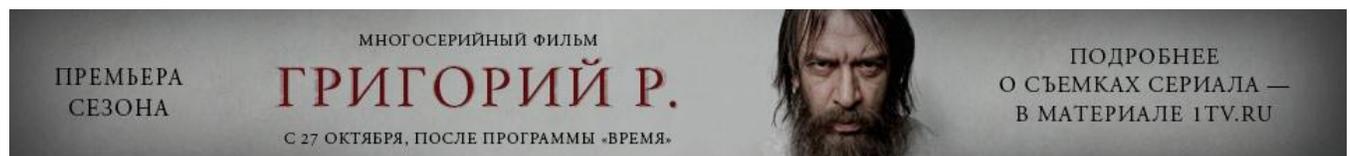
See it here -

<http://www.hermitagemuseum.org/wps/portal/hermitage/?lng=en>



A new 8 parts TV series "Gregory R." started on Russian "First Channel" on 27 October. It is supposedly trying to get rid of the incredible amount of myths surrounding the legendary figure of Gregory Rasputin. It starts as an investigation ordered by Kerensky, in the time of the Provisional government, to be done by investigator Henry Nikolaevich Sweatt. The detective interrogations more than 150 people, trying to literally bit by bit to figure out why Gregory Rasputin died.

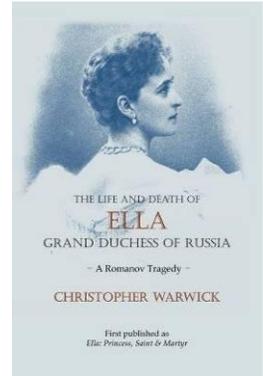
See the trailer here - <https://www.youtube.com/watch?v=ThvXrIZLvbQ>





 On the 150th anniversary of the Grand Duchess Elisabeth Feodorovna is a second edition of the book "The Life and Death of Ella - Grand Duchess of Russia", with the subtitle "A Romanov Tragedy" by Christopher Warwick released. The book came out in paperback and in electronic form.

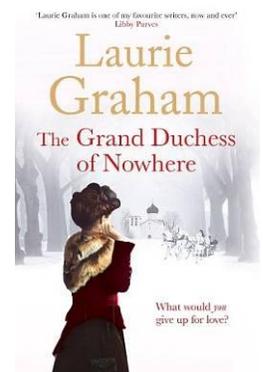
This is a revised edition, with many extracts from letters, new facts, documents from the British archives. The fund "Elisabeth-Sergei Educational Society" is currently making a translation of the book to Russian, as the author reveals information that is stored in the British archives and are not available in Russia. For example, it sheds light on the source of slander against the Grand Duke Sergei Alexandrovich of his alleged homosexual. Unfortunately, baseless insinuations against the Grand Duke Sergei Alexandrovich mindlessly repeated so many times.



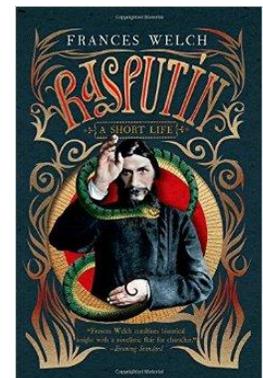
 "The Grand Duchess of Nowhere" by Laurie Graham is a novel based on historical facts.

It tells a story about the run-up to the fall of the Romanovs, with Ducky - aka Grand Duchess Victoria Melita - as the narrator. She's one of Queen Victoria's grand-daughters, related to many royals in Europe. Born a British Princess, Ducky's father was Prince Alfred, Duke of Edinburgh, Queen Victoria's second son. Her mother was Grand Duchess Marie, the daughter of Tsar Alexander II. She marries first one cousin, Grand Duke Ernie - and then another, Kirill, who is the cousin of Emperor Nicholas II.

So when the revolution starts, Ducky's quite literally is in the firing line. Ducky has a view on everyone from Grandma Queen to Rasputin.



 Publishers and authors must think we have not yet had enough of Rasputin and throw yet another book to us. "Rasputin: A Short Life" by Frances Welch is now out in paperback. Judging from the cover alone, it does not look serious - a snake on the cover? That designer should be fired immediately. Its description says it is a book "told with humor, intrigue, and a shrewd eye for detail...." and continues "during the last decade of his life, Rasputin and his band of "little ladies" came to symbolize all that was decadent, corrupt, and remote about the Imperial Family, especially when it was rumored that he was not only shaping Russian policy during the First World War, but also enjoying an intimate relationship with the Empress..." - enough for me. Certainly not a book worth spending money on.



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## Fort Pompelo and Russian expeditionary corps. July 1916 - April 191



French historian, director of the Historical Museum of Reims, Mark Buksen's book "Fort Pompelo and Russian expeditionary corps" is the result of research, designed to perpetuate the memory of the heroism of the soldiers of the 1st and 3rd Brigades of Special Russian expeditionary corps, who fought valiantly in the West front in Champagne. In addition to describing the fighting and military operations, the book touches everyday life toward the Russian soldiers in France. Published in Russian and French. The book is provided with a large number of images, including photographs, postcards, paintings, articles of clothing, as well as the first published cartoons of the soldiers and officers of the Russian Expeditionary Corps French physician Rene Dubuque, executed in watercolor and fitted with the

author's commentaries. The book starts with a greeting from Russian Ambassador to France, Alexander Orlov.

*Publisher: Kuchkovo field, Moscow. Paperback, size 205 x 290 mm, 176 pages. Isbn 978-5-9950-0410-3*

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### **Prince of Imperial Blood Oleg Konstantinovich (1892-1914). Biography and documents**



Compiled by Tatiana Lobashkova. On the 100th anniversary of the death of Prince of Imperial Blood Oleg Konstantinovich, on the front of the First World War. Dedicated to the life of one of the representatives of the imperial Romanovs - Prince Oleg Konstantinovich, the son of Grand Duke Konstantin Konstantinovich, the famous poet, who signed his works just as KR. Prince Oleg died after a fatal wound received at the front of the First World War. The publication includes a biography of Prince Oleg, as well as correspondence with his family, teachers, his literary works, and excerpts from the diary.

*Publisher: Buki Vedi, Moscow. 560 pages, Isbn 978-5-4465-0374-2*

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### **Prince of Imperial blood Igor Konstantinovich (1894-1918). Biography and documents**



Compiled by Tatiana A. Lobashkova, with foreword, comments and biographical directory. Issued on the 120th anniversary of the birth of Prince Igor Konstantinovich and the 100th anniversary of the start of First World War.

Circulation 100 copies. The publication is devoted to the life of one of the young generation of the imperial family of the Romanovs - Prince Igor Konstantinovich, the fifth son of Grand Duke Konstantin Konstantinovich, the famous poet, signed his works just as KR. Prince Igor was killed in 1918 along with his brothers Princes John and Constantine, and Grand Duchess Elisabeth Feodorovna, Grand Duke Sergei Mikhailovich, and Prince Vladimir Paley near the town Alapayevsk. The publication includes a biography of Prince Igor, documents of

an official nature, as well as correspondence with the prince's family, writing tutors, teachers, and friends.

*Publisher: Buki Vedi, Moscow. 560 pages, Isbn 978-5-4465-0497-8*

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### **Prince of Imperial Blood Konstantin Konstantinovich (1890-1918). Biography and documents**



Compiled by Tatiana A. Lobashkova. On the 100th anniversary of the outbreak of First World War. Dedicated to the life of one of the representatives of the Romanov imperial family - Prince Konstantin Konstantinovich, the son of Grand Duke Konstantin Konstantinovich, the famous poet, signed his works just as KR. Prince Constantine was killed in 1918, before he reach his 28th birthday. The publication includes a biography of Prince Konstantine, his correspondence with parents and other relatives, diary from his time in Lifeguards Izmailovo Regiment, which includes the Prince participation in World War I, writings teachers, and spiritual will of the prince.

*Publisher: Buki Vedi, Moscow. 560 pages, Isbn 978-5-4465-0446-6*

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Under the hammer...

*Romanov related items in Auctions*



**Kunker Munzauktionen, Germany, on 4 October;**

Imperial Order of St. Andrew the First. Made in the period of 1899-1908. It was estimated at 750.000 euro and they hoped for 1 mill euro, but it went for "only" euro 600.000.



The original owner/receiver is not identified, however is presumed to be one of the following 4 persons, members of the Romanov family, who were the only ones included in the Order of Saint Andrew between 1903-1917. One more can most likely be excluded, as the one to the son of Emperor Nicholas II, Tsarevich Alexei Nikolaevich, is retained in Russia.

*Prince Gabriel Konstantinovich of Russia (ceremony on November 6, 1907)*

Gabriel [Gavriil] Konstantinovich (1887-1955) was the second son of Grand Duke Konstantin Konstantinovich and his wife Elisabeth (née Princess of Saxe-Altenburg). With the support of the Russian writer Maxim Gorky in 1919 he managed to escape via Finland to France, where he settled in Paris. He was married twice but had no children. On February 28, 1955 Prince Gabriel Konstantinovich died in Paris and was buried in the Russian cemetery Sainte-Geneviève-des-Bois in Paris.



*Prince Vasili Alexandrovich of Russia (ceremony on June 7, 1912)*

Prince Vasili Alexandrovich (1907-1989) was the youngest son of Grand Duke Alexander Mikhailovich and his wife Xenia Alexandrovna (née Grand Duchess of Russia). Placed on the Crimean peninsula in March 1918 under house arrest, released in May of the same year by German troops. With other members of the imperial family, he was able to escape with the British warship HMS Marlborough to England in April 1919. From there he emigrated in the late 1920s to the United States of America, where he died in 1989 in Woodside, California.



*Prince Roman Petrovich of Russia (ceremony on December 29, 1916)*

Prince Roman Petrovich (1896-1978) was the only son of Grand Duke Peter Nikolaevich (1864-1931) and his wife Militza (1866-1951, née Princess of Montenegro). Officer since 1916, he joined other members of the imperial family in Crimea, and went in April 1919 with the British warship HMS Marlborough to England. From there he moved to Cap d'Antibes, where he settled with his family. He was the father of Prince Nicholas Romanovich Romanov (born 1922), and his brother Prince Dimitri Romanovich Romanov (born 1926).



A medal, in the shape of a cross "Taking Ismail. December 11, 1790". 53.8 x 47.8 mm, gold, 24.4 G, without a band. Known as a restrike of the 19th century of extraordinary rarity! Cross and medal were of the time of Empress Catherine II, the Great (1729-1796) donated by ukase of March 25, 1791 to the participants (Cross for the officers, Medal for the NCOs and soldier) in the active part of the storming of the Ottoman fortress Ismail during the Russo-Turkish War of 1787-1792. Estimated price: 5000.00 € / Sold for 100 000.00 €



(Left) Red Cross jetton of Empress Alexandra Feodorovna for the Russian-Japanese War 1905-1905. Gilded silver, partially enamelled, with chain.

Estimated price: 100.00 € / Sold for 525.00 €

(Below) Jetton of Empress Maria Feodorovna's 12 First Group of Red Cross Society Mogilev-Podolsk Zemstvo. Silver enamelled on the back dated "1914-15 - 17/IX."

Estimated price: 100.00 € / Sold for 650.00 €



(Left) Jetton of the Red Cross Society of Eugene under the patronage of Grand Duchess Elisabeth. Silver partially enamelled.

Estimated price: 100.00 € / Sold for 110.00 €

### **Auction House Sincona, Zurich, Oct. 13-15;**

Two Russian "1 ruble" were sold at the auction in Zurich for 1.3 million francs each! Basically, the money is paid for the great rarity. First ruble 1807 only exists in two copies, one of them in Hermitage. Second ruble is also only known in two copies - the 1886 ruble - one of them is in the American Museum, and comes from the collection of Grand Duke Georgii Mikhailovich Romanov.

However, the two coins failed to break the record of the most expensive in the history of Russian coins, sold at auction in Switzerland in 2012. It was a trial Rouble 1740 Emperor Ivan VI, who was bought for 3.6 million Swiss francs.



Pattern-Rouble 1807, St. Petersburg Mint. 22.64 g.

Diameter 37.5 mm. Thickness - 2.6 mm. Clear traces of a lettered edge carefully smoothed on the planchet: ВОСЕМДЕСЯТЬ ТРЕТЕЙ СЪ ОДНОЮ ТРЕТЬЮ ПРОБЫ. Excessively rare – the only other piece known is in Hermitage! Unique with this edge: the coin in Hermitage has the lettered edge!! Extremely interesting to note: both coins have absolutely the same very weight and diameter! Only 200 copies of this rouble made. One of the most desirable Russian coins.



Estimate 50'000 CHF (ca. 42.015 €) / Sold for 1'300'000 CHF (ca. 1.092.390 €)

(Photos to the left is not of the sold coin, but another variant of the 1807 rouble).

Pattern-Rouble 1886, St. Petersburg Mint. 20.11 g. Pattern portrait rouble obverse by L. Steinmann. Diameter 33.8 mm. Thickness – 2.5 mm. Excessively rare: 150 roubles made. this is the pattern coin that was described in detail and (most importantly) documented in the Corpus of Russian coins of the Grand Duke Georg Michailovich. According to reliable information the dies were destroyed, as the pattern was not to the Emperor's liking. One of the greatest Russian numismatic rarities.



Estimate 80'000 CHF (ca. 67.224 €) / Sold for 1'300'000 CHF (ca. 1.092.390 €).

There were also several other Russian coins which achieved very good prices.



Pattern-5 Roubles 1755, St. Petersburg Mint. 6.85 g. Novodel. No originals, only novodels of this excessively rare pattern-5 rubles exist. Diameter 25.5-25.9 mm. Excessively rare: only 75 roubles made. This coin is very important because 1) In 1755 an important and successful reform of Russian coinage was instituted and among other measures 5 and 10 rouble

coins were introduced. 2) This coin was an (unsuccessful) attempt to return to the depiction of St. Andrew – the heavenly protector of Russia - on coins, as introduced by Peter I. 3) Uzdenikov places this coin to a small group of novodels (this group was first noted in 1904 by Giel & Iljin) of special scientific interest.

Estimate 50'000 CHF (ca. 42.015 €) / Sold for 310'000 CHF (ca. 260.493 €).

The "Family Rouble". 1½ Roubles – 10 Zlotych 1835, St. Petersburg Mint. 30.97 g. Bitkin 885 (R3). Mintage 36 pieces only. Of the highest rarity.

Estimate 100'000 CHF (ca. 84.030 €) / Sold for 550'000 CHF (ca. 462.165 €).



37 ½ Roubles - 100 Francs 1902, St. Petersburg Mint. 32.26 g. Very rare, only 235 pieces minted.

Estimate 80'000 CHF (ca. 67.224 €) / Sold for 160'000 CHF (ca. 134.448 €).

***Bruun Rasmussen, Copenhagen, Denmark, on 20 October;***

Painting by Grand Duchess Olga Alexandrovna. Interior with two women. Signed and dated Olga 1947. Watercolour on paper laid on board. 34 x 43 cm. Price est.: kr 15,000 / € 2,000



**Sotheby's, London, New York, on 23 October;**

Sotheby's is offering in auction a fine selection of Russian Works of Art, including several Fabergé objects. A few selected pieces are shown here.....



Grand Duke Mikhail Mikhailovich: two Russian gold-mounted hard stone desk seals, Samuel Arnd, St. Petersburg, circa 1880. The taller carved of lapis lazuli, with gold Neo-Gothic mount, the matrix cut with the arms of Russia and the Grand Duchy of Baden; the second with handle enameled in turquoise with a Neo-Rococo mount, the matrix cut with the cipher of Grand Duke Mikhail Nikolaevich, 72 standard height of taller seal 4 in. (10.2 cm) Estimate 12,000 - 18,000 USD.

A Fabergé carved hard stone tray with jeweled gold and guilloché enamel mount, Moscow, 1908-1917. The shallow tray of heart shape, carved of aventurine quartz, the mount formed as scrolling trefoil handle enameled salmon pink over an engine-turned ground, centered with a diamond, the scrolling sides similarly set with rose diamonds, struck with Cyrillic initials KF and 56 standard. Length 3 7/8 in. (9.8 cm). Estimate 6,000 - 8,000 USD / Sold for 7.500 USD.



A Fabergé jeweled gilded silver and guilloché enamel imperial presentation cigarette case, workmaster August Hollming, St. Petersburg, 1908-1917 rounded rectangular, the body enameled in translucent mauve over a sunburst guilloché ground, the hinged cover applied with a diamond-set Imperial double-headed eagle, with diamond cabochon push-piece, struck with workmaster's initials, Fabergé in Cyrillic, 88 standard, scratched inventory number 4741, contained in later fitted case of the retailer Wartski. Length 4 in. (10 cm). Estimate 40,000 - 60,000 USD.



A Fabergé silver-mounted Gallé cased glass vase, Moscow, 1908-1917. The tapering body of cameo glass on mustard ground with purple overlay with cyclamen blooms and leaves and cameo signature Gallé, the silver trompe-l'oeil mounted foot formed as leaves and vines, struck K. Fabergé with Imperial warrant, 84 standard. Height 4 1/2 in. (11.4 cm). Estimate 20,000 - 40,000 USD.



Grand Duke Paul Petrovich and Grand Duchess Maria Feodorovna: a Swiss gold and enamel snuff box, probably 1781. Oval, the body engine-turned, the borders chased with interlaced ribbons and flowers enameled white and pink on a turquoise ground, the sides with column-form reserves at the corners enameled en suite, the hinged cover with an oval reserve chased with the entwined Cyrillic monogram PM on an opaque white enameled ground and flanked by crossed branches enameled translucent green  
width 3 1/4 in. (8.2 cm)  
Estimate 8,000 - 12,000 USD.  
Sold for 28,125 USD.

A Fabergé jeweled carved hardstone, enamel, gold and gilded silver study of a violet, St. Petersburg, circa 1900 formed as two stems with three blossoms and numerous leaves, the petals realistically formed and enameled en plein in delicately shaded matt enamels on a gold ground evoking the fine gradations of colors of the violet's petals, each flower centered with a diamond, the sepals enameled transparent green, the leaves carved of nephrite, the stems finely hatched, resting in a round rock crystal pot, apparently unmarked apart from scratched inventory number 11610 on one stem  
height 2 3/4 in. (6.9 cm)  
Estimate 150,000 - 250,000 USD / Sold for 281,000 USD.



A Fabergé jeweled gold and guilloché enamel easter egg pendant, workmaster Michael Perchin, St. Petersburg, 1898-1903. Enameled in translucent green over an engine-turned ground within diamond-set borders and an opaque white ground, struck with workmaster's initials, 56 standard height 5/8 in. (1.5 cm).  
Estimate 15,000 - 20,000 USD / Sold for 21,250 USD.

A Fabergé gilded silver and guilloché enamel kovsh, workmaster Anders (Antti) Nevalainen, St. Petersburg, 1904-1908 rounded and tapering to gadrooned, curved handle, the front engraved and enameled with the Imperial double-headed eagle in translucent black, red, and blue; raised on three ball feet, contained in fitted oak case, struck with workmaster's initials, Fabergé in Cyrillic, 88 standard. Length 3 1/2 in. (8.9 cm). Estimate 25,000 - 30,000 USD.



A Fabergé gold and pictorial enamel jeton commemorating the completion of the Tokmak Railway, workmaster Henrik Wigström, St. Petersburg, 1911. In the front a view of a steam engine under the Cyrillic inscription 'Токмакская Железнодорожная' (Tokmanskaya Railway 1911), on the reverse the name of the recipient, Boris Nikolaevich Kurant, in black champlévé, surmounted by an Imperial crown, struck with workmaster's initials, 56 standard. Height 2 3/8 in. (6 cm) Estimate 15,000 - 25,000 USD.

A Russian carved hard stone model of an elephant, St. Petersburg, circa 1900 carved from pink agate, depicted standing with trunk raised, with diamond-set eyes, contained in fitted box, probably Fabergé. Length 2 5/8 in. (8 cm). Estimate 12,000 - 18,000 USD.



A Fabergé carved hard stone model of a mouse, St. Petersburg, circa 1900. Carved of pinkish agate, depicted with tail curled around its body, with diamond-set eyes, contained in original fitted red leather egg-form case length 7/8 in. (2 cm). Estimate 7,000 - 9,000 USD / Sold for 15,000 USD.



A Fabergé jeweled gold-mounted purpurine bracelet, workmaster Michael Perchin, St. Petersburg, circa 1890. The curved purpurine panels applied with gold frolicking putti and bordered by gold diamond-set scrolls, the links set with diamonds, struck with Cyrillic workmaster's initials, 72 standard, contained in later case. Length 6 1/2 in. (16.5 cm). Estimate 40,000 - 60,000 USD.



A Russian varicolored jeweled imperial presentation brooch, Alexander Tillander, St. Petersburg, 1898-1904. Square, openwork center with vertical panels, applied with a diamond-set Imperial crown above a laurel wreath tied with a bow set with a ruby, the ribbon-tied reeded borders set with diamonds at the corners, contained in original fitted case, 56 standard width 1 3/8 in. (3.7 cm). Estimate 8,000 - 12,000 USD.



A pair of jeweled varicolored gold Fabergé cufflinks, workmaster August Hollming, St. Petersburg, 1898-1904. The links formed as Imperial double-headed eagles set with diamonds and centered with a cabochon ruby, the bars with diamond-set ties, struck with workmaster's initials and 56 standard, contained in fitted wood box. Estimate 15,000 - 20,000 USD.



A Karelian birch and gilt bronze photograph frame, circa 1909. The shaped aperture with a gilt bronze mount in the Neo-Rococo taste and surmounted by an Imperial crown, containing a photo of Grand Duchess Maria Pavlovna the Elder, apparently unmarked. 15 3/8 x 12 1/2 in. (38.8 x 31.5 cm). Estimate 5,000 - 7,000 USD / Sold for 16,250 USD.



**Hampstead Auctions Ltd, Hampstead, United Kingdom, on 23 October;**



A Russian porcelain Kuznetsov plate, painted with a portrait of Catherine the Great. Blue factory mark and signature, approx 24 cm diameter. Estimated Price: £300 - £500

**Shapiro Auctions, New York, NY, USA, on October 25;**

A Russian porcelain plate with imperial heraldry, Kuznetsov porcelain manufactory, Riga, late 19th century. The cavetto hand-painted with the Imperial Russian Coat of Arms, the edges decorated with a wreath of coat of arms and medallions of the Order of Saint Andrew, diameter: 23.7 cm (9 1/4 in.), partially marked on base, impressed 14 on base. Estimate: \$1,000 - \$1,500.



Portrait of Alexander I, Emperor of Russia. Unknown artist, 19th century. Oil on canvas. 78.1 x 63.5 cm (30 3/4 x 25 in.) Estimate: \$1,000 - \$2,000

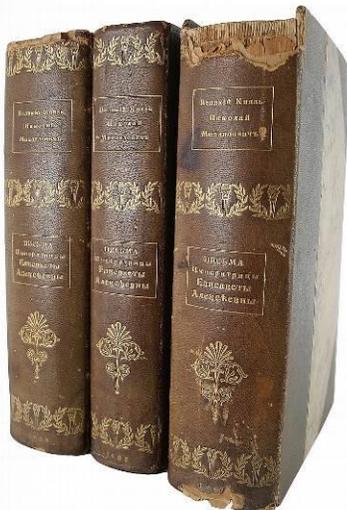


A pair of engravings ca. 1740 by Christian Albert Wortmann (1680-1760), depicting Tsarevich Aleksei Petrovich (1690-1718) and his wife Charlotte Christine Sophie of Brunswick-Luneburg (1694-1715), both engraved at the St. Petersburg academy of sciences during Wortmann's tenure there, comprising:

(A) Engraving of Tsesarevich Aleksei Petrovich, titled in Cyrillic and Latin at the bottom, measuring 360 x 260 mm [plate size], bearing the signatures in the plate of the painter lower left 'J.P. Ludden Pinxit' and the engraver lower right 'C.A. Wortman Acad. Sc. Sculpt.' lower right.

(B) Engraving of Charlotte Christine Sophie, titled in Cyrillic and Latin at the bottom, naming her as the Crown Princess and Wife of Aleksei Petrovich, and daughter of the Duke of Brunswick-Luneburg, measuring 360 x 260 mm [plate size]

Estimated Price: \$2,000 - \$3,000



Nikolai Mikhailovich, Grand Duke of Russia - "Letters of Empress Elisabeth Alekseevna" - wife of Emperor Alexander I. Volumes I-III, complete. St. Petersburg: 1908-1909. Each 280 x 195 mm. All three volumes in half-leather bindings with marbled boards, each with decorated gilt leather spines and two boxes with gilt text, Velikiy Knyaz Nikolai Mikhailovich and Pisma Imperatritsiy Elisaveti Aleksvny. Each with top pages gilded. Volume I: XIII, 486 pp. With 29 plates with color and black and white tipped-on illustrations, mostly portraits of Russian Nobility; Volume II: IX, 762pp. With 33 plates with color and black and white tipped on illustrations, and one facsimile manuscript; Volume III: IX, 778pp. A three-volume set of the correspondence between Grand Duke Nikolai Mikhailovich and Empress Elisabeth Alekseevna. Text in French and Russian.

Estimated Price: \$2,000 - \$2,500



"Vystavka 1812", 1913, [Exhibition dedicated to the year of 1812], edited by B. Bozhovsky. Illustrated catalogue of exhibition devoted to centenary of the Russian-French War and commissioned by Royal Court, typography of A. A. Levenson, Moscow 1913. A book profusely illustrated with colored and black and white reproductions of various photographs of the exhibition halls and displayed objects, including rare portraits of war heroes and nobility. Large Folio (362 x 265 mm) in hardcover binding. Embossed gilt title and royal coat of arms on the cover and gilt lettering on spine. Estimated Price: \$2,000 - \$3,000



A Russian needlepoint tapestry fireplace screen with image of Emperor Nicholas I, Russia, 19th century. In rectangular form on two wooden supports, the frame mounted with a bronze Imperial Eagle, the central panel with a view of Nicholas I on horse-back, height with eagle: 132 cm (52 in.) Estimate: \$2,000 - \$3,000



A miniature gold and enamel Faberge egg pendant with order of St. Stanislaus. Illegible makers mark, the body with translucent oyster enamel over engine-turned ground, with an applied gold and enamel order of Saint Stanislaus, length: 2.1 cm (3/4 in.), 56 standard. Estimate: \$2,500 - \$3,500



A full original set of gilt-bronze medals from portrait series of grand dukes, tsars, emperors and empresses,

The beginning of the series was based on the efforts of M. Lomonosov and J. Schtelin in 1750s. The decision to carve dies of medals of portraits of Russian rulers from Rurik to Peter I from the collection of Academy of Science was sanctioned by the Royal Court. The inscriptions on the medals were taken from Mikhail Lomonosov's Short Russian Chronicle, and the portraits were based on a series of 32 carvings in green jasper by Johann Dorsch from the 1740s. The series was struck at the beginning of 1770s and became widely known both in Russia and abroad. It also served as a study aid in Russian gymnasiums. Presented portrait series set contains original 50 portraits and 10 of 15 medals which were added later until Alexander III. The set comprising numbers one through sixty, each depicting a relief portrait of a Grand Duke, Tsar, Emperor or Empress of Russia, from Rurik to Pavel I, the reverse numbered and inscribed with brief history of the represented monarch. The set also has two different medals numbered #12, which was obviously done by mistake and documented in various catalogues. Each medal 3.8 cm. (1½ in.) in diameter. Estimate: \$10,000 - \$15,000



A Russian gem-set gold imperial brooch, marked FK in Latin and IP in Cyrillic, St. Petersburg, 1908-1917. Featuring the crowned double-headed Imperial eagle of Russia, the center set with a faceted sapphire, enveloped by an openwork Greek key half cartouche, length: 4.1 cm (1 5/8 in.), 56 standard, in a red leather Morozov presentation box.

Estimate: \$5,500 - \$7,500



(Left) A bronze statuette of Emperor Nicholas I of Russia, 19th century. Naturalistically modeled, depicted in full parade regalia, standing upright on a stone base, height: 24.2 cm (9 1/2 in.) Estimate: \$3,000 - \$4,000



(Above right) Nicholas I, 1853 by Norbert Michael Schrodل (Austrian 1816-1890)  
Bronze with light brown patina, height: 61 cm (24 in.), signed and dated on the base N. Schrodل, 1853 with Saint Petersburg Foundry stamp.  
This bronze figure of Tsar Nicholas I depicts the Emperor in military uniform before the start of the Crimean War of 1853-1856. Norbert Michael Schrodل worked in Saint Petersburg, Moscow, and Warsaw during the period of 1849-1853. He is best known for his work as a sculptor, but also created numerous ivory carvings and portraits.  
Estimate: \$12,000 - \$15,000

A series depicting Russia's Grand Dukes, Tsars and Emperors - Dedicated to the Millennium of Russia. The celebration of the Millennium was held in Novgorod on September 8, 1862 and commemorated the legendary beginnings of the Russian state and its growth and success over the following century. The series of busts formally known as "A Gallery of Bronze Busts of All the Russian Grand Dukes, Tsars and Emperors" was sold by subscription; Emperor Alexander II was the first subscriber. The series was enormously popular and all of the approximately 200 of the original series were sold.





Portrait Bust of Empress Anna (Ioannovna). Height: 26.5 cm. (10 1/2 in.)

Portrait Bust of Empress Elizaveta (Petrovna). Height: 25 cm. (9 7/8 in.)

Portrait Bust of Empress Catherine II. Height: 24.8 cm. (9 3/4 in.)

Portrait Bust of Tsar Paul I. Height: 23.5 cm. (9 1/4 in.)

Portrait Bust of Emperor Alexander I. Height: 26.5 cm. (10 1/2 in.)

Portrait Bust of Emperor Nicholas I. Height: 29.5 cm. (11 5/8 in.)

Portrait Bust of Emperor Alexander II. Height: 26 cm. (10 1/4 in.)

Portrait Bust of Emperor Alexander II. Height: 25.4 cm. (10 in.)

Portrait Bust of Emperor Alexander III. Height: 23.5 cm. (9 1/4 in.)

Estimate: Each \$2,000 - \$3,000

***Sotheby's Australia, Melbourne, Australia, October 29;***

A porcelain dessert plate from the Tsar Nicholas I service by the Imperial Porcelain Factory, St. Petersburg, with gilded and gadrooned scalloped rim, the central reserve painted with the badge of the Order of Saint Andrew on a white ground, the blue ground border having alternating circular and ovoid reserves decorated with the badges of the Orders of Saint George, Saint Alexander Nevsky, Saint Vladimir, the White Eagle, Saint Stanislaus and Saint Anne respectively, marked under base with blue under glaze factory mark. 25 cm in diameter.



The present lot is an addition to a sixty-two piece dessert service by Coalport that was commissioned in 1845 by Queen Victoria to commemorate the state visit of Nicholas I to England in 1844. Nicholas later commissioned the Imperial Porcelain Factory to produce an additional one hundred twenty-four pieces to be used at great banquets at His Majesty's private table. Following the Revolution, some pieces from this service were sold by the Narkomat of Foreign Trade.

Provenance; Xenia Borovanski. The Estate of Norman Kew, Melbourne.

Estimated Price: AUD 8,000 – AUD 12,000

**Auctionata, Berlin, Germany, October 29;**

Bust of Catherine the Great, Sèvres. Bisque and porcelain with cobalt blue engobe, France, circa 1900.

Manufacture Royale de Porcelaine de Sèvres (since 1756). Impressed stamp 'SEVRES' and incised mark 'CR' on the reverse, 'CATHERINE. II' to the front. All round carved biscuit bust with elaborate coiffure, tiara, fur-trimmed cape, sash and star order. Mounted on round profile base with matte cobalt blue engobe, impressed number 4737 to the underside. Overall height, including the base: 30.5 cm. The bust is 23 cm in height.

The present bisque bust was manufactured around 1900 in Sèvres and shows the Empress of Russia, Catherine the Great (1726-1796) at a young age. The full round handcrafted figure exudes dignity and elegance. The fur-trimmed cape, the folds and the elaborate coiffure with a diadem have been particularly finely executed. The porcelain base is fitted with a matte cobalt blue engobe that contrasts nicely with the bright color of the bust.

Estimate: €9,600 - €12,000



Porcelain with white glaze, polychrome and golden on-glaze painting

Germany, presumably 19th century. Design of the Gotzkowsky relief: Johann Friedrich Eberlein, 1741-1745. Manufactured by the Meissen Porcelain Manufactory. Underglaze blue crossed swords mark, red on-glaze Cyrillic mark 'Г .Ч.' of The Hermitage in St. Petersburg. Lobed plate with Gotzkowsky relief with raised flowers in mirror and flag

Polychrome floral bouquet in the mirror. Floral bouquets and Imperial Russian double-headed eagle to the upper rim of the flag. St. Andrew's cross with the letters 'SAPR' standing for Sanctus Andreas Patronus Russiae to the lower rim of the flag. Edge adorned with golden rim. Diameter: 24.5 cm.

A high quality reproduction of a plate from the Coronation Service of Tsar Peter III and Sophie Auguste Friedericke von Anhalt-Zerbst. The St.

Andrew's service was a gift from Augustus III of Poland to Empress Elisabeth Petrovna I to celebrate the wedding of the future Catherine the Great in 1745. In 1911, it reached the Gatchina Palace, later the Hermitage. A large part was auctioned in 1928 on behalf of the UdSSR trade mission at Rudolf Lepke, Berlin. Today, still about 170 parts are on display in the Hermitage, of which only 34 are originals of the 18th century. The other pieces - including the present plate - are later completions.

Estimated Price: €2,400 - €3,000

**Aspire Auctions, Cleveland, Ohio, USA, on 29 October;**

A Rare Morozov Silver Bust of Emperor Nicholas I after Friedrich August Theodor Dietrich, St. Petersburg, 1896. Size 13¼ x 7 x 4½ in.

Bust of Nicholas I (1825-1855), Czar of the Russian Empire, portrayed in military uniform and helmet with double headed crowned Imperial Eagle, with high quality casting. Attached to a silver socle with a bolt and nut. Front plate with "Nicolas I" in Cyrillic. With maker's hallmark "Morozov" in Cyrillic with Imperial Warrant of double headed Imperial Eagle to the right, city mark for St. Petersburg, and assay mark for Aleksandr Timofeyevich Shevyakov (1895-1898) and "84, 1896" underneath. Weighs 49.92 toz.



The silver casting was made by Morozov, the chief rival to Carl Faberge, also possessed the Imperial Warrant to supply items to the Imperial Court. This is symbolized by the Imperial Eagle on the hallmark of the bust. Ivan Ekimovich Morozov founded an important firm of jewelers and court purveyors "I.E. Morozov" in 1849 which remained in existence till 1917.

Friedrich August Theodor Dietrich (German, 1817-1903) was born in Bojanovo (Posen), studied under Drake, Rauch, Tieck and others in Berlin. In 1856 modeled bronze statuettes of the Russian Tzar Nicolas I and the Prussian King Frederick Wilhelm IV.

This piece has passed down through the same family whose ancestors brought it to the United States when they emigrated from Russia in the early 20th century.

Estimate: \$2,500/5,000



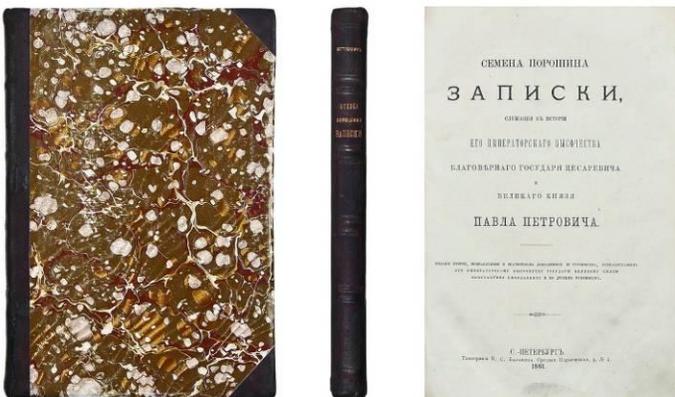
**Empire, Moscow, Russia, on 1 November;**



"The reign of Tsar Alexei Mikhailovich All Great, small and Bela Russian Autocrat". Petersburg. H. Hinze, 1830 - 20 x 13 cm. Facsimile of handwriting of Patriarch Nikon on a separate sheet. In brown leather. Bookplate stamp "Library Eliseev B.E.". An instance of the library wife Ukrainian landowner and sugar manufacturer P. Kharitonenko, a board member of the Moscow ladies guardianship of the poor. Work of the Russian scientist, geographer, historian Vasily Nikolaevich Berkh (1781-1834). To Him belong the historical writings on individual biographies of the royal dynasty, prominent statesmen and military leaders, as well as books on travel and expeditions of Russian scientists. Estimate: 80 000-100 000 Roubles



"IV Office of His Imperial Majesty's Office: Chronicle Office Institutions of Empress Maria, composed under the direct patronage of Their Imperial Majesties" Comp. I. Seleznev. Petersburg. 1878. 28 x 20.5 cm. Leather brown box, made in the end of XX century. In brown leather bound. On the front cover embossed with gold the book's title. Embossed in gold on the spine: motifs of geometrical and floral designs, the name of the book, under the initials "AK". Library bookplate Life Guards Pavlovsky Regiment. Estimate: 100 000-120 000 roubles.



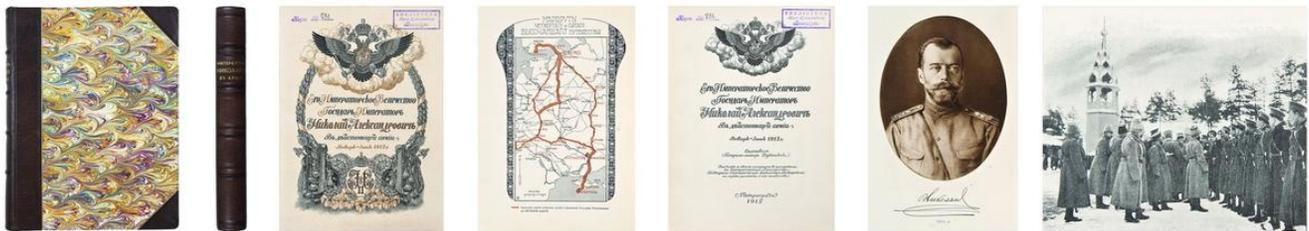
"Notes of employees in the history of His Imperial Highness the Crown Prince and the faithful of the sovereign Grand Duke Paul Petrovich". S.A. Poroshin. Petersburg. 1881. 23 x 15,5 cm. "Notes" covers the period from 20 September 1764 to 13 January 1766. In form of a diary of events at the court of the heir; essentially a literary and didactic essay, which was to enable the young emperor to look at himself from the outside and see ways to improve his shortcomings. In the selection of facts, interpretation, after-dinner conversations and clarifying the

relationship of the court traced deliberate educational trend. Historian K.N. Bestuzhev-Rumin in his work "Russian History" writes: "Notes S. Poroshin, are precious, for the history of events, and to explain more in the nature of the Emperor Paul."

Estimate: 30 000-36 000



"Wedding Russian princes on the throne. Since Tsar Mikhail Fedorovich to Imp. Alexander III". Petersburg. Edition Hermann Hoppe, 1883. 39,5 x 28,7 cm. 217 illustrations in the text, backgrounds and initials. Text in 2 col. parallel in French and Russian. Hardcover, on the front cover embossed with gold - the two-headed eagle and the title. Luxuriously illustrated limited edition, 800 copies. On the occasion of the coronation of Emperor Alexander III. Estimate: 60 000-80 000 Roubles.



"His Imperial Majesty the Emperor Nikolai in the army". Comp. Major General Dubno, Supreme Headquarters, [1915-1916]. 27,5 x 20 cm. Portraits and illustrations reproduced in autotype technique. Bookplate "Library Yuri Nikolaevich Bokarius". Dmitri Dubno (1868-1923), major-general, military writer, the editor of "Annals of the war". Was attached to the Imperial court as a historiographer. The publication is replete with images of different points of travel of the imperial family, maps and plans, and localities theaters of war. Estimate 20 000-30 000 roubles.



"Observations on the hunting of wild geese" by Grand Duke Nicholas Mikhailovich. State papers, 1917. 20 x 26,5 cm. 500 copies. Grand Duke Nicholas Mikhailovich Romanov (1859-1919), the eldest son of Grand Duke Mikhail Nikolayevich (son of Nicholas I) and Olga Feodorovna, the grandson of Nicholas I; historian, military commander, Lieutenant-General; honorary member of the St. Petersburg Academy of Sciences and a passionate hunter. The idea of the book was Nikolai Mikhailovich after a hunt in the spring of 1914. In May of this year, after returning from the hunt, was left in Department of State photos taken by him on the hunt. But due to the outbreak of war the text of the book was ready only in 1916. Luxurious bibliophile edition was not for sale, as it was intended as a gift for friends. Estimate: 40 000-60 000 roubles.



"Correspondence of Nicholas and Alexandra Romanov of 1914-1915". GIZ, Tsentrarhiv, 1923-1927. 23,5 x 15 cm. 10,000 copies. Three sheets of facsimile letters of Nicholas Romanov, Alexandra and Rasputin at the end of the third volume. Each volume individually-bound end of the twentieth century.

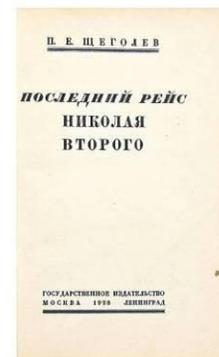
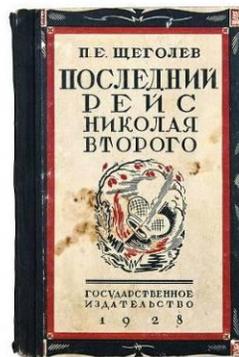
In 1922 (a year before the three-volume edition of "Correspondence of Nicholas and Alexandra Romanov"), in Berlin, by book publisher "Word"

were published in two volumes "Letters from Empress Alexandra Feodorovna to Emperor Nicholas II". The publication contains only letters of the Empress. In 1923, however, as opposed to the "Letter" is made "Correspondence", where in the preface the author gives new information about the publication of "Letters." He writes: "In 1922, the Berlin book publisher "Word" published the two volumes of "Letters of the Empress Alexandra Feodorovna to Emperor Nicholas II" in English and in Russian translation. Included in this edition are the letters of the former Russian empress made in English, from copies stolen a few years ago in the State Archive of the Russian Federation, where are stored the originals of these letters. This English text are published by "Word", abounds with distortions, omissions, or other defects due to which the letters of the former empress in this publication are a highly questionable source."

Estimate 10 000-14 000 roubles.

"The last flight of Nicholas II" by P.E. Schogolev. GIZ, 1928. 17,5 x 11,3 cm. 4000 copies. Illustrated cover glued on both covers of binding. A book with documentary precision describes the last days of the reign of Emperor Nicholas II, which changed the destiny of the country in the XX century.

Estimate: 2 500-3 000



**Van Ham Fine Art Auctioneers, Cologne, Germany, on November 13;**



Emerald diamond brooch, Russia, ca. 1890.

56 zolotnik = 585 yellow gold, embossing, weight: 13,5 g. D. ca. 2,6 cm. 8 tiny diamond roses, 2 emerald cabochons in total ca. 0,52ct.

In the original case signed Frid. Kehli. St. Petersburg.

Estimated Price: €9,000 - €12,000

**Olivier Coutau-Begarie, Paris, France, on 14 November;**

This auction was mentioned in the July issue of Romanov News, with a focus on the Prince Felix Youssouпов objects, but now has the full catalog arrived and there are several other interesting objects as well.

A highlight is the texts related to the abdication of the Grand Duke Mikhail Alexandrovich in Petrograd March 3 1917. The next day the text was officially published and sent throughout Russia. Written on letterhead printed in Donetsk station by the Head of the 2nd district service railway station Gotnia dated March 4, 1917, 1 p., Folio, text in Russian entitled "Response Mikhail Alexandrovich waiver the throne", signed "M". On the back, a transcript manuscript written by another hand, containing the complete text of the abdication of Emperor Nicolas II, published March 2, 1917. Text in Russian. Kept in an envelope bearing the handwritten inscription from the hand of Prince Felix Yusupov in French: "Abdication of Emperor Nicolas II - Refusal of Grand Duke Michael.

Estimate: €3500/5000

Transcript of the "Manifest abdication of Emperor Nicolas II, written and signed by the sovereign, 2/15 March 1917". Translation: *"By the grace of God, we Nicolas II, Emperor of all the Russias, Tsar of Poland, Grand Duke of Finland, etc., to all our faithful subjects are as follows: In these days of great fight against the external enemy who for three years, is trying to enslave our country, God has seen fit to send Russia a new and terrible ordeal. Internal disturbances threaten to have a fatal impact on the way later this obstinate war. The destiny of Russia, the honor of our heroic army, the welfare of the*

people, the whole future of our dear country want that war is conducted at all costs, to a victorious end. our cruel

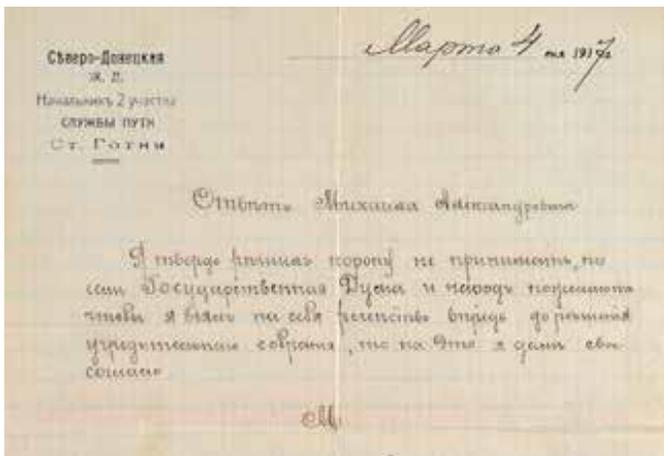
enemy made his last effort and the day is coming when our valiant army, with our glorious Allies befall the final. In these decisive days for the existence of Russia, our conscience commands us to facilitate our people a unity and organization of all its forces for achievement quick victory.

Therefore, in agreement with the State Duma, we estimates do well by abdicating the crown of the Russian state and depositing the supreme power. Unwilling to part with our beloved son, we bequeath our heritage to our brother, Grand Duke Michael Alexandrovich, in giving our blessing at the time of his

accession to the throne. We him ask govern in full union with the representatives of the nation seat legislatures, and pay their inviolable oath on behalf of beloved homeland. We appeal to all loyal son of Russia, we ask them to do their patriotic duty and sacred obeying the Tsar, in this painful national event, and help with the representatives of the country, driving the Russian state in the paths of glory and prosperity. God help Russia! Nicolas."



Text of the renunciation of the throne, by Grand Duke Michael Alexandrovich written and signed by the Grand Duke, 3/16 March 1917, Petrograd. translation:



"A heavy burden has been placed on me by the will of my brother who transferred me Imperial Throne of All the Russias, at this time of unprecedented war and domestic disturbance. Inspired, in common with all the people, by the belief that the well-being of our country should be set above everyone I made a firm decision to assume supreme power if and when our great people, having elected by universal suffrage for a Constituent Assembly determine the form of government and to the fundamental law of the new State Russian, invest me with such power. Under the blessing of God, I ask all citizens of the Russian Empire to submit to the interim

government, created and vested with all the powers of the Duma, until the Assembly constituent assembly, elected in the shortest time possible by direct universal suffrage, equal and secret, the manifest will of the people to decide the new form of Government to adopt."

Bible of Maria Feodorovna, Empress of Russia (1847-1928). A Journal - Bible entitled "Daily Strengths for Daily Needs", published in London by Sampson Low, 1895. 8vo, 368 gilt-edged, English text pages, binding period white calico, back rough, missing the fourth coverage in the state. Each page has annotations handwritten in pencil, from the hand of the Empress, written in Danish, her native tongue. On the first page, her mother Queen Louise of Denmark made the following dedication in Danish: "Our thoughts are meeting daily when you read this book, and will do us good. Thank you for all my dear lovely Minny. It was a happy time, only passed too quickly, now is all in our thoughts and prayers are with our most loved ones, despite the distance that separates us. May God protect us. And we learn to make the difference between good and evil. We are in God's hands. Takes patience with all the trials and think he still endured on the cross. Goodbye my Minny, love you so much, it's so hard to say goodbye, but in eternity we will met again. Your Mama loves you so much. Bernstorff, September 22 1896".

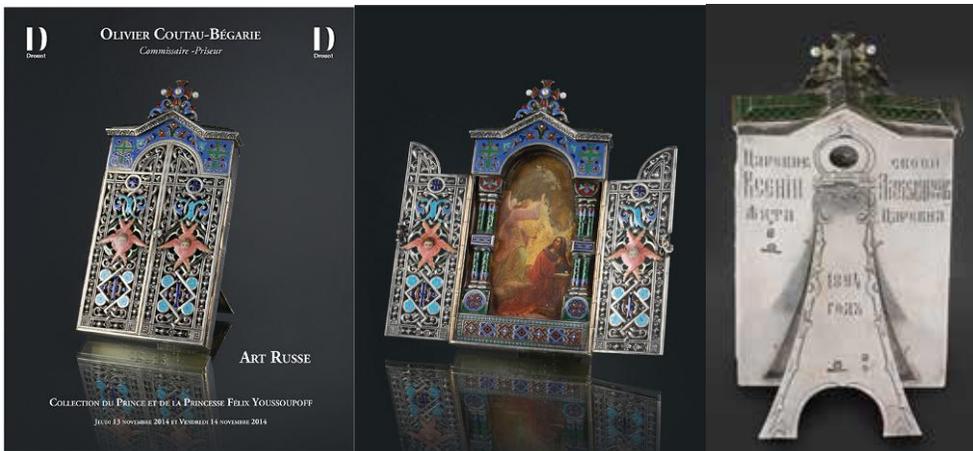
Estimate: € 15000 /20000

Provenance: donated by Queen Louise of Denmark (1817-1898) to her daughter born Princess Dagmar of Denmark, later Empress Maria Feodorovna of Russia. Retained by the daughter of the latter, the Grand Duchess Xenia Alexandrovna of Russia (1875-1960), then by descent to Princess Irina Alexandrovna Yusupov, born princess of Russia (1895-1970), and then her daughter Princess Irene Félixovna Yusupov, wife of Count Nicolas Dmitrievich Cheremetieff (1904-1979).



History of "Journal - bible" of the Empress Maria Feodorovna:

This bible was stolen from the Empress by the Bolsheviks in 1919, when the Imperial family was placed under house arrest in the palace Ai-Todor in the Crimea, the summer residence of Grand Duke Alexander Mikhailovich. He, son-in-law of the Empress, wrote in his memoirs: "Once a Grand Duke" published by Hachette, page 261:" from morning to night, sitting on the veranda, she read her old family Bible that had always followed her", and page 265 "At six PM finally, they resumed their journey to Sevastopol, leaving the house completely ransacked and carrying, in addition to my letters, the Bible of my mother-in-law. The old Empress begged them to let this precious childhood memory and offered her jewelry in exchange. "We are not thieves, said the Chief, disappointed by the failure of his search. This book is revolutionary and an old woman like you should be wise enough not to poison the brain with this nonsense. Ten years later, my mother, who was in Copenhagen received a package containing her Bible: a Danish diplomat visiting Moscow had bought it at a bookstore specializing in rare books. She died with it in her hands". Regarding this famous bible, Prince Felix Yusupov, wrote in his memoirs, "Before the Exile (1887-1919), page 283: "The old Empress had to get up and leave the bed rummaging standing behind a screen, she saw, without being able to protest, the leader of the gang seized her papers and personal correspondence, as he had done to mine. He even took the old Bible that had always followed her... "



A travel Icon to Xenia Alexandrovna, Grand Duchess of Russia (1875-1960). Travel icon with patterns in polychrome enamels, topped with an enameled cross set with pearls. Two doors with openwork decoration angels protective "Seraphim" in polychrome enamels open a scene depicting

the Annunciation. The back door and sides engraved inscription in Cyrillic: "Tsar's daughter, Xenia Alexandrovna, Yacht Tsarevna, 1894, the Lord be with you, welcome us with his grace." With foot easel in back. Missing a fine pearl, wear time for the icon, but good state as a whole. Punches control: 84, St.

Petersburg, 1894. Punches goldsmith Pavel Ovtchinikoff and brand imperial privilege. Closed: H. 14 cm - L: 7, 5 cm. Open: H. 14 cm - L: 14 cm. Gross weight: 427 grams.  
Estimate € 80000 / 100000

Provenance: Gift to the Grand Duchess Xenia Alexandrovna on the occasion of her marriage with Grand Duke Alexander Mikhailovich, August 6, 1894, probably by the officers and crew members of the imperial yacht Tsarevna. Then kept by her daughter, Princess Irina Alexandrovna Yusupov, born Princess of Russia (1895-1970), and the progeny of latter.



Elisabeth Feodorovna, Grand Duchess of Russia, nee Princess of Hessen-Darmstadt (1864-1918). A precious relic consisting of a fragment of pink silk cloth, from a prom dress that belonged to the bride's Grand Duchess Elizabeth and containing a handwritten text on which are written prayers.  
H: 3 cm - L: 7 cm.  
Estimate € 3000 / 5000

Provenance: Belonged to Prince Felix Yusupov and according to family tradition, this relic was sewn by the Grand Duchess Elizabeth and offered to Prince Felix Yusupov.



Elisabeth Feodorovna, Grand Duchess of Russia, nee Princess of Hessen-Darmstadt (1864-1918). A precious relic representing a fragment of wood from the coffin of the Grand Duchess Elizabeth, in which her body was transported from Alapayevsk to Beijing. Probably taken after the Funeral Mass celebrated on April 16, 1920 in the church

Saint Seraphim of Sarov in Beijing, and kept by Prince Felix Yusupov. In his memoirs published in 1952 in Plon, entitled "Before the exile (1887-1919)" written on page 126 the prince tells: "The only relics I have of Grand Duchess Elisabeth are a few grains of the rosary and a piece of wood of the coffin. This wood has sometimes exquisite fragrance of flowers." H: 3 cm - L: 7 cm.  
Estimate: € 3000 / 5000

Alexander III, Emperor of Russia (1845-1894).  
Meerschaum pipe, decorated with the head of the sovereign, tip amber, preserved in its original box wrapped in leather, interior red velvet and silk.  
French work of the nineteenth century.  
H. 8 cm - L. 17 cm.  
Estimate: € 400/600





Commemorative crystal cup. In imitation of lapis lazuli, adorned on one side with a portrait seen from the side of the Emperor Alexander III and on the other side of the imperial eagle of the Romanovs painted gold. model slightly flared up. Russian work of the twentieth century, using a technique of glass lithyalin.  
H. 14 cm - L. 10 cm.  
Estimate € 800 / 1200

Commemorative crystal cup Rose. Slightly flared shape up, decorated with branches of flowers painted in gold and applied at the center of a polychrome portrait representing the Grand Duke



Vladimir Aleksandrovich (1847-1909), on a lined circular base gold. Accident foot. Russian labor assigned to the Imperial Glass Factory, St. Petersburg, circa 1880/1890. H. 11 cm - L: 7, 5 cm.  
Estimate: € 4000 /5000



Imperial Almanac. Commemorative book 1911, special edition published for members of the Imperial Family, 4to, 369 pages gilt edged, antique binding taffeta red silk with gold metal clasp, adorned the cover of a frame gilt arabesques, blank pages containing commemorative dates, birthdays and holidays of each member of the family Imperial. Inside a bookplate of the Grand Duchess Maria Alexandrovna, for its library Castle Cobourg.  
Estimate: € 500/600

Provenance: Former collection of the Grand Duchess Maria Alexandrovna of Russia (1853-1920), wife of Prince Alfred of Great Britain, Duke of Coburg (1844-1900).

Letter of Michael Rodzyanko (1859-1924). President of the fourth and last Duma from 1912 to 1917. LAS: "Mr. R." dated 21 August 1922 addressed to Grand Duke Cyril Vladimirovitch of Russia (1876-1938), 4 pages, folio, text Russian. Kept in an envelope bearing an inscription written by the hand of Prince Felix Yusupov in French: "Letters from the Chairman of the Duma Rodzyanko to the Grand Duke Cyril after its proclamation, 1932".  
Estimate: € 600/800

The letter from M.V. Rodzyanko is about the Grand Duke Kiril Vladimirovich, regarding an article in "No. 175 of the newspaper Delo Russkoie - "... is an article by the Prince Solitzine, Mouravline and Count Tolstoy: "The address of the representative of the imperial throne." The article contains the following section: "On March 1, 1917 His Imperial Highness the Grand Duke Kiril Vladimirovich, battalion commander of the guard of cuirassiers arrived in the Tauride Palace to express his loyalty and that of his sailors in the coup." I read in this article that in the declaration of the Grand Duke was particularly welcomed by the members of the Duma. Its president Mr. Rodzyanko expressed his gratitude and that of the people to the Grand Duke. The next day, March 2, Emperor Nicolas II abdicated. It is not so. This text, does it come from the people who signed the item or is it the opinion of the newspaper? In any case, I would like to give advice to the author of this article to respect the historical truth.

It is true that the March 1, 1917, the Grand Duke Kirill Vladimirovich led his battalion of guards to Tauride Palace. This appearance was not "a happy one" as you can read in this article, but the most

upsetting. The arrival of a member of the imperial family with red ribbon on the chest at the head of his battalion means a violation of the oath of allegiance to the Emperor, coming from within the Imperial House in the person of the Grand Duke Kiril Vladimirovich. This reflects the state of decomposition of the full system not only in Russian society but also in the Imperial Family. I am obliged to declare categorically that the widespread opinion (unfortunately) about the direct involvement of the State Duma in the coup is wrong. The Duma did not coup during these tragic days. We waited for the response from the Emperor to my telegram the proposed organization the "First Department" who could calm society. There was the danger of a general strike of rail transport. The army was not receiving supplies at the height of the conflict. The Emperor was silent and then loomed the possibility of surrender or even the disappearance of government. Nothing has been done in the capital, no preventive measures taken. Such a situation demanded the intervention of the State Duma, which was interpreted as the preparation and conscious realization of a coup. The Grand Duke Kiril Vladimirovich could not ignore it or the state of mind of the Duma. I was shocked when I saw the battalion arrived under the command of the cousin of the Emperor. I realized then, that this disorder would turn into revolution, it really happened. The fact that the Grand Duke had come to Tauride Palace soon became known to all.

I will not hide that I had hostile feelings towards the Grand Duke Kiril Vladimirovich at this moment. When I approached the battalion at the invitation of the Grand Duke, this gave the order: "Keep you!" "This forced me to salute the men in the battalion. Seeing the Grand Duke with red ribbon on the chest at the head of the battalion, I said sternly, "Your Highness, I am very surprised to see you here. This is not your place here. I would ask you to go with your battalion." I have expressed no recognition and no one asked me to do that. I have never seen the Grand Duke in the Duma and I do not even remember if he stayed with his men in the Tauride Palace on 1 March. (...)



Maria Feodorovna, Empress of Russia (1847-1928). Pocket watch with pink gold. Buhre Paul, St. Petersburg, circa 1896.

Adorned the cover of the imperial eagle decorated inlaid on guilloche background, inside inscription in French "Souvenir of Her Majesty the Dowager Empress of Russia, May 22, 1896". White enamel dial, hours in figures - Roman minute, Arabic numerals, seconds counter

at 6:00, gold hands. Preserved in its original box red morocco applied to the center of the imperial eagle, gilt bronze interior red velvet and white silk buffer with golden letters in Cyrillic "Pavel Buhre, St. Petersburg, Moscow. Diam. 5 cm. Gross weight: 109 grams.

Estimate: € 6000 / 8000.

Alexis Nicolaievitch, Tsetsarevich, Grand Duke of Russia (1904-1918). Set of buttons in gold, engraved on each interlaced monogram of Grand Duke "A" (Alexis Nikolayevich) under imperial crown and dated 1905. It is possible that these buttons have belonged to Tsarevich or they were offered on the occasion of his first birthday to guests, or any of the Imperial family members who attended the event. Added is another button shirt in white gold set with rubies and a diamond. Russian work without apparent punch. Diam.: 1 cm. Total weight: 6 grams.



Estimate: € 1500 / 2000

**Auktionen Dr. Crott, Frankfurt, Germany, November 15;**

A very fine and rare miniature on ivory "Catherine the Great in Uniform on Horseback". Watercolour on ivory, under glass and in a frame decorated with tortoiseshell and gold and mother-of-pearl inlay. Portrait of the young Grand Duchess Catherine on horseback: she sits proudly on a brocade saddle upon a white horse. She turns to the right; her hair is loosely gathered at the nape of her neck and she wears a tricorne hat and a red officer's uniform with a green sash. She holds a raised sword in her hand. In the background is a hilly landscape with shrubs and trees. In the lower right corner is the signature "Eriksen".

The original portrait by Eriksen was painted in 1762 and shows Catherine the Great on her horse *Brillante* before the monastery of St. Sergei. Next to her stands vice chancellor Prince Golitsyn holding the documents of her accession. Princess Dashkova recalls in her memoirs how the empress borrowed a uniform of the Preobrazhensky Regiment from Captain Talyzin. A larger version of this portrait is in the Russian Museum in St. Petersburg. As with most of Catherine's manoeuvres, the portrait performs multiple functions: it establishes her as a commanding figure worthy of the crown, indicates her planned style of rule, signals her support for the military, and distances her from the disastrous policies of Peter III - all while hinting at her intent to lead Russia by the principles of Enlightenment.



Vigilius Eriksen (1722-1782) He initially studied under Johann Salomon Wahl. In 1755 he was awarded a gold medal in painting at the Royal Danish Academy of Fine Arts, but was denied entry into the institution. He quickly developed a reputation for his portraits, and between 1757 and 1772 he traveled and worked in Saint Petersburg where he became the imperial court painter. He painted several portraits of Catherine the Great, as well as other royals. After a number of lucrative commissions, Eriksen returned to Denmark to continue his work as a royal portraitist. He was for some years busy, painting several times Dowager Queen Juliana Maria and Prince Frederick. Also a series of miniature enamel paintings that included ones of Frederick V as well as Catherine the Great. Eriksen was recognized as a considerable portrait painter during his time. What is especially cherished about him was his excellent reproduction of his subjects. Estimated Price: €16,000 - €25,000

## Did you know....

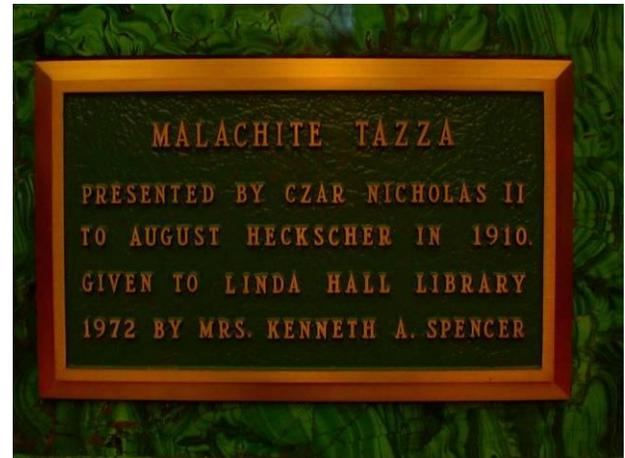


... That in Linda Hall Library in Kansas City, Missouri, USA, is a huge malachite tazza (a shallow saucer-like dish mounted on a stem and foot) claimed to have been given by Emperor Nicholas II to August Heckscher in 1910.

In 1972 it was given by Mrs. Helen Spencer to the Linda Hall Library. It stands as the focal point in the center of the Main Reading Room of the library.

Some sources tells August Heckscher was a US ambassador to Russia, when he was presented the tazza from Emperor Nicholas II, but Heckscher was never an US ambassador and most likely never was in Russia. Born in 1848 in Hamburg, Germany, August Heckscher emigrated to the United States in 1867 and eventually became a multimillionaire and a philanthropist.

Actually the history of the malachite tazza is unknown until 1972, when Helen Spencer presents to the board of the library the idea of buying the "antique Russian malachite tazza". She described it as one of the four important pieces of this material in the world - two pieces being in Russia and the third displayed in the Vatican in Rome. She did not identify the seller or a sale price, she simply said that she wanted to buy it because "placed in the foyer at Linda Hall beneath the clock, it would be an extremely beautiful object to be viewed by the many people from all parts of the country who visit the library."



Later it has been revealed that the Spencer Foundation bought the 1.200-pound tazza for \$70.000 from Nesle Inc. of New York on December 8, 1972 and presented it to the Linda Hall Library.





*Unknown history - but still a marvellous piece of art*