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By Paul Kulikovsky

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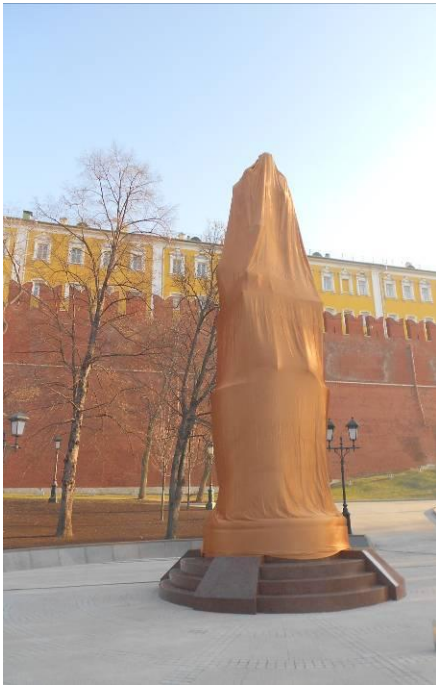


Emperor Alexander I the Blessed in Alexander Garden, at Moscow Kremlin

Opening of the monument to Emperor Alexander I the Blessed

By Paul Kulikovsky

For a whole year I had been waiting for this, the opening of the monument to the victorious Emperor Alexander I the Blessed - since the re-opening of the Romanov Obelisk in Alexander Garden on 4th of November 2013, this was the next major milestone in the process of historical justice - The opening of the monument to Emperor Alexander I was timed to the 200 years anniversary of his triumphal entry into Paris, after having defeated Napoleon, not just in a battle, but in the entire war, leading to Napoleon's abdication.

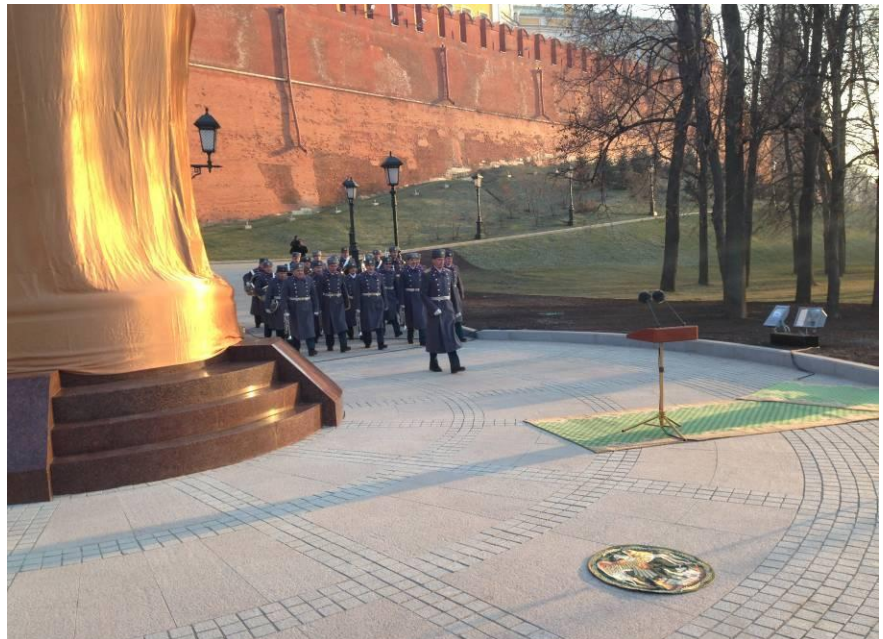


November 20th was a freezing cold day, but with beautiful sunshine. Ludmila and I arrived at the Kutafya Tower for the entry to the Alexander Garden. Passing the strict security we walked down the main walking path of the garden towards the Borovitskaya Tower. Blinded by the low sunbeams it was difficult to see the monument before we were almost in front of it. And there it was - to the left, standing tall, covered in an orange colored veil, and to the right a wall with reliefs not covered up.

While waiting, we talked with several of the other guests attending the opening ceremony; Galina Ananina, Society of Orthodox Women, Ljubov Akelina, Charity Fund in the name of Grand Duchess Evdokia Moscovsky; Heriomunk Nikon, Movement for Faith and Fatherland; Alexander Korolov-Pereleshin and Alexander Scheffer from Russian Nobility Assembly; Vissiron Alaydin; Georgy Saburov; Gregory Grishin; Adjutant General Sergei Krishtal; and artist Philipp Moskvitin.

The Kremlin Guard's orchestra came marching, without playing, and stopped next to the monument.

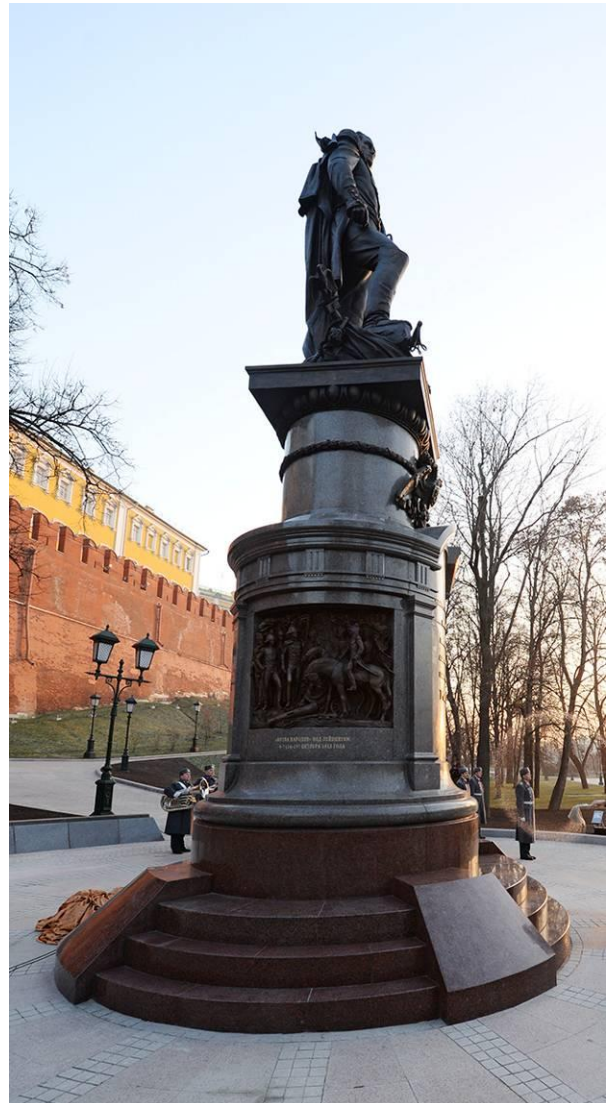
Black cars could be seen in the distance driving from inside the Kremlin and down the main walk path towards the monument. First out was Vladimir V. Putin, President of the Russian Federation, followed by His Holiness Patriarch of Moscow and All Russia Kirill - The importance of the event was clear!



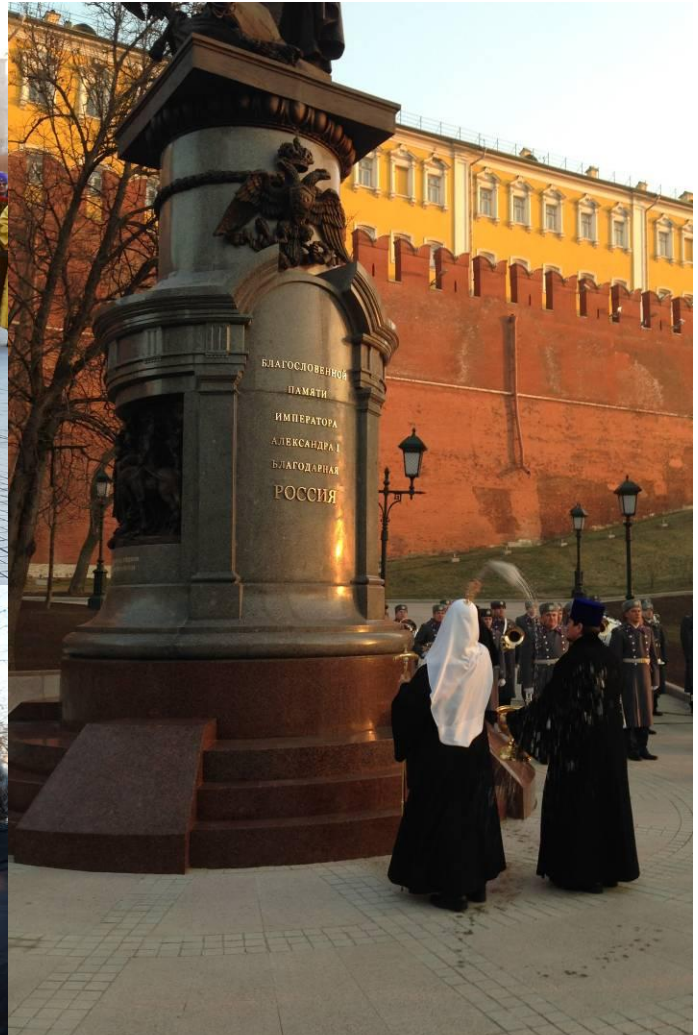
The Russian President Vladimir Putin and Patriarch of Moscow and All Russia Kirill led the opening ceremony of the first monument to Emperor Alexander I in Moscow. His Holiness Patriarch Kirill even attended on his birthday - he turned 68 same day - Congratulations and Many Years!

Attending the opening were also Minister of Culture of the Russian Federation Vladimir R. Medinsky, executive secretary of the President of the Russian Federation Alexander Kolpakov, and Moscow Mayor Sergei S. Sobyanin.

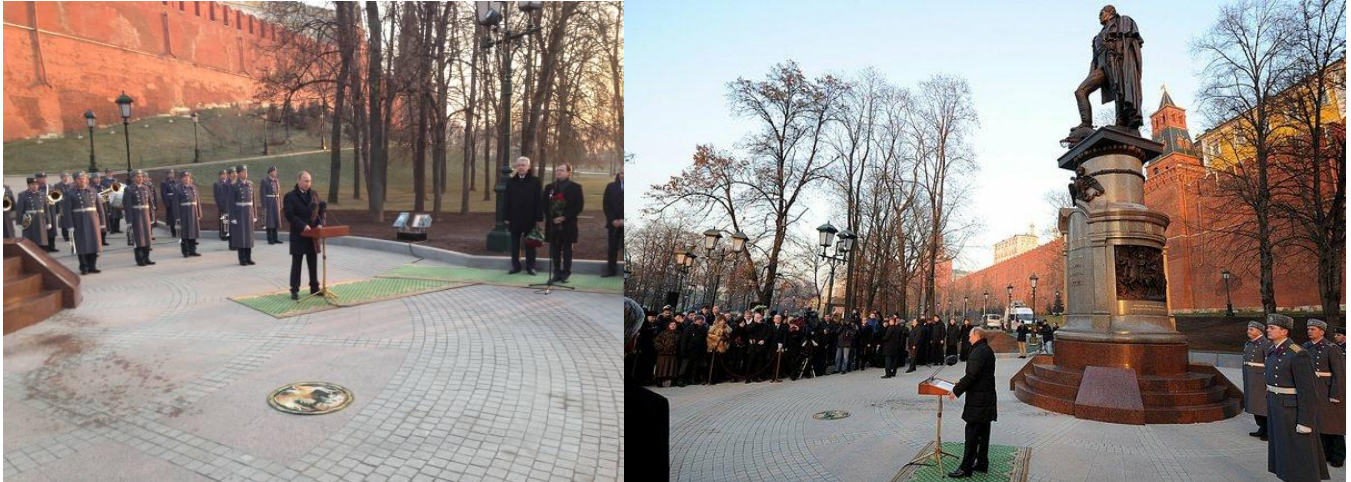
After a brief introduction by Medinsky, the orange colored veil on the monument was removed - Uuraaaahh! - and the Kremlin Guard's orchestra played M.I. Glinka's "Glory".



His Holiness then performed the rite of consecration of the monument. The singing was performed by the choir of the St. Daniel Monastery, with director George Safonov.



After giving a short introduction to the ceremony, Medinsky then gave the word to the President of Russia Vladimir V. Putin:



"Friends,

Today we have unveiled a monument to Russian Emperor Alexander I. This event was timed to the 200th anniversary of the end of the war with Napoleon. Victory in that war was Russia's major international triumph. At that time, people of all ranks and nationalities rose up against the enemy. Alexander I played an enormous role in bringing them together and in firmly upholding the country's independence. His words, "I will not find peace as long as there is even one enemy soldier on our land" sounded like a call for complete loyalty to our homeland and for fighting for victory.

The Emperor had faith in the people; he knew the enormous power of their patriotism. The French army met with unheard of resistance in Russia; it came up against powerful determination to conquer the enemy. Meanwhile, the heroic Battle of Borodino, as we all know, not only changed the course of the war, but also sealed the fate of Europe for many years to come.

Alexander I has gone down in history as the man who defeated Napoleon, as a forward-looking policymaker and diplomat, as a political leader who was fully aware of his responsibility for the safe development of Europe and the world.

The Russian Emperor stood at the foundation of the European international security system of the time, and it met the requirements of that period. It was then that conditions for the so-called balance were created, based not only on mutual respect for the interests of different countries, but also on moral values. It is also worth recalling the respect and benevolence with which Russia, the winning nation, treated the sovereignty and national identity of France and its people.

The era of Alexander I was a time of Russia's revival and consolidation. Many state and legal reforms were carried through, the first Russian round-the-world expedition was launched, and five new universities were founded. Moscow, Russia's ancient capital, was restored after the invasion and the fire, the Manezh and the Armoury were built and the construction of the Cathedral of Christ the Saviour began.

This wonderful garden was created here by the Kremlin wall over 150 years ago, bearing the name of Emperor Alexander I. It is one of the most loved and beautiful parks of Moscow.

Practically everything here is permeated with the memory of Russia's military glory, of those who defended and protected our Fatherland. The monument to Alexander I will occupy a place of honour here. We had to choose from several equally good designs, but I believe that this one corresponds to its mission.

Thank you for your attention."





Then His Holiness Patriarch Kirill spoke:

"Dear Vladimir Vladimirovich! Dear participants of the opening ceremony of the monument! We are witnessing not just the opening of a monument - we are witnessing a very important event, which indicates that our people really repair in our mind the once torn fabric of national history.



Alexander I was an outstanding personality. Maybe his name is somewhat overshadowed by the heroic names of generals who defeated the enemy in 1812. But as manifested leader, diplomatic talent of Alexander in 1813, especially after the death of Kutuzov, whom he survived very hard! Then the Emperor Alexander really became commander of the Russian army, and not just a talented military leader. From a strategic vision depended military success - he was a brilliant diplomat and bowed oscillating Austria to ensure that it has entered into an alliance with Prussia and Russia.

We know that the Austrian troops were on the side of Napoleon, and it was not easy to convince the Austrian emperor to join with Russia and Prussia in the fight against Napoleon. And then there were the constant throwing allies, who were looking for any opportunity to get out of this campaign, because it was really risky. The strength of the diplomatic arguments, the force of intellect, the will of the Emperor Alexander I made Russia a truly

European leader, and therefore at the time - a world leader, number one. Thanks to him, in the end, was won a historic victory over Napoleon and the Russian troops entered Paris.

With what nobility treated our soldiers, our Cossacks, who was demonized by the French Napoleonic propaganda, the defeated city! There did not followed any damage or violence. It was an amazing campaign on the value of charity and generosity in response to the burning of Moscow. No one was killed in Paris, and no building was destroyed.

This means that the Emperor Alexander had not only wisdom, military and diplomatic talent, but was a man of inner wholeness. It is no coincidence that at his most difficult time meet with St. Seraphim, came to him to talk heart to heart. Maybe in his younger years he was exposed to various influences, including those that do not conform to the Orthodox tradition, but in later years he showed himself a patriot and a man who loved his people and his Church.

It is remarkable that in this place, in the presence of the head of state, today we have consecrated a monument to the outstanding Russian ruler Emperor Alexander, with which I congratulate all of us. And thank you, Vladimir Vladimirovich, and all those who made this decision that led to the establishment of a remarkable monument to the best place in the Alexander Garden."

The President and His Holiness than laid flowers at the monument and walked around it. They went to thank the main initiator of the monument Galina Ananina, Sculptor Salavat Shcherbakov and Architect Igor Voznesensky, and walked with them to the second part of the monument - the wall with reliefs and historical information on both sides.

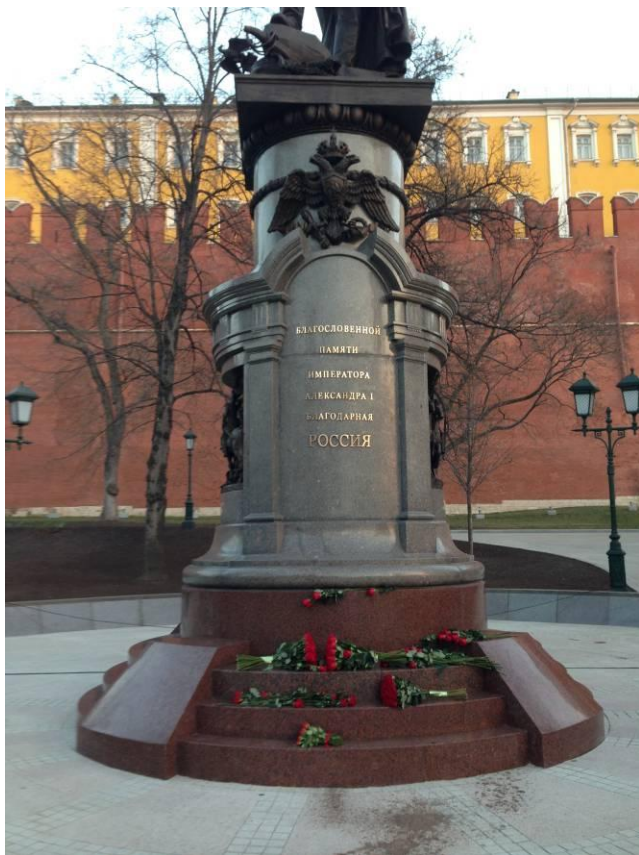




ОСНОВНЫЕ СРАЖЕНИЯ ОТЕЧЕСТВЕННОЙ ВОЙНЫ 1912 ГОДА

ОСНОВНЫЕ СРАЖЕНИЯ
14-15-16 АВГУСТА
ВОЙНА ШЕКАРДИНСКИЙ РАЙОН
И АРХАНГЕЛЬСКИЙ РАЙОН
БОРЬБА С ОСТАТКАМИ
РАССЕЯННОЙ КИТАЙСКОЙ
ТАНТАРИНСКОЙ ВОЙНЫ
В ОТЕЧЕСТВЕННУЮ
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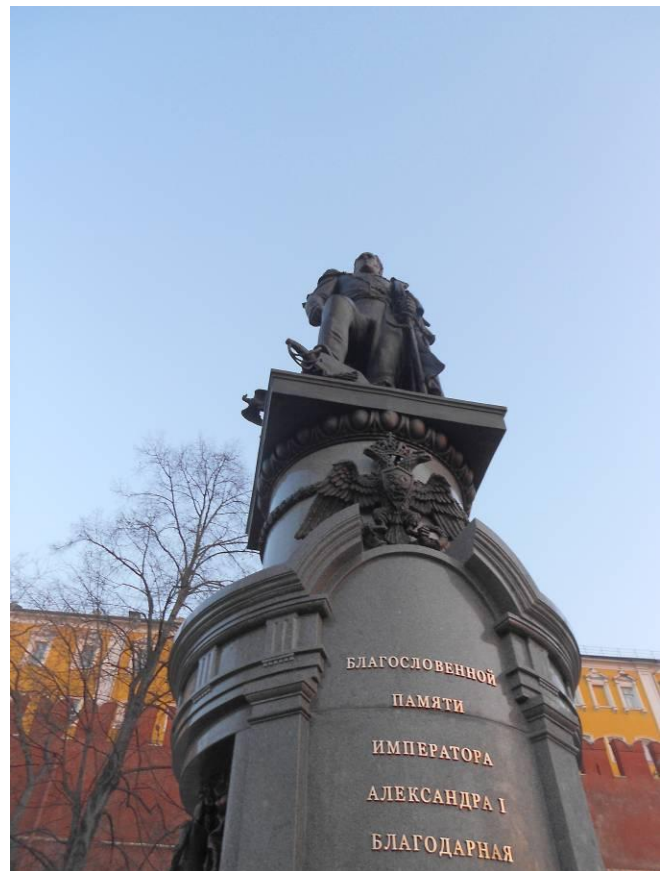
We could now lay our flowers and have our photo taken in front of the statue.

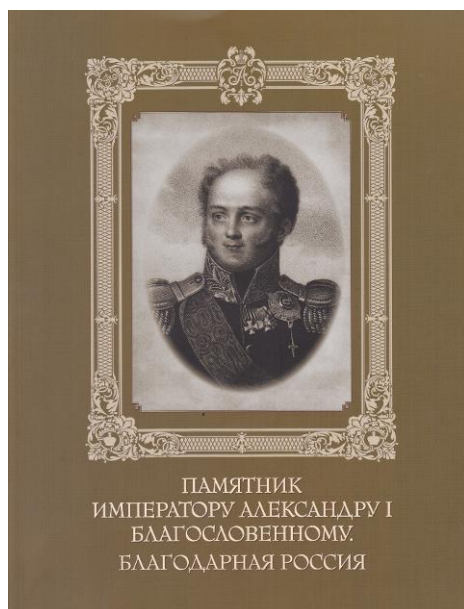


The idea of the monument was born more than a year ago and as part of the process several famous Russian sculptors were asked to participate in a competition for the design of the monument to Alexander I. This took place over the summer 2014 and a final exhibition of their projects was shown for the competition jury in the State Historical Museum. August 15, 2014 the winner was determined - recognized as the best sculpture group was chosen the work of Salavat A. Shcherbakov - People's Artist of the Russian Federation, Member of the Russian Academy of Arts.

The modern name of Alexander Garden was given in 1856 in honor of Emperor Alexander I - «Winner over Napoleon». Before, the garden was just called the Kremlin Garden.

Installed near the Borovitsky gate in the Alexander Garden, monument is in the southern part of the garden near the Moscow River. In this part of the garden there is no other monuments and it has always seemed a bit "empty". Now the emperor stands there, dominating this part of the garden, and truly makes it the garden of Alexander!





For the opening of the monument to Emperor Alexander was made a booklet with a summary about Emperor Alexander I, the monuments to him from 1809 to 2014, all the project proposals in the competition, about the competition jury, and a page with some words of mine (as shown below);

"Remarks of Paul Edwardovich Kulikovsky, Great-great-grandson of Emperor Alexander III Peacemaker attending exhibition of projects of monument to Emperor Alexander I in Museum of 1812 Great Patriotic War 14 of August 2014.

*The monument to Emperor Alexander I the Blessed
My heart was filled with joy, when I heard that there would be a new monument to Emperor Alexander I, the Blessed. His achievements are great and he fully deserves this honour. Emperor Alexander Pavlovich actually refused from monuments in his honor, explaining that the best monument would be the*

people's memory, but I think people tend to forget and have to be reminded. A monument to him will do just that. Emperor Alexander Pavlovich opposed the huge army of Napoleon invading Russia, and with faith in God never lost hope of victory. With his army he chased the enemy all the way back to Paris and captured the city. This year it is 200 years ago and this anniversary needs to be marked.

A monument to Emperor Alexander Pavlovich at the Kremlin Wall in Alexander Park, in Moscow, in 2014, is the right thing to do, in the right place, and at the right time.

On the exhibition I was very impressed by the project of the monument to Emperor Alexander Pavlovich by People's artist of Russia sculptor Salavat Scherbakov. The statue of Emperor Alexander Pavlovich brilliantly captures him as the Statesman, the war hero, and "the Blessed", in his powerful pose. His face portrays a very determined man. With his right hand closed in a fist and his left holding a sword, but still in its scabbard, it looks like he is thinking - "I told you so - I will fight to the end, rather than sign a dishonourable peace!" As a winner he is standing on a pile of captured weapons.

On the pedestal are two bas-relief depicting important moments. One is "the battle of Borodino" in 1812, which was the turning point in the fight against the intruders into Russia. The other, "the entry into Paris" through the Triumph Arch on March 31, 1814, is properly his most glorious moment. For me, this is not just a tribute to a military victory and the liberation of Europe, but also to a change in the mind of many Europeans - It defined Russia as a Christian and civilized country, in contrast to the behaviour of Napoleon's army in Moscow, where they committed sacrilege, robbed its citizens and finally burned the city. Emperor Alexander had ordered his army not to do the same in Paris, to the admiration of Parisians and the rest of the world. For his Victory and his Mercy, he was awarded the title "The Blessed" on 25 April 1814.

I think Emperor Alexander Pavlovich even today is a very important person. This monument will remind the Europeans, that Russia several times have saved them in great wars - in 1812-14, 1914-1917 and 1941-1945. In my opinion, Europeans owe not just Emperor Alexander Pavlovich, but all Russians for its huge sacrifices, courage, and aid during centuries to keep them free people.

I am very grateful to the President of the Russia Vladimir Vladimirovich Putin for support of initiative of establishing monument in Alexander Garden and all the participants of the project."

Of course after I wrote this, there were several changes to the monument, like the relief on the side of the pedestal was changed from the Battle of Borodino (mentioned above), to the Battle of Nations in Leipzig. I was explained it was due to Emperor Alexander's greater role in this battle. The Battle of Borodino is also depicted one of the reliefs on the wall.

Another change came after my review of the project models at the State Historical Museum (Video - <http://www.youtube.com/watch?v=Y-RFMIZ3HZo>), where I suggested the addition of the personal standard of Napoleon among the trophies that Emperor Alexander I is standing on - as a symbol of Alexander Pavlovich being the victorious in the fight with Napoleon and being the liberator of Europe - and it was added.



Videos - 1) <http://www.m24.ru/articles/60365>
2) <http://www.vesti.ru/doc.html?id=2138951>
3) <http://www.tvc.ru/news/show/id/55558>
4) <http://www.kp.ru/daily/26310.4/3188686/>
5) <http://russian.rt.com/article/60535>
6) <http://ren.tv/novosti/2014-11-20/v-moskve-otkryli-pamyatnik-aleksandru-i>
7) <http://5-tv.ru/news/91909/>
8) http://tvzvezda.ru/news/vstrane_i_mire/content/201411201713-wnij.htm

In Belgrade was finally opened the monument to Emperor Nicholas II

By Paul Kulikovsky

November 16, 2014, His Holiness Patriarch of Moscow and All Russia Kirill and His Holiness Patriarch Irinej of Serbia in Belgrade made the consecration of the monument to the Tsar-Passion-bearer, the last Russian Emperor Nicholas II. The monument had been standing ready since the 13th of October, but finally it happened.



Before the opening there was some torrential rain and gale-force winds in Belgrade, but it did not prevent the citizens to come to the opening ceremony - they had been waiting more than a month since the start of work on the installation of the monument. Several thousand with portraits of the Emperor and banners saying "Thank you, Russian Tsar!" And "Russia and Serbia - together forever" lined the streets around the little square of the monument, in fact blocking traffic on the city's main street.



The opening ceremony of the monument was attended by the President of the Republic of Serbia, Tomislav Nikolic, the First Deputy Chairman of the Russian Federation Council A.P. Torshin, chairman of the Russian Military History Society, Culture Minister Vladimir R. Medinsky, members of the Government of the Republic of Serbia, members of the official delegation of the Russian Orthodox Church, and many residents of Belgrade.

After reading the prayers and the sprinkling of the monument, His Holiness addressed the audience with a brief statement:

"We are witnessing a historic event - the consecration of the monument to the Holy Passion-Bearer Emperor Nicholas II in the center of Belgrade. Emperor Nicholas made so much for the salvation of Serbia and Europe. And it is great that the first monument in his honor outside Russia was erected here in Belgrade. The memory of Emperor Nicholas II was kept in the Serb people, even when we could not call his name loudly, when about him we could only talk badly. But the truth is very powerful. Sometimes we see how under the asphalt breaks grass, breaks life. That's just really - it cannot hide under asphalt or concrete, sooner or later the truth comes into the life of future generations. And the truth of the sacrificial heroism of Emperor Nicholas II sprouted through the concrete slab, which was placed on him. I would like to thank the people and government of Serbia, as well as all those of my countrymen, who did much to make the memory of this great man captured in this wonderful monument.



In Russian, the word "memory" and "monument" have the same root. And God forbid, that this monument helps to keep the memory of Emperor Nicholas II, his life and his kingdom laid in the name of freedom of the Serbian people and in the name of fidelity to the commitments that he made to its allies. When we talk about friendship and brotherhood of Russian and Serbian nations, we do not recite a certain lifeless declaration. We speak words full of historical truth. This really builds on victims and blood of Russian and Serbian peoples. And God forbid, that this truth was never forgotten nor in Serbia or Russia, because it still sprout

like grass through asphalt, because the truth cannot be destroyed, because the truth is God, and God is eternal. Glory to Serbia and Russia!"

His Holiness Serbian Patriarch Irinej also addressed the participants in the official opening. He compared Nicholas II with the Serbian medieval hero, the Holy Prince Lazar, who gave himself to the Turkish Sultan Bajazet as sacrifice for the salvation of the retreating Serbian troops from the battle field in Kosovo.

Then the participants of the ceremony laid wreaths at the monument.

All the gathered was then welcomed by the President of the Republic of Serbia, Tomislav Nikolic. According to the President, in Belgrade, there is another aspect of the old friendship - "a place where we'll reminisce about the values of the general history of Russia and Serbia. This monument in the heart of Belgrade shines the glory of the Tsar-martyr Nicholas II as a symbol of eternal victory of goodness and justice, and human sacrifices of the ruler". The President cited the statement of His Holiness Patriarch Kirill that there are still many people who want permanently eradicate the memory of the Royal Martyrs. "I want to say here and now that in Serbia that will never happen" - said the head of state.



After the official part, the members of official delegations headed to the reception at the Presidential Palace, the cordon was lifted, the journalists left, and at that moment was the most sincere and touching event in this ceremony - Dozens of ordinary Serbs, old and young, business people and peasants in traditional Šajkača, came to the monument to crossed, knelt down and kissed the pedestal.

Many at this point had tears in their eyes. A very elderly man, a farmer from the town Aranzhelovats and his two sons, did not hide his tears and repeated over and over again - "Come back to us, Russian Tsar, you are our hope...".

The authors of the sculpture are the Russian sculptors Andrei Kovalchuk and Gennady Pravotorov, who were present at the monument. Andrei Kovalchuk was deeply moved by what he saw - "In my life I have put a lot of monuments in Russia and around the world, but have never seen such a reaction". Affected and inspired by reactions of ordinary Serbs to their work, both sculptores A.N. Kovalchuk and G.I. Pravotorov, decided that a reciprocal gesture from the Russian side should be the establishment in Moscow of a monument to King Aleksandar Karadjordjevic of Yugoslavia, as no other European ruler did as much for the Russian emigration as he.

The monument to Emperor Nicholas II was erected in a small park on the street of King Milan in the vicinity of the "Russian House" and the Assembly of Belgrade. At the beginning of the XX century, it housed the embassy of the Russian Empire.

The monument is a gift of the Russian Federation, to the capital of Serbia, and it became part of the program commemorating the 100th anniversary of the outbreak of the First World War.

The sculpture in bronze shows Emperor Nicholas II in military uniform, with scepter, orb, state banner of the Russian Empire strong, ready to support the brotherly people in the First World War. With the pedestal it is about 4.5 meters. On both sides of the pedestal is placed the text of the telegram of Nicholas II to King of Serbia Aleksandar Karadjordjevic in Russian and Serbian: "... All of my efforts will be made to comply with the dignity of Serbia ... No way Russia will remain indifferent to the fate of Serbia", and also the inscription "The monument was erected by the Russian military and historical society for the 100th anniversary of the First World War."

Videos - 1) <http://www.1tv.ru/news/world/271916>

2) <http://www.tvc.ru/news/show/id/55195#sl>

3) <https://www.youtube.com/watch?v=dkqpN9sAOzY>

4) http://tvzvezda.ru/news/vstrane_i_mire/content/201411162129-69mw.htm





His Holiness Patriarch Kirill was on official visit to Serbia from November 14th to 16th. On the 15th of November he participated in the consecration of the renewed Russian Necropolis on New Groblyu in Belgrade, where a memorial was erected in the 1930s to "Emperor Nicholas II and two millions of Russian soldiers of the Great War" and the restored Iver chapel, a replica of the Moscow shrines.

It is largest cemetery of Russian soldiers in Europe outside of Russia. The monument is in the form of an artillery shell, it is a crypt-pedestal on which stands the figure of an angel with a sword.

Above the entrance to the crypt is the inscription: "Sleep, martial eagles" duplicating a line from a famous patriotic song of the time. In the crypt are the remains of 387 officers and soldiers of the Russian Expeditionary Corps, who died in 1916-1918 at the Saloniskom (Macedonian) front, where Russian troops have made significant military success, fighting shoulder to shoulder with the Serbian and French soldiers. In the crypt is also buried 136 soldiers and officers of the two Russian artillery batteries defending Belgrade during the siege of the Austro-Hungarians and Germans.

Video - http://www.tvzvezda.ru/news/vstrane_i_mire/content/201411151823-2y79.htm

In the evening on November 15th, His Holiness Patriarch of Moscow and All Russia Kirill visits the exhibition "Russia and Serbia. History spiritual ties. XIV-XIX century" in Belgrade. The organizers of the exhibition, which takes place in the former country palace of Prince Milos Obrenovic, are the Ministry of Culture of the Russian Federation, the Federal Archival Agency of Russia (Rosarchiv) and the Ministry of Culture and Information of the Republic of Serbia, with the participation of the State Archive of the Russian Federation, Russian State Archive of Ancient Acts, State Historical Museum (Moscow) and the Historical Museum of Serbia.



The exhibition presents numerous material evidence of spiritual ties between the two countries, in the form of official documents, letters, decrees, manuscripts, letters and diaries of contemporaries, paintings and photographs. Exhibited for the first time, normally kept in the State Archive of the Russian Federation, are some pictures of the Serbian princes, diploma of Serbian Red Cross Society issued by Grand Duchess Alexandra for the wounded and sick soldiers, the report of the Serbian Benevolent Society in Odessa and several other previously unknown materials.



Director of the State Archive of the Russian Federation Sergei Mironenko showed His Holiness around in the exhibition. Primate of the Russian Orthodox Church praised the documents and exhibits, and thanked the organizers of the exhibition, which gives an opportunity to see clearly the unbroken centuries-old relationship that exists between Russia and Serbia.

Video - <http://www.youtube.com/watch?v=maEex6ZcWt4#t=69>

Rurik exhibition in Manezh

By Paul Kulikovsky

On the feast of Our Lady of Kazan and the Day of National Unity, November 4th, in the Central Exhibition Hall "Manezh" in Moscow, Patriarch of Moscow and All Russia Kirill led the opening ceremony of the XIII Church and Society Exhibition-Forum "Orthodox Russia. My history. Rurik."



Patriarch Kirill made a brief speech in which he stressed the role of the Rurik dynasty in the unification of feudal fragmentation of Russian principalities into one powerful state capable of reflecting victuals raids and embark on the path of spiritual and material development. He also recalled that this year marks the 700th anniversary of the birth of St. Sergius of Radonezh, the icon which welcomes all visitors to this exhibition.

The exhibition was attended by Russian President Vladimir Putin, Moscow Mayor Sergei Sobyenin, Metropolitan Juvenal, members of the Supreme Church Council of the Russian Orthodox Church and senior representatives of Islam, Judaism, Catholicism and other religions, diplomats, prominent politicians, artists, and leaders of public organizations.



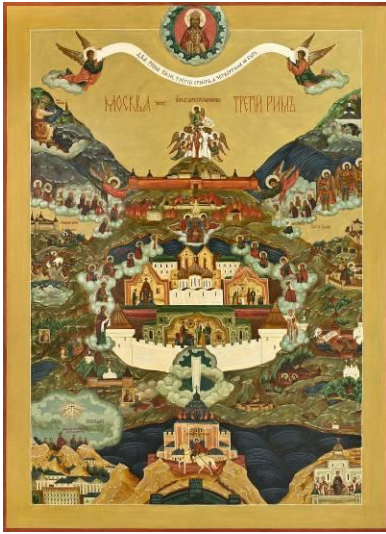
In the guest book Russian President wrote: "The exhibitions dedicated to the Romanov dynasty and the Rurik, greatly contribute to the education and training of citizens of our country in the spirit of love for the Fatherland and are of great importance."

The exhibition was opened from 4 to 20 November, and was extended once to 23rd of November. It was visited by about 300 thousand people.



The many maps showing the expansion and contraction of Russia during the Rurik period was very informative and interesting.

"Moscow - the Third Rome"



On November 11, Ludmila and I attended the historic conference "Moscow - the Third Rome", held in the framework of the ongoing interactive exhibition "Orthodox Russia. My history. Rurik" in Manezh in Moscow. The speakers were: Archimandrite Tikhon (Shevkunov), executive secretary of the Patriarchal Council for Culture; Konstantin Malofeev, President of the Foundation of St. Basil the Great; Natalia Narochnitskaia, President of the historical perspective foundation; Leonid Reshetnikov, Ph.D., Director of the Russian Institute for Strategic Studies; Sergey Karpov, Academician, Dean of the History Faculty of Moscow State University; Dmitry Volodikhin, Professor of History Faculty of Moscow State University, writer; Yuri Petrov, Doctor of History, Director of the Institute of Russian History; and Alexander Dugin, Ph.D., philosophy, political science, sociology. In the end a few persons said some words with Ilya Glazunov attracting some attention with his claim that Rurik was not a Swedish Viking, but a son of a Novgorod prince.



The conference discussed the historical background of the idea of Moscow as the successor to Byzantium and the concept of the Third Rome in the Russian Empire, as well as modern scientific approaches to the study of this problem.

Archimandrite Tikhon opened the conference. He thanked all the participants for their interest in the conference. Konstantin Malofeev noted the importance to the traditional combination of the exhibition with the historic conference - "Last year it was the conference "The Triumph and the collapse of the

empire: the lessons of history", this year's theme of the conference is the famous philosophical concept of "Moscow - the Third Rome".

We got some reflections on "The Third Rome" in social thought, on "Myths and interpretation", the "Idea of empires in Byzantium and Russia", "Russia - a country or civilization?", "Monasticism in Moscow Russia and the birth of the idea of the Third Rome" - Talking about how in the XVI century in Russia developed three major historiosophic ideas: Moscow as the Third Rome, Moscow as a second Jerusalem, and Moscow as the Blessed Destiny - and finally "Third Rome as a national idea".

Video - http://www.youtube.com/watch?v=R9u6rd1RrtA&list=PLoakhgttSsPqnjoK_3NvaNtjxUcGeSx3g

Ascension Convent in Moscow Kremlin

On November 13, Ludmila and I attended the scientific-practical conference dedicated to the 85 years since the destruction of the Ascension Convent in Kremlin, with the famous tombs of Tsarinas and Grand Duchess'. The discussion took place as a part of the exhibition "Orthodox Russia. My history. Rurik" in Manezh in Moscow.



The conference was interesting for many reasons. First of all President Putin recently requested a survey of the possibility of restoring the Ascension Convent, together with the Chudov Monastery and the small palace of Nicholas I, so the destroyed convent might once again come into existence. The many Tsarinas and Grand Duchess' once buried there are still kept in Kremlin, but just piled up and hidden away. This is some of the greatest Russian women - Sophia Palaeologus, Elena Glinska, Evdokia Streshneva, Mary Miloslavskaya, Irina Godunov, Anastasia Romanova - Yes, there is the remains of Anastasia Romanov - the wife of Ivan the Great (or Terrible), the first Tsarina of the Romanov family, the link between the Ruriks and the Romanovs. And there is also Grand Duchess



Evdokia Alexeiovna (daughter of Tsar Alexei Mikhailovich), Tsarina Maria Vladimirovna (the first wife of Mikhail Feodorovich) and Natalia (mother of Peter I). Surely these ladies deserves better.



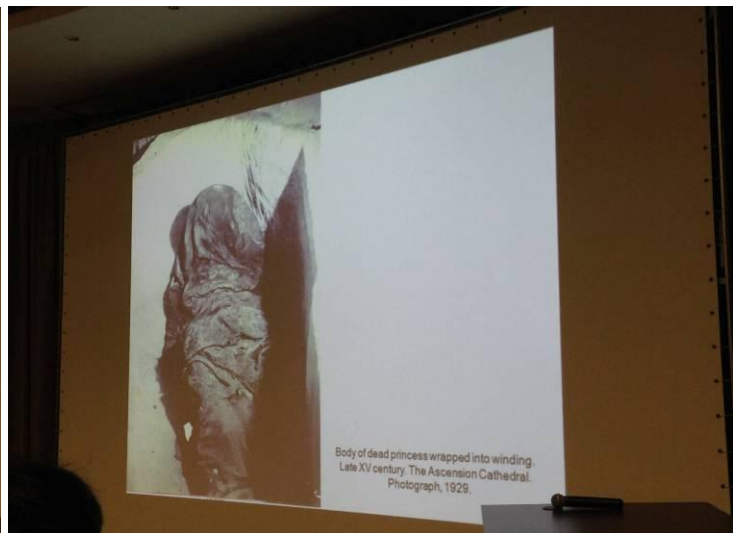
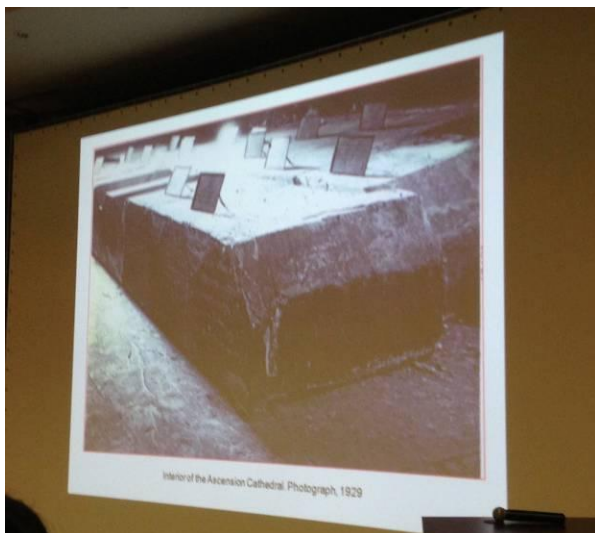
The Ascension Convent was founded in 1407 by Grand Duchess of Moscow Eudokia, the widow of Grand Duke Dmitry Donskoy. According to some sources, she was the first abbot of the Convent and she was buried there. From this time on the Ascension Monastery became the burial place of the Moscow Grand Duchesses and Tsarinas. Each of these women made a significant contribution to the improvement of the Ascension Monastery. In 1929, the monastery was destroyed, but most of the remains was saved, by moving them to the basement of the Archangel Cathedral of the Moscow Kremlin.



The relics of Princess Eudokia as it originally was displayed. Leading the conference: Ljubov S. Akelina, Galina V. Ananina, Archpriest Vsevolod Chaplin, and Archpriest Alexy Ladygin.

The conference was headed by the chairman of the Synodal Department for Church and Society Relations Archpriest Vsevolod Chaplin, and it was organized by writer and director Ljubov S. Akelina, with Archpriest Alexy Ladigin, and co-chairman of NGO "Society of Orthodox Women" Galina V. Ananina.

There were several very interesting presentations, some accompanied by photos.



The tombs in 1929, before the destruction of the Convent. The remains in a tomb in 1929.



Moving of the tomb of Natalia, mother of Emperor Peter the Great to the Archangel Cathedral; The remains in 1980 in Archangel Cathedral in Kremlin.



Video - 1) <http://www.tvc.ru/news/show/id/55003>
 2) http://www.youtube.com/watch?v=ezXlgpNgD_c

The visit of the Head of the Russian Imperial House in the Republic of Uzbekistan

16.11. Web site of Russian Imperial House

3-15 November 2014, took place the first visit of the Head of the Russian Imperial House, HHH Grand Duchess Maria Vladimirovna, to the Republic of Uzbekistan. Her Imperial Highness arrived in Uzbekistan at the invitation of the Central Asian Metropolitan District, a permanent member of the Holy Synod of the Russian Orthodox Church, His Eminence Metropolitan of Tashkent and the Uzbekistan Vincent.



November 3, the Grand Duchess made the first car trip to Tashkent and got acquainted with its attractions.

November 4, the feast of Our Lady of Kazan and the Day of National Unity (state holiday in Russia) Head of the Russian Imperial House, visited in the Holy Dormition Cathedral in Tashkent, where His Eminence Metropolitan of Tashkent and Uzbekistanskiy Vincent concelebrated by His Grace Bishop and Dushanbe Tajik Pitirim, His Grace Bishop Isilkulskom and Russian-Polyansky Theodosius and assembly of clergy. After the Divine Liturgy

celebrated a prayer service in front of the Kazan Icon of the Blessed Virgin Mary and the ark with the relics of St. Nicholas of Myra for the health of the Pious missus Grand Duchess Maria Vladimirovna and heir Her Blessed Emperor Tsarevich and Grand Duke Georgii Mikhailovich. After the service, Vladyka

Metropolitan addressed the faithful and highlighted the essence of the spiritual foundations of the ministry of the Romanov dynasty and welcomed Duchess Maria Vladimirovna. In response, the Grand Duchess thanked His Eminence for the invitation and for praying together. Then followed the ceremony of laying the Imperial Order of St. Anne of the first degree on His Eminence Metropolitan of Tashkent and the Uzbekistan Vincent, the Imperial Order of St. Anna of the second degree on His Grace Bishop Dushanbe and the Tajik and His Grace Bishop Pitirim Isilkulskom and Russian-Polyansky Theodosius. Archpastors also were awarded the Imperial medal "In memory of the 400th anniversary of the Romanov dynasty" and "Anniversary of the Popular feat. 1613-2013."

His Eminence Metropolitan Vincent gave Her Imperial Highness the icon of St. Righteous Anna - mother of the Blessed Virgin. Holy Righteous Anna, along with St. Prophetess Anna, in honor of which is set Imperial Order of St. Anna, is heavenly patroness Anna Cavaliers.

After the ceremony, His Eminence Metropolitan Vincent at his residence gave a dinner in honor of the Empress. The final part of the meal were filled with music.

After, the Grand Duchess, together with His Eminence Metropolitan Vikenty and His Grace Bishop Pitirim and

Theodosius visited the Reception House

of the Ministry of Foreign Affairs of the Republic of Uzbekistan (former palace of HIIH Grand Duke Nicholas Konstantinovich), where welcomed Head of Foreign affairs of Uzbekistan Sh.U. Rakhimov. For Her Imperial Highness was arranged tour of the historic halls of the house. During tea talked about joint pages of the history of Russia and Uzbekistan, and the contribution of the Russian Imperial House and, in particular, the Grand Duke Nicholas Konstantinovich in the development of pre-revolutionary Turkestan.

In the evening, the Empress took part in a reception in honor of the Russian National Unity Day at the Embassy of the Russian Federation in the Republic of Uzbekistan.

November 5 , Grand Duchess toured Tashkent - the modern part of the city and historical monuments preserved after the devastating earthquake in 1966.

In the afternoon, Her Imperial Highness by His Eminence Metropolitan Vincent, His Grace Bishop Pitirim and entourage flew by plane ton Urgench and on arrival went to Khiva.

November 6th, the Feast of the Mother of God "Joy of All Who Sorrow", Grand Duchess Maria Vladimirovna arrived in Urgench, where His Eminence Metropolitan Vincent concelebrated by His Grace Bishop Pitirim and assembly of clergy. At dinner, attended by Imam Khiva Sanjarbek Sapaev and Chairman of the Public Committee for the city of Khiva khokimiat Ravshanbek Vaisov. Empress entrusted Imam S. Sapaev Imperial Medal "In memory of the 400th anniversary of the Romanov dynasty." Returning to Khiva, in the evening, Her Imperial Highness made a walking tour of the old town.

November 7th Duchess visited shrines and museums in Khiva, in particular, the summer mosque and the throne room of Khiva khans and honored the memory of the great son of the Uzbek people Pahlawan (Heroes) Mahmoud in a mausoleum over the place of his burial. In the evening, the Empress returned by plane to Tashkent.

November 8, a solemn meeting of the Head of the House of Romanov in Russian cultural center of Uzbekistan. Empress was welcomed by the head of the Center A.V. Aristov. Grand Duchess Maria Vladimirovna familiarized with the activities of the Centre, visited the exhibition, listen to a concert and gave Imperial awards. Her Imperial Highness then answered questions from the public.



November 9 Empress arrived in the Holy Dormition Cathedral in Tashkent, where, after the Divine Liturgy, was celebrated lithium for the repose of the souls of HHH Grand Duke Nicholas and prayer before the ark with the relics of St. Nicholas for the health of the Head of the Russian Imperial House and its successors. Then, in the large conference room residence Metropolitan of Tashkent and the Uzbekistan Vincent, the Empress bestowed Imperial and Royal Orders and medals at the Imperial government representatives of Uzbekistan, community leaders and philanthropists.



Before the solemn meal in the residence of Metropolitan Vincent was a presentation of exclusive wine "Imperial", released now by "Hamkor" especially for the visit to Uzbekistan, Head of the Russian Imperial House. Wine presented Manager Mahmoud Islam.

November 10 morning, Head of the Russian Imperial House departed by train from Tashkent to Samarkand. Grand Duchess stay in Samarkand began with prayers in the Church of St. Alexis the Metropolitan of Moscow, erected after the birth of St. Martyr Tsarevich and Grand Duke Alexei and is under the special care of St. Martyr Empress Alexandra Feodorovna. In his homily Archbishop Vincent told the congregation of the church of St. Alexius connection with the Imperial House of Romanov.

In the afternoon was visited holy places - the tomb of St. Daniel (one of the four great prophets of the Bible, whose relics were brought to Samarkand Tamerlane).

Then Grand Duchess went to the theater of historical costume "El Merosi", where was the ceremony of awarding the director of the theater, doctor of pedagogical sciences professor YN Abdullayev, the conversation with the creative intelligentsia of Samarkand and vivid picture of a young multi-ethnic artistic collective of theater.

In the evening, His Eminence Metropolitan of Tashkent and Uzbekistan Vincent gave a farewell dinner in honor of the Head of the House of Romanov. Empress expressed gratitude for the invitation to Lord Vincent, common prayer, hospitality and the opportunity to realize her dream of visiting the great ancient cities of Uzbekistan. Her Imperial Highness wished the Lord God's help on a pilgrimage to Mount Athos, where he now headed. Metropolitan Vincent, in turn, the Grand Duchess wished a happy stay in the remaining days in Samarkand, Bukhara and Tashkent.

November 11, Grand Duchess continued to visit holy places and sights of Samarkand. Her Imperial Highness surveyed the city from the observation deck.

Following this, she visited observatory Ulugbek Khan. Then the Head of the Russian Imperial House traveled to Islamic architectural complex Shahi Zinda, where Imam Samarkand Umid Rustamov welcomed Her Imperial Highness and personally conducted tour for her, telling about the history of Shahi Zinda and the tremendous work on its restoration and study of heritage stored in it. Duchess visited the Mausoleum of Tamerlane's wife Bibi Khanum, and the tomb of Tamerlane and his royal heirs. The day ended with tour of the majestic and architectural complex Registan Square and automotive stroll through Samarkand. In the evening in honor of the Grand Duchess was given a farewell dinner hosted by philanthropist Alisher Karimov.

November 12 morning, head of the House of Romanov, departed by train from Samarkand to Bukhara. Grand Duchess took a walk through the historic center of Bukhara, examining complex mosque and minaret Kalon and Miri Arab. In the evening, the store carpets Uzbek artists and craftsmen told Her Imperial Highness about the history and present state of carpet making in Uzbekistan, showed the process of making carpets and various works of art of carpet weaving.

November 13, Grand Duchess toured the complex of two madrasahs - Ulugbek and madrasahs Abdulaziz Khan and Trade domes. Then, together with His Grace Bishop Pitirim Head of the House of Romanov arrived at the church of St. Michael the Archangel, where the rector Priest Leonid Petrov committed prayer for the health of Her Imperial Highness and her heir. After the service, Father Leonid welcomed Empress and His Grace Bishop Pitirim, and Her Imperial Highness addressed the congregation with words of gratitude. Then the Head of the Russian Imperial House laid medal "In memory of the 400th anniversary of the Romanov dynasty" on Imam Mansur Nurullayeva, Bukhara region and a sign of the Imperial Order of St. Anna and Imperial medals at Priest Leonid Petrov. In the afternoon, the Empress continued to visit holy sites and attractions of Bukhara. She surveyed the panorama of the city from the roof of the hotel Minor-Kalon, inspected Shopping dome, the architectural ensemble Labi-Hauz, Nodir-Divan-Begi, a monument to Hodja Nasreddin, and studio dolls. Then the Head of the Russian Imperial House visited the source of the righteous Job Suffering (Chashma-Ayub), the mausoleum of the founder of the Samanid dynasty Ismail Samani (IX-X centuries.) and Bolo-Hauz. After her visit in Bukhara Ark Fortress. Empress inspected the walls, the few



surviving buildings of this jewel of antiquity (in particular, the mosque Dzome, the Throne Hall of Bukhara Emirs (Kurinish-Hon)) and the ruins of the palace and other historical buildings, barbarously destroyed by aircraft during the Civil War 1917-1922. by order of MV Frunze.

In the evening, the Grand Duchess flew to Tashkent. Upon arrival in the capital of Uzbekistan, Her Imperial Highness said goodbye at the airport to His Grace Bishop Pitirim, returning to the limits of his diocese, and heartily thanked the Lord for praying together and participate in the visit.

November 14, Grand Duchess took benefactors Central Asian metropolitan. Then the Duchess visited the Museum of Arts of Uzbekistan, toured the national painting of Uzbekistan from ancient times to the present day and a collection of Russian and European paintings gathered by HIH Grand Duke Nicholas.

In the afternoon, was the final press conference, during which the Grand Duchess shared her unforgettable and bright impressions of stay in Uzbekistan and expressed deep gratitude for the warm welcome. Empress highlighted the successes of the Republic of Uzbekistan in building good interethnic and interfaith relations, and doubtless a great personal role of President Islam Karimov in ensuring stable and progressive development of Uzbekistan.

In the evening at the Embassy of the Russian Federation in the Republic of Uzbekistan Ambassador V.L. Tyurdenev gave a farewell dinner in honor of the Head of the Russian Imperial House. The reception was attended by Ambassador Extraordinary and Plenipotentiary of Great Britain in the Republic of Uzbekistan George Edgar and his wife, Ambassador Extraordinary and Plenipotentiary of Germany to Uzbekistan Naythart Höfer-Wissing and his wife, Ambassador Extraordinary and Plenipotentiary of Italy to Uzbekistan Riccardo Manara and his wife, Ambassador Extraordinary and Plenipotentiary of the United States in the Republic of Uzbekistan George A. Krol and his wife, Ambassador Extraordinary and Plenipotentiary of Turkey in Uzbekistan Namik Guner Erpul with his wife, Ambassador Extraordinary and Plenipotentiary of France in Uzbekistan Jacques Henri Els and his wife, Ambassador Extraordinary and Plenipotentiary of Japan to the Republic of Uzbekistan Fumihiko Kato and his wife, wife of the Ambassador Extraordinary and Plenipotentiary of the Russian Federation in the Republic of Uzbekistan V.L. Tyurdeneva - L.G. Tyurdeneva, director of the Office of the Head of the Russian Imperial House, A.N. Zakatov, Head of the Department for Interregional and International Relations Office of the Head of the Russian Imperial House, Prince V.O. Lopuhin, State lady Head of

the Russian Imperial House, Princess E.N. Lopuchin and advisor to the Office of the Head of the Russian Imperial House, K.K. Nemirovich-Danchenko.

In a lively and casual conversation between the Head of the Russian Imperial House and representatives of the diplomatic corps in Uzbekistan exchanged views on the development of cultural relations between the peoples and the role of traditions and historical institutions in the dialogue of civilizations and maintaining balance in the world.

November 15 morning, Head of the Russian Imperial House, HIH Grand Duchess Maria Vladimirovna, departed from Tashkent to Madrid.

Heirs "Romanovs" declared herself a descendant of the Prophet Muhammad

31.10. Regnum

Head of the Russian Imperial House (RIH) Grand Duchess Maria Vladimirovna is the cousin of the Prophet Muhammad, told to Uzbek journalists today, October 31, the Office of the Advisor to RIH Cyril Nemirovich-Danchenko, who arrived in Uzbekistan for the preparation of the visit of the Grand Duchess Maria Vladimirovna, scheduled for November 3-15.

"This is not a fairy tale of "The Thousand and One Nights", this fact is legally recognized by the entire Muslim world. In the world live several dozens of proven descendants of the Prophet and there were circumstances that Russia's reigning dynasty carries the blood of the Prophet Mohammed,"- said Vladimir Nemirovich-Danchenko.

Advisor to the Office of the RIH also said that "the princess is also a descendant of King David, as her mother - born Georgian queen, a representative of Bagration Muhramskih which officially are the descendants of the king."

For Orthodox world the Grand Duchess is the only one in Russian history descendent of Patriarch Filaret added Nemirovich-Danchenko. "Patriarch before becoming a monk, had children, and his son Michael became the first representative of the Romanovs" - said the representative of the RIH. Thus, he said, this was a unique situation where in one person at once united the three religions. "I of similar other precedents in the world do not know" - said the councilor.

According to him, the Grand Duchess Maria Vladimirovna is the head of the Russian Imperial House, the legitimate successor of the All-Russian emperors and the keeper of the historical ideals and spiritual values of the dynasty. Nemirovich-Danchenko said that she would be the first chapter of RIH who is visiting Uzbekistan. During the trip, Maria Vladimirovna intends to visit the city of Urgench, Khiva, Samarkand, Kagan, Bukhara, in particular, the Orthodox churches located there. She also intends to hold a meeting with compatriots, to meet with representatives of the Foreign Ministry, the Religious Affairs Committee and the leadership of the Spiritual Administration of Muslims of Uzbekistan. Grand Duchess is accompanied by Prince Vadim Lopuhin, Princess Catherine Lopuchin and other representatives of the RIH.



A Russian Ball in London

Nov. 3. TASS. Vladimir Kalinin, Gregory Zimenkov

More than a thousand people took part in the second Russian charity ball, held in the British capital on Sunday evening. The event took place in one of the oldest buildings in the city - Old Billingsgate Hall on the Thames.

"The current evening can be considered successful just because it took place" - said Ball organizer Timothy Musatov - "Unfortunately, given the current political situation in the West any event with the word 'Russian' in the title always is counteracted at various levels, and therefore we are very proud that the ball did manage to run".



According to tradition XVIII-XIX centuries, the evening opened with the newcomers. At the beginning of the ball 50 pairs of dancers from Russia, UK, USA, Georgia, Malta and Estonia in tails and white dresses marched to the floor to the music of a live orchestra and loud applause. After the opening ceremony debutants swirled in a traditional waltz, and after a few minutes, everyone from the guests could join them.

"There are no words to describe my feelings at the sight of these whirling couples" - told Patroness of the Ball Princess Olga Romanova. "I know a lot about traditional Russian balls, and this

evening - a direct continuation of this glorious tradition," - she added.

It is worth noting that the organizers of the Russian Ball in London carefully picked artists to participate in the event. The guests had the unique opportunity to hear the soprano Venus Gimadieva, soloist of the Bolshoi Theatre, and baritone Basil LaDuke - singer with amazing vocal technique, a student of Placido Domingo. Dance lovers interspersed with performances by professionals and a real highlight of the evening was the performance of the PA in the Bolshoi Ballet.

The guest of honor of the ball was the famous actress and model Olga Kurylenko, who played in the James Bond film "Quantum of Solace". "Just a wonderful event. These beautiful dresses and beautiful people - a great honor to be here. If next year the organizers will call again and the work schedule allow - I will accept the invitation," - said the actress.

The organizers stress that the event in the first place, is a cultural and its main goal is a reminder of the rich history of the two countries and a strong relationship linking between Russia and Britain for centuries.



Videos - 1) <http://tass.ru/obschestvo/1553274>

2) <https://www.youtube.com/watch?v=1FJKpApgGiQ>

3) <http://edition.cnn.com/video/data/2.0/video/world/2014/11/03/bizview-natpkg-uk-london-russian-debutantes.cnn.html>

Meeting with Olga Nikolaievna in the Church St. Tatiana in Moscow University

24 November. St. Tatiana Parish

On Sunday, November 23, 2014 the parish of the home church of Moscow University hosted a meeting with the Chairman of the Foundation named after Her Imperial Highness Grand Duchess Olga Alexandrovna, a member of the Writers' Union of Russia, honorary academician of the Russian Academy of Arts Olga Nikolaevna Kulikovskiy-Romanova, widow of Tikhon Nikolayevich Kulikovskiy, a nephew of Emperor Nicholas II.



In 1991, Olga and her husband Tikhon organized the Charitable Fund "Program to help Russia" in the name of Her Imperial Highness Grand Duchess Olga. From that moment Olga Nikolaievna constantly is in Russia, to be personally involved in helping specific hospitals, shelters, organizations, and individuals. After her husband's death in 1993, she headed the operations of the Fund.

After the Sunday Divine Liturgy Olga Nikolaevna Kulikovskiy-Romanova met in the auditorium of the university church parishioners and told them about the Fund, and answered numerous questions about the canonization of the Holy Royal Martyrs, on the development of the Fund, about her husband and his mother, Grand Duchess Olga Alexandrovna .

Olga Nikolaevna is the author of the book: "The Empress' confessor" - about the confessor of Empress Maria Feodorovna archpriest Leonid Kolcheva; about "Royal family" - a documentary-historical collection of memories of three generations of one branch of the Romanov dynasty and "Comprehension Russia. Diaries and interviews, "The glorification of the Holy Royal Martyrs" and many others .



At the end of the meeting Olga gave the abbot of the church Archpriest Vladimir Vigilyansky a medal released by the Foundation "Russian assistance program" for the 400th anniversary of the Romanov dynasty.

Video - <http://www.youtube.com/watch?v=iDcnXwLA4jE>

Memorial plaque for Empress Maria Feodorovna

By Paul Kulikovsky

In Roskilde Cathedral, Denmark - the Necropolis of the Danish Royal family - in the crypt, where once was standing the temporary coffin with the remains of Dowager Empress Maria Feodorovna, has been put on the wall a memorial plaque in marble, with an inscription in gold. Below an Orthodox cross in gold, it says (translated from Danish);



"Dowager Empress Maria Feodorovna, Princess Dagmar of Denmark, 1847-1928. From 19. October 1928 the Dowager Empress' coffin stood in Roskilde Cathedral, from 1958 in this place. 23 September 2006 the coffin was transferred to St. Petersburg. 28 September 2006 was Dowager Empress Maria Feodorovna laid to rest in the family Necropolis in St. Peter and Paul Cathedral in St. Petersburg next to her loved husband Tsar Alexander III of Russia. This memorial plaque is put up on behalf of the Romanov family by Nicholas Romanov, Prince of Russia, and Dimitri Romanov, Prince of Russia."



Left - The memorial plaque on the wall in the crypt at Roskilde Cathedral.

Right - the same place in the time of the remains of Dowager Empress Maria Feodorovna was standing there.

Hermitage will celebrate its 250th anniversary with a 3D show

In celebration of the 250th anniversary of the Hermitage on December 6 at the Palace Square will be projection mapping of the history of the museum.

The three-dimensional show "Ball of history" will be projected on the facade of the General Staff, telling about the participation of the Hermitage in significant and dramatic episodes of national history: the reign of Catherine II; a devastating fire that engulfed the Winter Palace under Nicholas I; Hermitage building's construction and opening of Russia's first public art museum; night arrest of the Provisional Government; the time of the blockade.



Especially for "Ball of history" Petersburg composer Anton Tanonov created music from fragments of classic works of different eras: Tchaikovsky, Prokofiev, Glinka, Shostakovich, Rameau, Jenkins, Schubert, Piazzolla. There also will be used fragments of the memoirs of contemporaries, poetry of Akhmatova, Tsvetaeva, and Block, read by Nikolai Burov and Anne Geller.

Development of the concept and script "Ball of history", the creation of audio content, producing all aspects of the project - from the safety of spectators to the quality of video and sound - provides the creative team of the festival «Dance Open», headed by director-producer Catherine Galanova. Create graphics and three-dimensional translation of training actions are carried out by the creative team of the agency «Cosmo AV» (France), which was engaged in 3D-design of the closing ceremony of the Olympic Games and Paralympic Games opening in Sochi.

"Ball of history" on Palace Square will go into the display format of 12 minutes from 19:00 to 22:00. Sessions will be broadcast every half hour: 19:00 19:30 20:00 20:30 21:00 21:30. Admission is free.

Costumes created from 40 historical paintings in Hermitage

22.11. RIA

In honor of the 250th anniversary of the Hermitage Museum designers of the St. Petersburg Academy of Theatre Arts has "revived" about 40 paintings from the Renaissance to the Impressionist. The young artists was helped by Hermitages custodians and various experts.

All dresses are made exactly according to the old pattern. Artists had to work hard to find a suitable color and texture of fabrics, and accessories. Valuable details are replaced with modern materials cheaper counterparts, for



example, silver embroidery simulates a special colored sealant. Among the "animated" characters, viewers can see Empress Maria Feodorovna, Frederick II, Empress Elizabeth A., "The woman on the stairs" painted by Renoir, Countess Sheremetev in the form of Bellona, and even heroes of Rembrandt and Russian realism.

Video - 1) http://mir24.tv/video_news/11643035/11643028
2) <http://www.1tv.ru/news/culture/272357>

Commemorating coin for the 250th anniversary of the founding of the State Hermitage

20.11. Bank of Russia

The Central Bank of the Russian Federation will on 25 November 2014 issue two silver coins, with denomination of 3 and 25 rubles, for the "250th anniversary of the founding of the State Hermitage."

The silver coin of 3 Rubles (fine metal content 31.1 g, fineness 925, catalog № 5111-0286) and the silver coin of 25 rubles (fine metal content of 155.5 g, 925 fineness, catalog number 5115 -0104) are round in shape with a diameter of 39.0 mm, respectively, and 60.0 mm.
On the obverse and reverse sides of the coins the rim is raised.

The obverse of the coins within the circular rim of the beads, the relief emblem of the Bank of Russia - the two-headed eagle with wings down, the semicircular inscription "BANK OF RUSSIA", and along the rim labels separated by dots indicate the denomination of the coin - "three rubles" / "twenty-five rubles" respectively, and the year of issue - «2014», between indication of the metal in the periodic table of elements by D.I. Mendeleev, the fineness, the trademark of the St. Petersburg Mint and the fine metal content.

On the reverse side of the silver coin 3 rubles relief images of the Small Hermitage in St. Petersburg and the statue of Jupiter from the museum collection, at the top - the monogram of Catherine II and the inscription in two lines "HERMITAGE 250".



On the reverse side of the silver coin of 25 rubles relief images of the Winter Palace, the Small Hermitage, Palace Square and the General Staff in St. Petersburg, at the top - the monogram of Catherine II, a two-line inscription "250 HERMITAGE" and a commemorative medal in 1782 with a portrait of Catherine II .



The coin's edge. The coins are made of quality "proof".
Circulation silver coin 3 rubles - 5000 pieces, silver coin of 25 rubles - 1,000.

"The results of all ages. Historicism in Russia"



November 21 Center "Hermitage-Kazan" opened the exhibition "The results of all ages. Historicism in Russia" from the collection of the State Hermitage Museum, devoted to the period in Russian culture, which was called "historicism".

More than eight hundred paintings, drawings, fine objects of decorative arts provide an opportunity to better understand the essence of the particular style, belonging to a bygone era. Of Historicism swept the board of three emperors: Nicholas I, Alexander II and Alexander III. The exhibition features paintings and graphic works by famous artists who worked in 1820-1890 in St. Petersburg and they are complement by unique photographs of important events, monuments, architecture, portraits of the XIX century.

The kaleidoscope style, taste and historical ideals in the XIX century were caused by the development of historical trends in Russian art. Customer tastes begin to play a decisive role.

The exhibition presents a chair of the Malachite Hall of the Winter Palace, in which, at the personal request of Empress Alexandra Feodorovna, were mounted miniature wheels.

Special interest constitute personal belongings of the imperial family - decorative objects made of malachite, a favorite stone of Emperor Nicholas I, the Azure casket Empress Maria Feodorovna, wife of Alexander III.

Fashion show of Historicism suits, dresses, jewelry, purses, fans, holiday kokoshniki with gold threads, elegant hat that completes the costume of Empress Maria Feodorovna. Of particular interest are decorations made of cast iron - a necklace, bracelet in fashionable Gothic style, which makes them, in spite of the material, refinement and elegance.



"Historicism" says that the art of this period sought the themes and images to the story. Any historical period or style can now become a prototype for future creations. Therein lies the historic significance of this style.

Only the Hermitage collection provides a rare opportunity to show the period of historicism in Russia in the diversity of its manifestations, starting with products of the highest level and ending things, reflect the same fashion trends, but do for people of moderate means. We hope that this remarkable period of Russian culture would be interesting for a wide audience, and each visitor Feel that time, which were caused "the outcome of all ages."

Video - 1) <http://www.youtube.com/watch?v=qFD8dY8e7dg>
2) <https://www.youtube.com/watch?v=CYEmVXtRptY#t=164>



Hermitage Revealed Theatrical Trailer

The State Hermitage Museum in St Petersburg is one of the largest and most visited museums in the world, holding over 3 million treasures and world class masterpieces in stunning architectural settings. To celebrate its 250th anniversary in 2014, Margy Kinmonth's film reveals the remarkable stories that have shaped the Hermitage's 250 year journey from Imperial Palace to State Museum.

Director and narrator Margy Kinmonth says that the story of this grand old museum is a microcosm of Russian history. In this film, the Hermitage is shown as a character - a living, breathing entity playing an important part in the country's history.

"The idea of the microcosm and the idea of the Hermitage itself being a central character was very much the way I approached the film, a little bit like the Grand Budapest Hotel is a character in that film. I was thinking all the time: what has this place witnessed? Because it has witnessed extraordinary events that haven't happened in any other place in the world, because Russian history's quite unique. The survival of the museum is the most important thing, the survival of the art. That's the most extraordinary miracle that has happened in these 250 years."



"So all the time I was thinking about the place, and whenever I went there to do any filming, you think of it as an entity that's grown and grown and lived through this great history - it's had fires, the Revolution, assassins, it's been evacuated completely twice – it's lived through the most extraordinary sequence of events."

One of the unusual stories revealed in the film is how during the siege of Leningrad, curators would conduct tours of the Hermitage – even though all that remained of the paintings were the

frames, since the pictures themselves had been shipped off to the Urals for safekeeping.

Although they were literally starving, boiling up belts to try to sustain themselves, the city's inhabitants enthusiastically joined the tours.

"The idea that the curators could take these tours round and describe the paintings really inspired people, especially the soldiers who'd come back from the war," said Kinmonth.

"I think the Russian sense of culture and connection with art is very powerful, even now, and that's what's inspired me to make my films."

During the siege a hundred Hermitage curators died of starvation, with millions more dying in Leningrad as a whole. "There was this sense that you had to survive by telling people everything you knew," said Kinmonth.

The curators told each other everything they knew about the items in the Hermitage, making sure that they all knew everything about the others' work in as much detail as possible, so the knowledge would not be lost.

"I was inspired by the idea of this 250-year heartbeat of people who just passed their knowledge down through this time," said Kinmonth.

"You feel it forcefully today because when you go there you see that the curators – a lot of them are women – are very senior, marvellous curators who go on working really till they die. They don't retire."

The man in charge of the Hermitage, Mikhail Piotrovsky, is a very powerful figure in the arts in Russia, perhaps only superseded by the Mariinsky theatre's director, Valery Gergiev. His father Boris was director before him, and so Mikhail spent much of his childhood in the museum. "There's literally not a

thing he doesn't know about the museum, the collections, the curators, he walks around making notes, he embodies the museum," Kinmonth explains.

His philosophy is that the art in the museum should be seen if there are disputes over it, rather than hidden away in vaults, and some of that art can be seen in the film. Piotrovsky also, according to Kinmonth, believes art is more important than property or money.

In terms of temperament, she says, he is sensitive and gentle, although he also wields "colossal" power. "I've never seen him raise his voice," she said.

The other thing about Piotrovsky, says Kinmonth, is that he wants local people – not just rich people or tourists - to see the art, to make the most of it. The museum is for children and artists, he contends, so makes sure they have plenty of access. Meanwhile he must do plenty of work to keep it going – raising funds, going to Moscow every week on the train for meetings with President Putin and others, building partnerships with foreign museums, lending out paintings such as Titian's *The Flight into Egypt* which was lent to the National Gallery in London two years ago after years of extensive restoration work in Russia – the first time the painting had been seen outside Russia since 1768.

Video - <http://www.youtube.com/watch?v=RJSueFTImKE>

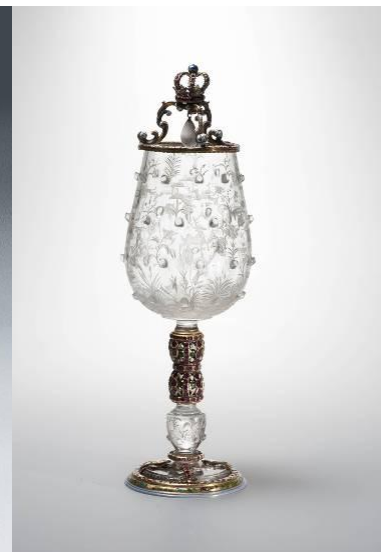
Gifts from East and West to the Imperial Court over 300 Years



The gifts from Eastern and Western countries presented at the exhibition in the General Staff Building from 3rd of December, reflect the history of Russia's relations with the West and the East from 18th century till the fall of the Russian Empire.

The tradition of giving the diplomatic gifts had existed for centuries. They commemorated military victories, conclusions of peace, events important for the court and official visits. Presented to the Imperial court precious metal works, porcelain, arms, coins, tapestries, books, exotic objects, works of fine art are records of the history of Russia.

The exhibition ends 08.03.2015



The monument to King Rama V of Siam and St. Passion-bearer Emperor Nicholas II.

In the Representation of the Moscow Patriarchate in Thailand continues the work on the production of a monument to two great monarchs of Siam (Thailand) and Russia - HH King Rama V Chulalongkorn of Siam and St. Passion-bearer All-Russian Emperor Nicholas II Romanov, a friendship which has become a symbol of good relations between Thailand and Russia.



Work on the monument began in 2013, for the 400th anniversary of the Romanov dynasty. The prototype of the monument was the famous photograph of Rama V in Tsarskoye Selo, made during his visit to Russia.

A few days ago came from Russia bronze model of the monument, designed by renowned sculptor, People's Artist of Russia Sergei Mikhailovich Isakov. In accordance with the laws of Thailand model of the monument shall be submitted for approval to the Royal Bureau and the Ministry of Culture of the country.

Observing parity, Representation of the Russian Orthodox Church also believes it necessary to present the moral model of the future monument to the attention of the Head of the House of Romanov - Her Imperial Highness Grand Duchess Maria Vladimirovna. Upon receipt of the approval of all stakeholders, work on the monument will be continued. Project pedestal for the sculpture and decorative elements will be asked to make Thai sculptors.

"Map of Russia - milestones in history."



December 23, 2014 - March 15, 2015 - The exhibition hall of the Assumption Belfry of the Moscow Kremlin

December 23, the Moscow Kremlin Museums presents "Map of Russia - Milestones in history." The centerpiece of the exhibition is devoted to the phenomenon of Russia as the largest state, a status of which it holds from the end of the XVII century, will be unique piece - an embroidered map of the Russian Empire created by pupils of the

Moscow School of the Order of St. Catherine in 1872 and donated by Emperor Alexander II. The map have only once been exhibited in Russia, while it never decorated any foreign exhibitions.

One of the most significant acts of the emperor was a significant expansion of the boundaries. The territory of Russia, to which under Alexander II were joined by many areas in Central Asia, the Caucasus and the Far East, reached its maximum size at 23.7 million km² by 1867. Embroidered map miraculously combines statement of monumentality and solemn grandeur of the Russian Empire and the image quivering, pathetic man-made impeccable technique of young skilled workers.

There will also be unique work of art XIV - early XX century. The exhibition will presents the history of the formation of the territory of the Russian state, complemented by dramatic and bright events of hostilities and the intricacies of dynastic, geographical discoveries and diplomatic agreements. The basis of the exhibition will be items which have been specially created by the command of Russian rulers in connection with major events in the history of Russia's geopolitical and stored today in the Moscow Kremlin Museums.



Visitors can see about a hundred exhibits from various collections. these unique monuments talk about the major milestones of centuries-old way of Moscow principality to the enormous Eurasian power which for more than three hundred years remains the largest country in the world.



"Russian glass XVIII - XX centuries. New items in State Historical Museum"

16. Nov. State Historical Museum

On November 18, 2014 opens the exhibition "Russian glass XVIII - XX centuries. New items in State Historical Museum", which is a unique collection - more than 200 items of Russian glass of outstanding artistic quality - acquired for the State Historical Museum in 2014 by the Ministry of Culture of the Russian Federation.



The largest and most meaningful part of the collection consists of products of the Imperial Glass Factory, which throughout its existence (1777 - 1917) remained in Russia the undisputed trendsetter in art glass. Among the works of the masters of the plant is a rare cup with a portrait of Emperor Alexander I - a souvenir era 1812 war. The exhibition will feature rich "styles palette" in glass "Chinoiserie" and "second rococo", "painting flowers and fruit" and neoclassic, decorations in the Oriental style, and the exquisite works of "Renaissance". Separate topic consists of works in the "Russian style" and "modern" style. "Byzantine" stylistic line is represented by a unique vase green with gold mesh with red enamel drops.

Another direction represent products, decorated with colored enamel "in the style of peasant embroidery", decorated with funny proverbs and sayings.



The exhibition also displays objects from the palaces of glass sets, including the largest and most famous ensembles of XIX century "Gothic", "Bahmetevsky" set with the monogram of Grand Duke Konstantin Nikolaievich. Special splendor have different items of glass in the lush scarlet silver frame, which were part of the wedding service of Grand Duchess Olga Nikolaevna, daughter of Emperor Nicholas I.

Separate section of the exhibition consists of works of Russian private glassworks. A special place is occupied by articles with print, constituted in 1840. independent direction of decoration glass - products with portraits of members of the reigning House, allegorical, literary and landscape images. There are objects from large factories as "Crystal kings Russia" Maltsov - Dyatkovo and Gus, for example, a vase with a small image of the State Emblem of the Russian Empire, a salt shaker-throne and Bratina produced from drawings of Elisabeth Boehm. Products exhibited at the World Fair of 1893 in Chicago, where the artist was awarded the medal "For high artistic revival of the ancient Byzantine and national style."

The exhibition runs until March 31, 2015.

Video - <http://mediashm.ru/?p=6545#6545>



Wedgwood porcelain exhibition opened in Moscow

On 15 November opened an exhibition of the legendary English china company Wedgwood, dedicated to the cross culture year of Russia and Great Britain, at the Russian Museum of Decorative, Applied and Folk Art.

The exposition bring together more than five hundred objects of high artistic works, porcelain, jewelry, pieces of furniture and costumes, painting and graphics XVIII-XIX centuries. On display are exhibits from the collections of the State Hermitage Museum, the State Tretyakov Gallery, Tsarskoye Selo, Ostankino Estate, Museum and Kuskovo estate, Kolomna, Pavlovsk and Peterhof.

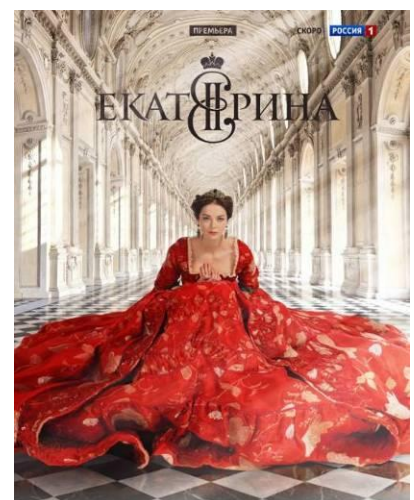
Among the unique exhibits, can be seen two oval medallions with portraits of Empress Catherine II and Emperor Peter I, and items from the famous service "Green Frog" of Catherine II, consisting of almost a thousand objects.





About the TV series "Catherine"

The new historical TV series "Catherine" premiered on November 24th on Russian TV channel "Russia 1" and was running every evening until November 27th. The large-scale historical film, tells the story of the struggle for the throne of Princess Sophia Frederica, the future Russian Empress Catherine the Great. The series covers the early life of Catherine, the events before the ascent to the throne, the beginning of her development as a person and as a woman. German by birth, Catherine became more "Russian" than many Russian emperors and even many people living in the country. She loved Russia so that the fate of the Empire became a part of her own destiny.



The series "Catherine" got a very high rating and topped the rating list with almost a quarter of the households in the country watching - 23,9% share at highest - and a score of 8.6 points.



However there has also been critical voices, as many historic events are bended to make the series more dramatic. "Arguments and Facts" listed several in the article "Myth and Truth";



In the series "Catherine" the future Empress Catherine II is almost killed due to poisoning, organized by Johann Hermann (Ivan Ivanovich) Lestocq, who hoped to "promote" a marriage with the heir to the throne Peter Fedorovich with another candidate. Catherine narrowly escapes death, Lestocq is exposed and executed. In fact, the bride of Peter Fedorovich almost died due to heavy pneumonia, not from attempts to poisoning. Lestocq, a confidant of Empress Elizabeth in 1745 actually fell into disgrace, but not for attempted poisoning, but for liaison with the French ambassador in Russia Chetardy. Lestocq lost his former influence, in 1748, he was tortured in the Secret Chancellery, was sentenced to death, but was never executed. After accession to the throne of Peter III, Lestocq was released, he was returned to ranks and possessions, and he happily lived for five more years, and died in 1767.

Marital relationship between Peter Fedorovich and Catherine Alekseyevna in the early years of their marriage did not exist, as shown in the TV series "Catherine". The reason for this was not only the cold and hostile relations established between husband and wife, but their young age - Peter was 17, and Catherine 16 years.

Catherine A. gave birth to son Paul after 9 years of marriage. Preceded the birth of the son she had two unsuccessful pregnancies. The question of paternity really excited the higher Russian society, the assumption that Peter Feodorovich was not the father of Paul, but it was the lover of Catherine, Sergei Saltykov. It existed throughout the life of Paul Petrovich, and even after his death.



However, most historians agree that Paul's father was actually Peter Feodorovich. This is confirmed by the resemblance between the two emperors, and the proximity of temperaments.

Catherine A. never told her husband that Paul is not his son, as shown in the TV series "Catherine" - this recognition would have guaranteed at least her confinement in a monastery, and in the worst case the death penalty.



The question of whether or not Empress Elisabeth married with her life-long favorite Alexey Razumovsky, remains open. No documentary evidence of this fact exist, although the Empress and Razumovsky really over the years had a close relationship.

According to some reports, the wedding of Elisabeth and Razumovsky took place after Elisabeth ascended to the throne. In the series Alexei Razumovsky is declared heir to the throne after Elisabeth's death. However Elisabeth did not write a will saying so. Also she did not try to adopt Paul as their son.

The coup June 28, 1762, in which Catherine II overthrew her husband and ascended to the throne, was not spontaneous, but carefully prepared for several months. A large circle of prominent political and military leaders was involved. The reason for the coup really was the discontent of the Guard and upper classes of Russian society about the policies of Peter III - first the conclusion of an extremely disadvantageous peace with a practically defeated Prussia. Second, the claim that the Emperor was preparing a replacement of Russian Orthodox with Lutheranism - was used during the campaign in favor of the coup.



Early in the morning of June 28, 1762, while Peter III was in Oranienbaum, Catherine accompanied by Gregory and Alexei Orlov arrived from Peterhof to St. Petersburg, where she was proclaimed allegiance by Guards units, followed by other military and civilian officials. Peter III, seeing the hopelessness of resistance, the next day abdicated, and was taken into custody. He died a week later at the palace in Ropsha, where he was protected by guards. According to the most common version, the deposed emperor was killed by the brother of Alexei Orlov, a favorite of Catherine, but there is no precise evidence

of this. According to the official version, Peter III died from an attack of hemorrhoidal colic, effort from prolonged use of alcohol and is accompanied by diarrhea.

John Antonovich, who is also known as Emperor John VI, was indeed for many years held in custody in the position of a "secret prisoner." Formally, he became Russian emperor at the age of two months after the death of Empress Anna Ivanovna. John Antonovich was the son of Anna Ivanovna's niece Anna Leopoldovna.

After staying on the throne just over a year, the baby emperor, was overthrown in a palace coup by the daughter of Peter the Great, Elizabeth.

The deposed emperor with his parents was arrested. After a while he was separated from his family and kept under strict supervision in the bishop's house in Kholmogory.

In 1756, at age 16, he was transferred to Schlusselfburg fortress, where he spent the last years of his life.

After the coup in 1762 Empress Catherine II, who met with the "secret prisoner", said there was signs of inappropriate behavior. However, the documents show that the prisoner knew of his royal origin, was literate and dreamed of living in a monastery.



In the series "Catherine" is shown that the "secret prisoner" die during or shortly after the accession to the throne of Catherine II. In fact, John Antonovich as the "Secret Prisoner" was killed in 1764 when there was a new coup attempt. Lieutenant Basil Mirovich, on guard duty in the fortress, took over the garrison and wanted to release Ivan and elevate him to the throne. Mirovich did not know that the guards, right next to John Antonovich, was given secret orders to kill him immediately when someone was trying to release him. This order was executed immediately after the start of the rebellion. Mirovich was executed as a state criminal.



See the whole serial via these links....

Video - Part 1-3) <http://www.youtube.com/watch?v=T7Et560FwKk>

Part 4-6) <http://www.youtube.com/watch?v=8LrJXNM1acs>

Part 7-9) <http://www.youtube.com/watch?v=emVpsPFZbmg>

Part 10-12) http://www.youtube.com/watch?v=ZQsDMfw_Ol4

Hunting lodge of Grand Duke Sergey Michailovich might be restored

By Paul Kulikovsky

In the middle of November the Krasnodar branch of the Russian Geographical Society raised the question about restoration of the abandoned hunting lodge in the village Psebay of Grand Duke Sergei Michailovich, grandson of Emperor Nicholas I. In Soviet times it was used as an administrative building, and after perestroika it was abandoned.

"Staying in this house, the members of the royal family laid the foundations of environmental affairs in the Kuban. Even then, in the area was organized a reserve, which bred bison. Now in Mostovskoy district the Central Asian leopard is bred. The place is also remarkable as nearby is the highest point of the Kuban - Tsakhvoa mountain (3346 m) - told the Chairman of the Krasnodar regional branch of the Russian Geographical Society, Ivan Seagull. According to Gulls, the restoration of cultural monuments will boost tourism in the area. However, the timing of the restoration works are still unknown.

Psebay is a village situated in a picturesque valley on the banks of the river Malaya Laba, surrounded by protected forest, mountains, streams, lakes and rivers. The village is located on the south-eastern outskirts of Krasnodar region. In 1892, the right to use the land acquired Grand Duke Sergei Mikhailovich Romanov, a cousin of Nicholas II. He ordered to build in Psebay a hunting lodge and outbuildings for servants and keeping dogs. Now the hunting lodge is listed in the regional register of monuments of cultural and historical heritage.



The Hunting Lodge at present, barely visible behind the trees.

After the Caucasian War, which ended in 1864, the mountainous part of Caucasus was turned into a completely deserted area, in which went only shepherds with their flocks and hunters. New settlers tried to occupy the flat country of the foothills, not venturing far into the mountains, so the whole territory became perhaps the wildest area in the Caucasus. In terms of complete solitude in these places began to multiply beast.

Tiflis was main city in Caucasus and the residence of the governor (or Viceroy) of the Caucasus. From 1862 to 1881 the governor was Grand Duke Michail Nicholaievich, son of Nicholas I and brother of Alexander II.

Michail Nikolayevich had six sons - Nicholas, Michael, George, Alexander, Sergei and Alexei. Besides family they united by one common passion - hunting. From a young age they lived a long time in the Borjomi estate of Grand Duke Michail Nikolayevich, with a neighborhood rich in game.

Grand Duke George Michailovich and Grand Duke Peter Nicholaivich arranged hunts in the mountains and made several trips to the mountains in the Kuban region and the Black Sea province. The abundance of game in these places and particular of bison was a big attraction to them. Grand Duke George Michailovich wanted the exclusive right to hunt in the upper reaches of the mountain areas. In February 1888 with the highest permission a contracts were concluded with the Ministry of State Property and Kuban military rule for rental of 477,360 acres of forest including 7 cottages -

Hamysheyskoy, Sahrayskoy, Thachskoy, Malolabinskoy, Bolshelabinskoy, Andryukovskoy and Mezmaykoy, as well as to receive exclusive hunting rights on the leased land.



Kuban hunting in the presence of Grand Dukes Georg Mikhailovich and Peter Nicholaevich

Same year he decided to arrange the first hunt in the new places. From 14th to 31th August 1888, Grand Dukes George Michailovich and Peter Nikolaevich hunted between Kishoy (Chegs) and Urushtenom, then crossed over the pass Pseashkho to the southern slope and down to Sochi. Killed were: 11 chamois, 1 deer, 1 red and 2 goat bear. But fate did not let them enjoy it more - a heavy and prolonged illness of Grand Duke Georg Mikhailovich, myocardial infarction in the end of the year 1888, served as the first obstacle to the implementation of his great plans. In the fall of 1889 also Grand Duke Peter Nikolaevich became ill and his health forced to live abroad for a period.

In 1892 the right to use the land was handed over to Grand Duke Sergei Mikhailovich by his brother George Mikhailovich. Next year, in 1893 the Grand Duke for the first time went hunting in the Kuban region during eighteen days, and killed 11 chamois, deer, red goat, bear, 2 pigs, mountain turkey and an eagle. Sergei Mikhailovich became very excited and ordered immediately development of new trails, to correct the old, as well as to start construction of barracks in the existing camps and construction of new camps. The contracts for the exclusive right to hunt His Highness extended in early 1894 for six more years.



Grand Duke Sergei Michailovich in the middle of his hunting party

In 1894, to address the shortcomings of the previous hunt Sergei made an outlined a plan for the whole hunting and briefed a few days before the start the main group of hunters. On August 25 they went Armavir to Psebay escorted by 34 Ekaterinodar Cossack regiment. Atamans from the nearest neighboring villages had in advance delivered riding horses, packhorses, people to accompany the pack, grazing herd, cattle for dairy and cattle for food and other supplies; 89 pounds of biscuit, 6 pounds of salt, vodka, 8,7 pounds of tea, sugar, etc. to the pre-designated camps. They also had to provide security of each camp.



In 1896, due to illness of Grand Duke Sergei Mikhailovich there was no hunting in Kuban. 21st of August 1897 he departure from Petersburg for another Kuban hunt. In 1898, the departure from St. Petersburg was delayed to the 28th August.

The Hunting Lodge of Grand Duke Sergei Mikhailovich was built in Psebay in late 1898 and consisted of 11 rooms.

In 1899 there was not organized a hunt, as Grand Duke Sergei Michailovich as the commander of the 2nd Guards horse artillery brigade was responsible for the test of battery re-designed rapid-fire guns and had to stay in August and September. So the first visit to the new lodge was in 1900.

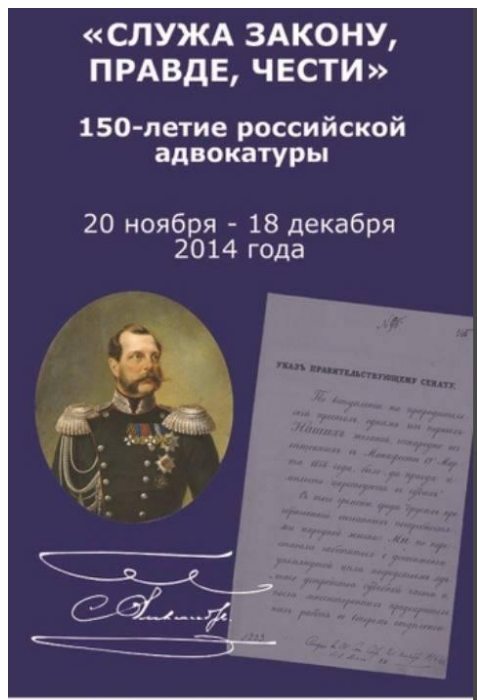
Nowadays the lodge is in a depilated state. In the last twenty years, it has housed builders, garment factory, and for two years it was a cabin for children engaged in the neighborhood school № 4. In 2005, based on the decision of the Board of Deputies of Mosty district the residential building "Lodge of Sergei Mikhailovich Romanov" was donated to the public non-profit organization "Phoenix", associated with the Union of Artists of Russia, which was to organize it as a cultural historical center and exhibition hall. But nothing happened, and the house continues to crumble.

There are no documents about Grand Duke Sergei Michailovich hunting in Kuban after 1902 and in 1909, the lease expired on the hunting grounds. However, state rangers continued to function, as the Grand Duke continued to pay a small salary to restrain the rampant poaching by villagers from nearby settlements and later the area was turned into a Caucasian Reserve.



"150th Anniversary of the Russian legal profession"

November 20, 2014 Exhibition Hall of the Federal State Archives in St. Petersburg opened the historical-documentary exhibition "To serve the law, righteousness, and honor. 150th Anniversary of the Russian legal profession" organized by Russian State Historical Archive, Federal Chamber of Lawyers of the Russian Federation, the Bar Association of St. Petersburg, and Leningrad Region Chamber of Attorneys.

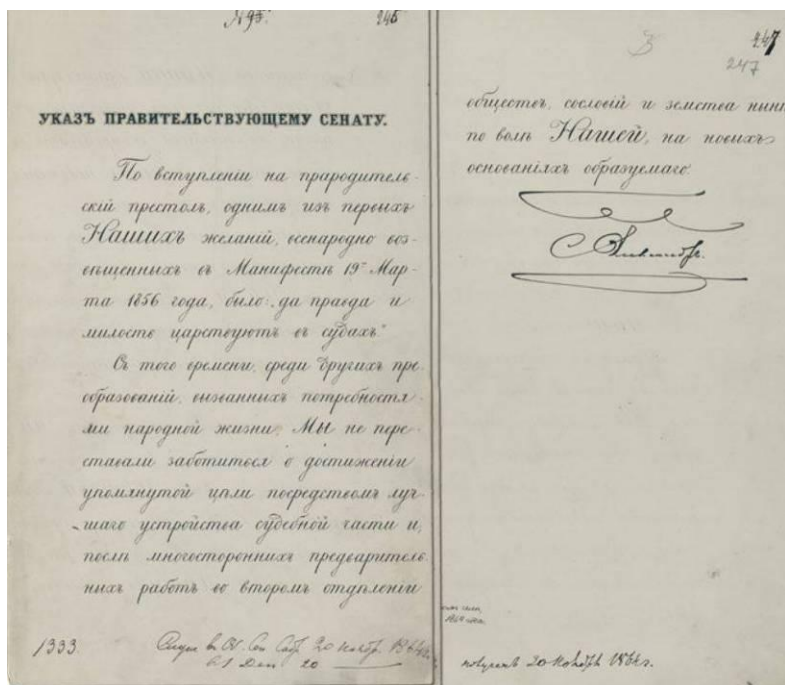


150 years ago, Emperor Alexander II signed a decree "On the establishment of the court of justice and the judicial statutes", which initiated the estate of barristers. For this important date is timed the historical-documentary exhibition "To serve the law, righteousness, and honor."

On the basis of archival documents the exhibition illuminates the history of formation and development of the Russian legal profession in the period from the 1860s to 1917. The exhibition presents unique photos, letters, petitions, certificates and other documents illustrating the life and activities of known barristers.

A number of papers devoted to the "loud" trials of the 1870s - 1910s., which brilliantly was handled by the representatives of the barristers - Cause of the riots at the Kazan Square, attempt by V. I. Zasulich on St. Petersburg mayor F. F. Trepov, processes of mutiny on the battleship "Prince Potemkin-Tauride" and the cruiser "Ochakov", and "Beilis case", were notable milestones in the development of a national legal profession. The exhibition presents the documents for meetings with the defendants, photographs, pamphlets, newspaper clippings, devoted to these processes, attracting the attention of the public.

Of particular interest are documents on the activities of the Russian legal profession during the First World War, as well as on the participation of barristers in the Provisional Government and state institutions after the February Revolution of 1917. The exhibition presents documents from A. F. Kerensky, P. N. Pereversev, A. S. Zarudny, P. N. Maliantovich, O. O. Gruzenberg and other prominent figures of the time.



The decree of Alexander II to the Senate of 20 November 1864 on the establishment of the court of justice and legal regulations. RSHA. F. 1329. Op. 1. D. 769. L. 245, 247.

"Provincial history. Highest visit"

12 November. Kostroma Museum-Reserve

In the spring of 1913 in the Russian Empire, was widely celebrated the 300th anniversary of the ruling dynasty. Kostroma, known as the cradle of the House of Romanov, was one of the centers of the anniversary celebrations. In spring of 1613 Zemsky Sobor elected Tsar Mikhail Fedorovich who went from Kostroma to Moscow, the first Romanov on the Russian throne. Exactly 300 years later, on May 19-20, 1913, Kostroma visited his descendant - Emperor Nicholas II and his family. In these days of May in Kostroma brought together representatives of the imperial family and senior government dignitaries. Their arrival and stay in the city accompanied by unprecedented celebrations in the history of Kostroma.

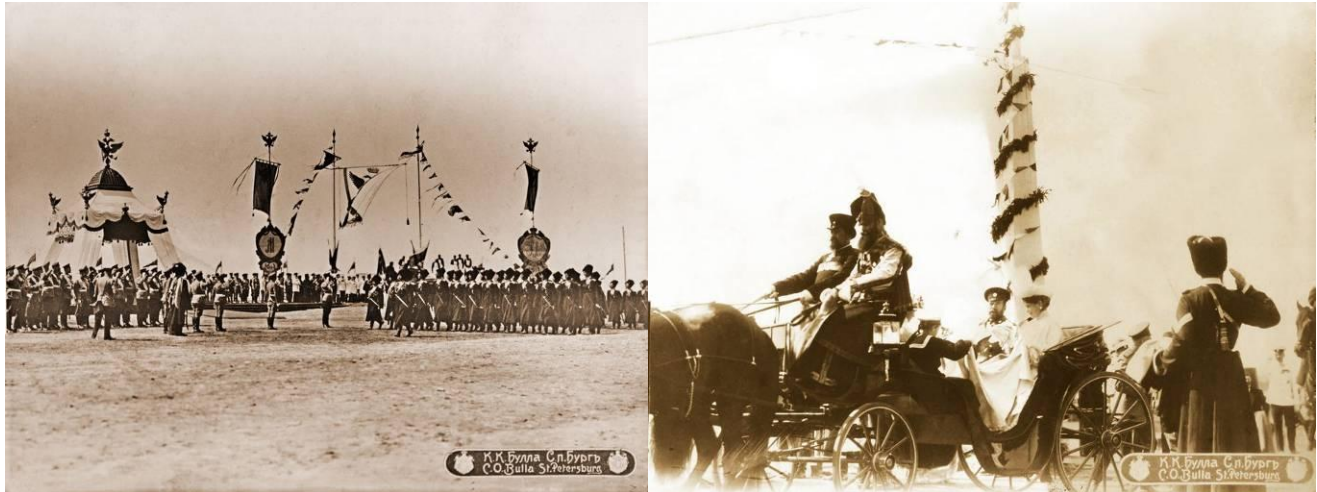
Kostroma more than a year prepared for the imperial visit. By May 1913 in Kostroma, new gardens, parks, streets were paved, renovated facades. Was reconstructed water supply systems, in the city center constructed water closet. Were built power plant, Red Cross Hospital at Feodorovskoe community of sisters of mercy, Romanovsky Museum, and carried out the restoration and repair of the Ipatiev Monastery. Local as well as the Metropolitan Police and gendarmerie have taken all necessary security measures.



To decorate the city to the festivities were erected temporary construction: "The Tsar's bower" - a pavilion on the banks of the Volga; tent in place at consecration of monument to commemorate the 300th anniversary of the Romanov House; several marinas, landing stages in the style of ancient times; Zemstvo exhibition pavilions in the old Russian style with complex carved trim. At the exhibition area was constructed of concrete sculpture Russian hero sitting on a mighty steed in full armor. Breeder Zabenkin built "old" wooden belfry with a set of bells.

In the pavilions on the banks of the Volga in the days of stay and for a few months after was placed zemskaja exhibition introducing visitors to the achievements of industry and agriculture in Kostroma province.

Nicholas II and his family and other distinguished guests arrived in Kostroma on ships coming from Nizhny Novgorod on the Volga, thus repeating the route of the second national militia. During the two-day visit (19-20 May), Nicholas II visited the Ipatiev Monastery, Romanovsky Museum, Noble Assembly, met officers of the regiment, the Red Cross Hospital and the Church of the Resurrection in the Grove, pavilions Zemstvo exhibition; in the house of the governor received a delegation from the population of the province. Participated in the groundbreaking ceremony of the monument to the 300th anniversary of the Romanov House. Anniversary celebrations, held in Kostroma, accompanied by folk festivals and extremely beautiful fireworks. In the evening, after serving the Emperor of Kostroma, the Noble Assembly held ball.



The exhibition includes photographs of these events and allows you to travel back a hundred years ago and to witness one of the brightest events in the history of Kostroma.

Tsarskoye Selo received Grand Duchess Anastasia Nicholaievna's gift to Pierre Gilliard

6.11. Museum Tsarskoye Selo

Museum-Preserve "Tsarskoye Selo" has received items that belonged to Pierre Gilliard (1879-1962) - the French teacher of children of the last Russian Emperor Nicholas II, and Tsarevich Alexei mentor. A tea set and a set of table objects (of 34 items) was donated to the museum by the niece of Gilliard - Françoise Gaudet, who lives in Geneva. These objects in 1909 was given to the teacher by Anastasia. All of them are made by masters of the famous firm of I.E. Morozov, supplier of the Imperial Court.

Both sets are preserved in original oak case, on the cover of each is a metal



plate with an engraved monogram «ПЖ» (Пьер Жильяр) / "PG" (Pierre Gilliard) and labeled "1-er Janvier 1909 de la part de SAI Madame la Grande Duchesse Anastasie Nicolaevna".

The monogram «ПЖ» is engraved on every item. In the tea set - teapot, sugar bowl, milk jug, fork, serving spoon, tongs and a strainer. In the dining room set - forks, spoons, knives, and ladle.

- For us, these things are interesting and important for several reasons. Firstly, these memorial objects are connected with members of the immediate environment and the family of Nicholas II, Grand Duchess Anastasia and with her teacher Gilliard. Secondly, these kits - expressive exhibits for the Alexander Palace with a remarkable history, another detail of the life of the last owner of Tsarskoye Selo. It turns out that in the table set Gilliard was originally eight (rather than twelve), spoons, forks and knives. Madame Gaudet told the family legend, explaining the partial structure of the gift: Grand Duchess, starting from 1909, to her teacher gave one dining room sets per year, having thus by 1916 only eight units, each consisting of a spoon, knife and fork. Objects with their own monogrammed, engraved in Cyrillic, Pierre Gilliard did not have time to use them, and in Lausanne, it was kept as a gifts of remembrance of the imperial family, and his pupil, - says the Deputy Director for Science GMZ "Tsarskoe Selo" Iraidia Bott.



We recall that a year ago, Ms. Gilliard-Knecht gave the museum the things that belonged to the wife Gilliard - Alexandra Tyeglev (1884-1955) - the nanny of "the older girl room". These items - a watch from "Pavel Bure", presented by Empress Alexandra Feodorovna in 1904, and a brooch received as a gift on the occasion of the 300th anniversary of the House of Romanov in 1913 are already in the museum's collection.

This year, another niece of Pierre Gilliard, who had no children of their own - the daughter of his sister, Françoise Gaudet, received from her uncle, two sets of silver from Russia, despite her advanced age (85 years old) came from Geneva to Lausanne, where she kept the family heirlooms to personally handed them over to the museum.

Pierre Gilliard and Alexander Tyeglev volunteered for the family of Nicholas II into exile in Tobolsk. Then moved with the royal children to Ekaterinburg, but in the Ipatiev house were not allowed and sent back to Tobolsk. In 1920, through Vladivostok emigrated to Europe. In 1922, Pierre Gilliard and Alexander Tyeglev married. Lived in Lausanne, hometown of Gilliard.

All documents pertaining to Gilliard and Tyeglev, now stored in the Foundation Pierre Gilliard Cantonal University Library (BCU) in Lausanne. Nephew of Pierre Gilliard, Pierre-Frederic Gilliard, studied the history of the family and the fate of his famous uncle, also made a generous donation to the museum - authorized staff reserve museum not only to learn from the material in archive, but to copy a number of documents and granted the right to use them in exhibition and research activities. Among these materials are of particular interest letters Gilliard in the early years of stay in the Alexander Palace; his memories of life in Siberia and with Kolchak, and numerous photos taken by P. Gilliard.

The donation of items to the museum was made possible thanks to the initiative and support of the teacher of the University of Lausanne, our compatriot Irina Ivanova, dealing with the history of Russian-Swiss contacts. Currently I.S. Ivanova prepares for printing memories M.-C. Gilliard-Knecht on A.A. Tyeglev and P. Gilliard, in the house where Marie-Claude spent her childhood and youth. The Museum also thanks for the assistance of the Embassy of Russia in Switzerland.

Video - <http://www.youtube.com/watch?v=dPUfd8na2A4>

Tsarskoe Selo has acquired a rare "Royal" vase from an auction.

5.11. NTV

Staff of the Imperial Porcelain Factory helped to establish that the vase was made for the royal family. In 1901 by order of Empress Alexandra was produced two vases with rare shape. However what is depicts is not clear. The artist Konstantin Krasovskii indicated that, in the technique of overglaze painting, he painted wisteria.

It is known that a favorite of Empress Alexandra was lilac wisteria vine. There is speculation that the artist, rested in Livadia and inspired in the Tsar's summer residence, portrayed Chinese wisteria, which is yellow. But, according to experts of the Crimean museum, on the vase is more likely depicted very different almond flower, which can be confused with wisteria. In the time of the Tsar it was growing in the park. It develops very slowly. The trees have been preserved in Livadia, thin, low and, in fact, they are from the Tsar's time. And Empress Alexandra Feodorovna admire them as well. During flowering wisteria and almond matches.



Video - <http://www.ntv.ru/novosti/1259397/#ixzz3lHKM5tnE>

A barrel of Cognac for the Czar of Russia returns after 82 years underwater

3.11. France 3. J.Deboeuf

98 years after the shipwreck in the Baltic Sea of the schooner that was carrying a barrel of Cognac for the army of the last Russian Tsar Nicolas II, returned to earth at Charente, in the Chateau Bisquit.



In late October 1916, the "Jönköping", a Swedish schooner leaves Sweden for Finland with a cargo of 67 tierces Cognac Bisquit, 5000 bottles of Champagne Heidsieck & Co and 17 casks of Burgundy wine for the Russian market. But Czar Nicolas II and his soldiers did not taste the Bisquit Cognac as a German submarine sent the ship to the bottom on November 3, 1916.

The search for the wreckage began only in 1997. The "Jönköping" was found in 1998 by a Swedish team of treasure hunters, on 64 meters deep with bottles and barrels on board. The schooner was then hauled after 82 years spent under water. Tierces with total 67 560 liters engraved with the name of the house-Bisquit Dubouché & Co then resurface. 40 000 liters of Cognac was transported by the schooner to be bottled in Russia. One of the tierce, delivered with the label of the Charente, was then returned. The barrel is empty, but full of history. It is the only one to have been preserved until today. These oak barrels of 560 liters each could carry large quantities for export markets but also to adjust the drink to local consumer habits. And at that time, Nicolas II of Russia was the largest market for this cognac trading house.

The small ceremony was held in Cognac, in the old castle Pélisson. "The adventure of this barrel is amazing. Its return here, is probably a sign of destiny," said Loïc Rakotomalala, international ambassador of the brand Bisquit.

Bisquit, today owned by the South African group Distell is number 6 in cognac behind Hennessy, Martell, Remy Martin, Courvoisier and Camus. It sells about 150,000 cases of 12 liters per year.

New jewelry made on sketches of Faberge

Smolensk Diamonds company site

Jewellery group "Smolensk Diamonds" starts a corporation with the company "Link of Times". Smolensk Diamonds is a subsidiary of the production association "Crystal", which was founded March 1, 1963. It specializes in cutting natural diamonds, diamonds produces a wide range of quality-color characteristics weighing 0.01 carats to 10.00 carats in traditional round shape cut and original shapes.



The main idea in the corporation is the modern incarnation of sketches from the jewelry company Faberge from the Faberge depository in the State Hermitage. Applicable license agreement was signed in the spring of 2014.

Sketches brooches, pendants, necklaces, tiaras, rings, cufflinks, various accessories Faberge made at the highest professional level and reflect the whole spectrum of artistic tastes and preferences of the affluent audience of 19-20 centuries.



For various reasons, not all jewelry projects of Faberge were made, but, fortunately, this is huge artistic heritage have been collected and stored by specialists of the State Hermitage.

Customers of "Smolensk Diamonds" now has a truly unique opportunity - embodied in the life of any jewelry from the album of sketches of artists and jewelers most famous Russian jewelry firm last century. Variety of shapes, a variety of subjects, different techniques of decoration, aesthetic appeal, and the harmony of all the elements are the master cards in works of Faberge. Each sketch traced particular style of a master, a characteristic elegance and timeless beauty.

Only in branded showrooms of "Smolensk Diamonds" customers can choose from an album the favorite sketch and order the decoration, lit by the genius of the great maestro of jewelry.

A close up view on "Faberge"

By Paul Kulikovsky

You can now view the Shuvalov Palace in St. Petersburg, which now houses the magnificent Museum of Faberge, in a video. There are also a part about the Faberge exhibition in it.

Video -
http://www.youtube.com/watch?v=7Nk_xJxK6ul



Even better is the video which takes a even closer look at some of the Faberge Imperial Easter Eggs;
Video - http://www.youtube.com/watch?v=UUQW9TztA_A#t=176



Virtual Tours around the Russian Museum

The Russian Museum - originally "the Russian Museum of His Imperial Majesty Alexander III" is the first state museum of Russian fine arts in Russia and the largest depository of Russian fine art in Saint Petersburg.



The museum was established on April 13, 1895, upon Emperor Nicholas II's wish to commemorate his father, Alexander III - a collector of Russian fine art and folk art. Its grand opening for visitors occurred on March 19 (March 7, Old Style) 1898.

The main building of the museum is the Mikhailovsky Palace, a splendid Neoclassical residence of Grand Duke Michael Pavlovich, erected in 1819-25 to a design by Carlo Rossi on Square of Arts in St Petersburg.

The Russian Museum today is a unique depository of artistic treasures, a famous restoration centre, an authoritative institute of academic research, one of the major cultural and educational centers in Russia, and a research and instructional centre of art museums of the Russian Federation, overseeing activities of 260 art museums in Russia.

Follow the link and explore the Russian Museum, either in English, Finnish, German or Russian, via a virtual Tours round the Museum.

<http://www.virtualrm.spb.ru/rmtour/index-2.htm>



The Regional Construction Management will ask for help from the representatives of the House of Romanov, monarchical societies, Cossacks and Australian residents, for the construction of a monument in the neighborhood of the House of Tsetsarevich Nicholas in 2015 - said Deputy Director of "RCM" Alexander Barinov. "Nicholas II, is probably the most slandered ruler. Meanwhile, his visit to the Trans-Baikal region had the most favorable consequences for the region. He headed the committee for the construction of the Trans-Siberian, handed books to the library, began construction of a church in the Aga and vocational school in Chita. On the efficiency of the visit, none other ruler had no such effect. Perhaps, only Putin's visit, which started the construction of the highway "Amur", strengthened the Transsiberian road links". He also noted, that in the creation of the monument will be engaged sculptor Constantin Zinich. The plan is that the Tsetsarevich should be depicted in full growth, and the scale is not to concede the monument to Nicholas in Amur, Chita established in the spring of 2014. In 2011, Alexander Barinov, a historian proposed to restore Chita triumphal arch, which was erected in 1891 to commemorate the visit of the Tsetsarevich. The first stone was laid in 2011, to commemorate the 120th anniversary of the visit of Transbaikalia of Tsetsarevich Nicholas Alexandrovich, the future Emperor Nicholas II.



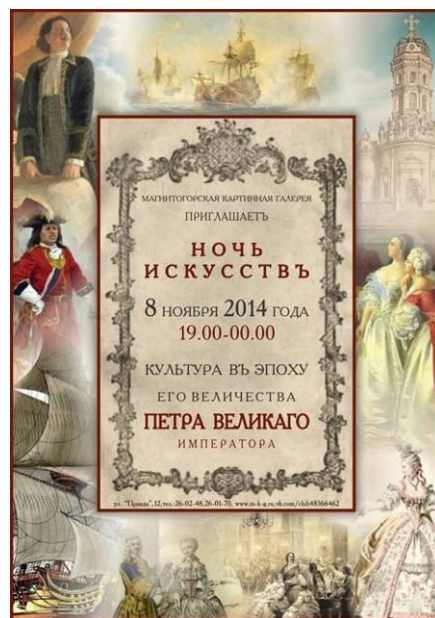
November 8, 2014 in Magnitogorsk, Chelyabinsk region, was held a cultural event "Night of the Arts". The event was held in celebration of National Unity Day. The event was dedicated to the Petrine era, as the most prominent page of history of the Russian Empire in the political, social and cultural spheres. Visitors could immerse themselves in the era of the time and get acquainted with the cultural life of St. Petersburg of the XVIII century and witnessed a ball in the era of Peter I. In the virtual hall of the Russian Museum visitors got a lecture on the art of the Petrine era, as well as saw the documentary series "The Romanovs".



In Greece began November 10th "Days Russian spiritual culture" with a concert by the choir of the St. Daniel Monastery and the ensemble of classical and folk music "Russian Souvenir" which took place at one of the best concert halls of the Greek capital - the National Theatre. same days opened the photo exhibition "Spiritual ties between Russia and Greece". The exhibition - 60 digital copies of photos of the late XIX century, from the albums "The views of the Valaam Monastery" (1887) and "Convents and monasteries of Mount Athos from the album of photos of Grand Duke Konstantin Konstantinovich Romanov" (1881). The exhibition was accompanied by texts from the works of Russian writers of the Silver Age - Boris Zaitsev and Ivan Shmelev. In November, the Russian Centre of Science and Culture in Athens will host an international conference on "Religious tourism and pilgrimage." 2016 will be a "Cross Year of Culture of Russia and Greece", and the ministry of culture of the two countries are preparing an extensive cultural and business programs.



Museum of the Romanovs in Tobolsk to open in 2015 said the director of the Department of Culture of the Tyumen region Julia Shakurskaya. Repair work continues at the Museum of the Romanovs in Tobolsk. The opening of the museum was planned in 2013, for the year of the 400th anniversary of the Romanov House. In Tobolsk the royal family stayed eight months before they were murdered in Yekaterinburg. Julia Shakurskaya - "It is being restored to the old architectural look. We want the building to have the same functionality as in the period in which lived in it the royal family. We will start work on the placement of the exposure until the autumn of 2015".





In order to preserve the historical memory and ensure continuity of generations in the library of the House of Romanov in Kostroma was held a series of events dedicated to the events of the First World War.

November 25, 2014 was held an intellectual game for high school students "First World. Forgotten War." Invited was teams from schools in the city of Kostroma. The game consists of several stages:

1. Writing team test "The war ended before the leaves fall from the trees ... Kaiser Wilhelm II" - events and dates of the First World War.
2. Brain Ring "Generals always prepare for the last war. W. Churchill" - Technical and military invention of the First World War.
3. Interactive "Jeopardy" for the captain or any player of the team. Forums teams: people and exploits, the war in art, animals in war.

In preparation for the game in the library participants could consult books.



A plaque with a portrait of A.V. Kolchak is being planned to be placed in St. Petersburg, over the entrance to the house number 3 on the Big Zelenina street. It will be a plaque of gray polished granite "Revival", adorned with a bronze bas-relief portrait of Kolchak, made by sculptor V. Balashov and architect N. Engelke. The plaque was considered at a meeting in the urban environment of St. Petersburg City Planning Council. Following the discussion a majority voted in favor of setting it, but the author of the project was recommended to finalize the draft design with some changes, including the height of plaque to be decreased from 120 to 110 centimeters, and the width increased from 98 to 210 centimeters.



On the day of the 220th anniversary of the birth of the outstanding architect Konstantin Ton, November 6, in the chapel at the museum Military Medical Academy was Divine Liturgy and memorial service. Worship made abbot of Vvedensky cathedral Archpriest Michael. Father Michael congratulated all the participants on the commemoration day of the great architect, thanked the chief of staff of the museum for the dispensation of the use of the chapel and the participation. Adding - "This is the best way to a reconstruction of the cathedral Vvedensky Guards Semenov regiment." Vvedensky Cathedral Guards Semenov regiment - the most important work of Konstantin Ton in St. Petersburg.



November 19th on Russian TV shown the third film in the documentary series "War and Peace Alexander I". The third part called "Hooray! We're in Paris!" tells the story of Russia's role in the final defeat of Napoleon and the liberation of Europe. The filmmakers talk about where the heart was buried MI Kutuzov, who and for which he was awarded the famous Prussian Order "Kulm Cross" what "Battle of Nations" who saved three allied monarchs of Leipzig from imminent capture that drinking Cossacks on the outskirts of Paris, in the battle at Fere-Champenoise, what in fact, the origin of the now known all over the word "bistro", which feared the Parisians at the entrance of Russian troops in Paris and who



was rescued from the destruction of the Vendome Column, why on Place de la Concorde in Paris was organized Orthodox prayer service at Easter, and who decided the fate of Napoleon.

In the film, draws on interviews with descendants of members of Napoleon's troops, exclusive footage of historical reconstruction of battles at Kulm and Leipzig. The shooting took place in the interiors of the royal residences in Russia and Europe. In the role of the narrator - People's Artist of Russia Valentin Klement'ev.

Director: Galina Ogurnaya; Author: Elena Chavchavadze; Duration: 00:52:20; Production: Russia; Year: 2014

You can see it here - <http://www.youtube.com/watch?v=1yMVFFyMAM4>



November 5th, at the Museum of Contemporary History of Russia was held a meeting of the Russian President Vladimir Putin with young scientists and teachers of history. The meeting touched upon the history of Russia in XX century.

Putin said - "This year, we talked a lot about the First World War, and I think that's very important and quite objectively present information about the First World War. Practically we got the names of many of our forgotten heroes, given enough new objective assessment of events occurs and the result, which was tragic for Russia. After all, why he was such? Where did he come, because we have no one at the front is not defeated. We destroyed from the inside, that's what happened. Russia declared itself the loser. Who? A country that lost the war itself. Generally, the delirium of some sort. This, in my opinion, generally a unique situation in history. Lost vast territories, nothing has made only victims of colossal and all. That we, too, need to know for the sake of some political reasons, in fact, there have been such huge losses. I'm not even sure if we were able to restore them completely."

And about Stalin's role in WWII - "You can certainly argue now how to evaluate his policy. Just hard to say, we could win the war, if the power was not so tough, but was the same as under Nicholas II. It's very hard to say" - confessed Vladimir Putin.



In Saint Petersburg, on November 14th donated Boris Eifman, the Artistic Director of the St. Petersburg State Academic Ballet Theatre, to the Museum of History of St. Petersburg a painting by artist Yuri Gorbachev called "Peter". The picture was painted by Gorbachev in 1997 in New York and is a part of the series "of the royal dynasty". Gorbachev created his own technique of painting on canvas using gold, bronze, special varnishes and enamels. His works are in more than twenty museums around the world, including the Louvre (Paris), the Russian Museum (St. Petersburg), Moscow Museum of Modern Art (Moscow), the Museum of the United Nations (New York), and the National Museum of Ukraine (Kiev).

Video - <http://www.ntv.ru/novosti/1263040/>



From 5th to 21st of December 2014, Krasnodar Regional Fine Arts Exhibition Hall will host the exhibition of the multimedia installation "Orthodox Russia. My story. The Romanovs", which were held with incredible success in Moscow, Saint - Petersburg, Tyumen, and Crimea.

The story of the great Russian history will be located on 1500 sqm, with multimedia, including touch screens, 50-inch plasmas, interactive quiz tablets and cognitive applications developed especially for the exhibition, as well as short and fascinating film about the major milestones of the life of the Russian state. The exhibition "The Romanovs" marked the beginning of a unique project "My Story", dedicated to the history of Russia from ancient times to the end of the twentieth century. During the period 2013-2014, the exhibition project "My Story" was visited by more than 750 000 people.



In the village Volkovo in Ural was held intellectual game dedicated to the memory of the Grand Duchess Elisabeth Feodorovna. Pupils of several Sunday schools from Kamenska region took part in

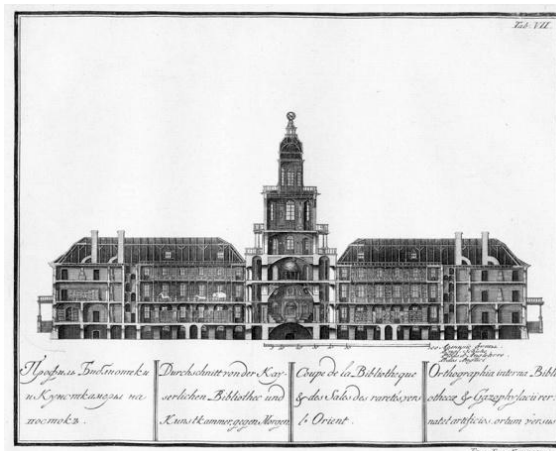
the intellectual game on November 9 at the Church in the name of the Holy Virgin in the village Volkovo Kamensk-Ural, with the blessing of the Provost Kamensky Archpriest Eugene Taushkanov. For the game the participants were prepared in advance: the parishes have been given themed lessons where teachers tell pupils about the life of the Grand Duchess. And the disciples of educational groups, Holy Trinity Cathedral, and in the name of the parish of St. John the Evangelist made a pilgrimage to Alapayevsk on her birthday. Before the game was shown a wonderful musical presentation of photographic portraits of Elisabeth Feodorovna. Then the game was on - Teams of five people, impartial judge, difficult questions, the bell that measures the time for discussion. For each correct answer the students received puzzle pieces - to make up the picture of the city, where dwelt Elisabeth Feodorovna. All players received prizes. But the main prize was the joy of meeting and mutual communication.



24 November, Russian President Vladimir Putin congratulated the staff of the Museum of Anthropology and Ethnography named after Peter the Great (Kunstkamera) with the 300th anniversary of its foundation, calling this date significant event. "Established back in 1714 the famous Cabinet of Curiosities is the oldest and one of the most interesting museums in our country. Thanks to the tireless, truly selfless activity of famous Russian scientists and researchers, hard, substantive work of many generations of employees are collected and carefully preserved unique ethnographic, archaeological, anthropological collections that reflect the richness and diversity of cultures all over the world," - said in a letter the President, the text of which is published on the official website of the Kremlin.

"It is gratifying that the current creative team of professional multiplies traditions of their predecessors - said Putin. - In the museum realized popular education, educational projects, including for children and young people. Much is being done for the development of fruitful cooperation with leading foreign centers of science." The President wished the team all the best for the museum.

The Cabinet of Curiosities - now the Museum of Anthropology and Ethnography named after Peter the Great, a part of Russian Academy of Sciences (MAE) - is the first museum in Russia, established by Emperor Peter the Great in St. Petersburg. Possesses a unique collection of antiques, revealing the history and life of many people. But for many, this museum is known for the collection of "freaks" - anatomical curiosities and anomalies. Video - http://tvkultura.ru/article/show/article_id/123848



The museum-reserve "Gatchina" continues its large-scale restoration to be ready for its 250th anniversary in 2016. Now work is ongoing to restore the Greek Gallery, marble staircases, and the facade of Arsenal Block. Over the last sixty years, many elements of the facade were destroyed by mold and water. When specialists began restoration, it became clear that "Pudozhsky stone", which in the second half of the XVIII century veneered the walls are no longer mined. Analogs were searched for in Europe, but ended up finding it here in the vicinity of the town of Gatchina, like two hundred and fifty years ago. "We found a dolomite, which is perfect in color, - says restorer Alexander Samusenko. - This stone, when it is cleared, will be almost identical in resemblance." The stairs, wall and floor are being made of Carrara marble. This rock became popular in the days of Julius Caesar. The museum is going to order this valuable kind of marble in Italy, but a sharp rise in the euro could affect these plans. The first owner of the palace - Count Orlov - favored only exquisite and expensive materials. Now they need

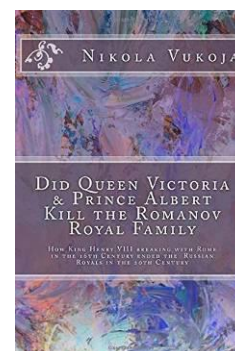
to spend a truly royal fortune, which complicates the task of the Museum. During restoration under the plaster was found artificial marble. It was painted over by the workers who rebuilt the palace after the Second World War. They even left a signature. The main task of the restorers is to restore the interiors of the palace as they were in the 1880s. "There was a sculpture of the Greek philosophers, Roman emperors, - says the architect Tatiana Yakovleva. - Now, these sculptures are exhibited in the open gallery of the Pavlovsk Palace, but they kindly agreed to deposit these busts here. On the territory of the Gatchina park in the near future too will begin large-scale work. "We hope to start the restoration of the large terrace marina - says chief curator of the department of landscape Anna Parkalova. - In addition to the terrace, the park will be restored with unique trees. According to legend, some of which Catherine II planted with Count Orlov. There will also be restored the Eagle Column and Large stone bridge. This will give the opportunity to discover the hiking trail around the park for the anniversary of the museum-reserve. Restoration is expected to be completed in 2016, to this date the entire central part of the palace is open to the public.
Video - http://tvkultura.ru/article/show/article_id/122542



2nd December Rostov Regional Museum of Local History presents "The Emperor Alexander I's reign, which ended in Taganrog." The exposition is provided by Taganrog State Literary and Historical and Architectural Museum. The exhibition introduces visitors to the glorious era of Alexander, ending with the death of the emperor in the autumn 1825 in Taganrog. The exhibition will feature memorial furniture from the Palace of Alexander I in Taganrog, unique autograph of the emperor, decorative and applied art and rare editions of the early 19th century. A special place will be materials about the main event of the Alexander era - the victory over Napoleon. Maps, rare prints, drawings and lithographs, as well as the decrees of the emperor on the development of Taganrog, will give an idea of the city, which in September 1825 was to become the residence of Alexander I. Undoubted interest will be in the photos and documents about the memorial museum of the emperor in Taganrog, including "The Book of records of visitors Supreme Palace of Alexander I". Talking about Alexander I, one has mention the legend of the elder Feodor Kuzmich, in which many saw the Emperor redeeming "the sins of the Tsar's men and the feat of self-denial". Visitors can see the modern editions devoted to this riddle of Russian history, which continues to excite many.
Next year marks 190 years since the death of the Emperor Alexander I, on the eve of this date Rostov will again remember about one of the most significant chapters in the history of the country and the region, having become acquainted with unique objects - witnesses of a bygone era.



Did Queen Victoria & Prince Albert Kill the Romanov Royal Family?
Nikola Vukoja - "Everyone knows the story of the Romanov family, the love story of Queen Victoria & Prince Albert & that Henry VIII had six wives with more than one losing her heart & her head. What if I was to tell you that they are all linked?
And what if I was to tell you that the Romanov tragedy didn't start with the Russian Revolution, or Stalin, or even WWI and that it really started with King Henry VIII and Anne Boleyn? That King Henry VIII breaking with Rome in the 16th Century ended the Russian Royals in the 20th Century. The following is not fiction, its not even historical fiction. All the dates, names, places, people are or were real.
What I have put together is actual events, as they occurred, together with scientific evidence, to suggest that the Romanov murders in 1917 would not have happened had not King Henry married Anne Boleyn and then in turn had not Queen Victoria married Prince Albert. I look forward to hearing what others think of my theory."





Off with their heads: 'The Emperors: How Europe's Rulers Were Destroyed by the First World War' - review by Andre van Loon;

"If one sups with sorrow, one need not invite the world to see you eat." After losing his throne at the end of World War I, ex-Tsar Ferdinand of Bulgaria bore himself stoically. Proudly he noted:

"Kings...are more philosophic under reverses than ordinary individuals...our philosophy is primarily the result of tradition and breeding, and do not forget that pride is an important item in the making of a monarch. We are disciplined from the day of our birth and taught the avoidance of all outward signs of emotion. The main thing is...dignity."

These are admirable words, yet Ferdinand could count himself relatively lucky. As Germany's Kaiser Wilhelm II and Austro-Hungary's Emperor Karl I, Ferdinand survived the war and ended by living in peaceful exile.

These ex-rulers had years to look back, to dream of what might have been, or indeed, could still come to pass. Karl, for example, thought Austria's new government was illegal and that his own restoration was a natural right. Yet the tide of history was against him as chronicled in Gareth Russell's "The Emperors: How Europe's Rulers Were Destroyed by the First World War" (Amberly, \$23.75).

By brutal contrast, Russia's last Romanovs, Tsar Nicholas II, his wife and five children, were routinely humiliated and finally executed in 1918. It was only between 1998 and 2009 that their bodies were found, identified by DNA analysis and properly buried.

In his new work "The Emperors: How Europe's Rulers Were Destroyed by the First World War," British author Gareth Russell takes us back a century, into the dying days of some of Europe's oldest monarchies. He goes through all the familiar stories: the 1914 assassination of Austro-Hungary's Archduke Franz Ferdinand, the often ridiculed bombast of Germany's Wilhelm II, outmaneuvered by his war ministers, Russia in revolution, the creepy Rasputin, Tsar Nicholas II's abdication and demise. To Mr. Russell's credit, he also discusses less famous personalities, notably Austro-Hungary's fiery last Empress Zita. The tension she and her husband Karl produced as they attempted to regain the throne is well captured, with the wife often trying harder than the husband.

Mr. Russell, a Modern History graduate of Saint Peter's College, Oxford, usefully lists a host of sources in his book's bibliography. His love of books is evident in his writing style. It is hard to imagine he would describe his own friends as having 'alabaster skin', for example, as he does about one royal personality.

He is by no means pompous or difficult to read, however – he has an obvious passion for what he wishes to share. The impression, though, is that he often thinks and writes in the language of his sources, rather than his own, critically detached voice.

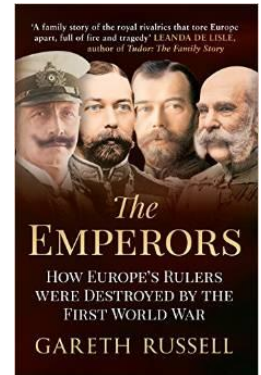
In several passages, Mr. Russell is deeply hostile to Woodrow Wilson, whose insistence on a Europe without its old monarchies he damns unequivocally. According to Mr. Russell, Wilson's idealism – to see Europe progress to representative democracies – was myopic at best, and a trigger for the poisonous ideologies of the 20th century at worst.

Where most royals favored stability and tradition, Europe's new regimes sought permanent revolution, contributing to the conflagration of WWII. According to Mr. Russell, Wilson could at least have tried to foresee this. It is a provocative view, but one that would need lengthy deliberation to be judged. Still, Mr. Russell's view is striking: it is one of the few strong opinions he advances in an otherwise polite work.

"The Emperors" does not consider why some monarchies fell, even as others survived. Foremost among the latter is Britain's House of Windsor, which was never seriously threatened with obsolescence.

Was it, put simply, something they did – like changing their name from the Germanic Saxe-Coburg & Gotha to Windsor, to distance themselves from the enemy – or something about Britain's relationship with its rulers? Was it simply because Britain was on the winning side?

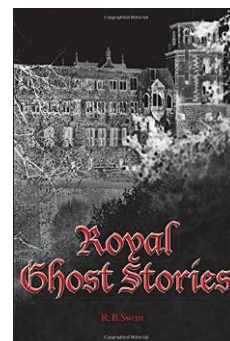
These questions do not concern Mr. Russell, yet his views on them could have given his stories of the losers greater depth. Mr. Russell has produced a highly readable work, good as a refresher about all you forgot or did not listen to at school.



He is best when he takes us into less familiar territory and comes truly alive when he places his extensive reading into the background, to offer his own opinions. He will of course have more opportunities to do so: the reshaping of Europe after WWI is losing none of its interest. Andre van Loon is a freelance book critic specializing in Russian literature and history.



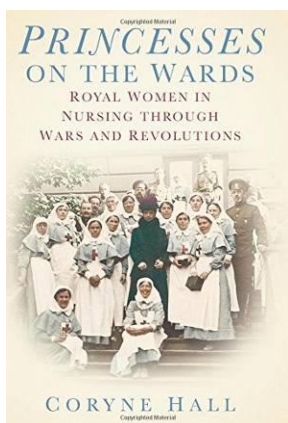
Royal Ghost Stories - by R.B. Swan. The royal families of Europe were haunted by ghosts. So were their castles! Shiver as you discover haunted palaces and cursed castles across Europe, including Versailles, Charlottenburg, Hampton Court, the Hofburg, Windsor Castle, Saint Cloud, and the Tuileries. Shudder as you learn which royals saw ghosts with their very own eyes as well as which royals became ghosts. Discover the vengeful curse that destroyed the life of Emperor Franz Joseph of Austria and his family. Learn about the Englishwomen who saw the ghosts of Marie Antoinette and her courtiers. Meet the White Lady of the Hohenzollerns and Le Petit Homme Rouge, Royal Banshees who terrorized the rulers of Germany and France for centuries. Learn about the ghost that set Grand Duchesses Marie and Anastasia of Russia to screaming. Read this book and let R.B. Swan take you on a terrifying tour of royalty's most horrific hauntings.



From 19 to 23 November 2014 in the Romanian capital, Bucharest was held the traditional international book and educational exhibition "Gaudeamus". This year the theme Russian books - translations of Russian books, published in Romanian. Presented at the book exhibition was a new photo album about Nicholas II and his family's visit to Constanta, Romania. Now, a century later, the Romanian publisher Ciprian Mechesharu explains why he printed this album of black and white photos - "I would like to get to the root of all historical moments - said the publisher - it is like finding the foundations of our relationship. I would be very happy if modern relations between Russia and Romania would develop into the same level of cordiality, as at the time, which is dedicated to this album."



Princesses on the Wards: Royal Women in Nursing through Wars and Revolutions



This book by Coryne Hall is the first study of queens and princesses in wartime nursing, from Queen Victoria to Queen Elizabeth II.

Royal ladies have never been afraid to roll up their sleeves, work in wards and field hospitals, and help in the operating theater, despite their sheltered upbringing. Indeed, through wars and revolutions in Russia, Greece, Spain, Romania, Belgium, and Britain, their experiences were no different than those of thousands of other nurses. Beginning with two daughters of Queen Victoria, Princess Alice and Princess Helena, this book tells their stories and the difficulties queens and princesses faced while carving a worthwhile role in an age when the place of a well-born woman was considered to be in the home. From Empress Alexandra of Russia and Queen Marie of Romania to Princess Marina Duchess of Kent and Princess Alice of Greece (mother of the Duke of Edinburgh), all set an example of service and duty well beyond that considered necessary at the time. Here, their involvement in nursing and the lengths they went to is detailed for the first time.

Publisher: The History Press. Language: English. Hardcover, 232 pages, dimensions: 6.5 x 0.9 x 9.6. inches.
ISBN-10: 0752488597 / ISBN-13: 978-0752488592

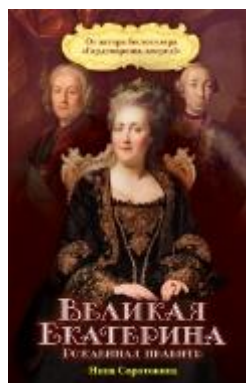
Gifts of the Russian Imperial House

Published by State Historical Museum. Author/Compiler I.N. Paltusova. 2014. 256 p. : ill. 1200 rubles.



The publication presents the objects placed at the Russian Historical Museum by the representatives of the Romanov dynasty. These gifts include a variety of objects of material and artistic culture: the ancient church, oil painting and watercolor paintings, weapons, maps and archaeological material, glass and copper utensils, women's hats.

The book is intended for specialists and a wide range of readers interested in the history and culture of Russia.



Catherine the Great. Born to rule

Princess of a small German principality, will of destiny ascension to the pinnacle of power and might. Most extraordinary, intelligent and strong woman, more talented than all the kings who ruled in the XVIII century! Get for her services in the establishment and strengthening of the Russian Empire the nickname "Great", she became the object of admiration not only of compatriots, but philosophers, diplomats and politicians across Europe.

The era of her reign in the country made history as the "Golden Age of Catherine," but, recognizing its merits, we still have to unravel the tangle of gossip and speculation about the mysterious personal life of the Empress, which gathered at the throne of brilliant favorites.

Publisher: Algorithm, Moscow. Hardcover, size 130 x 200 mm, 288 pages. Isbn No. 978-5-4438-0845-1



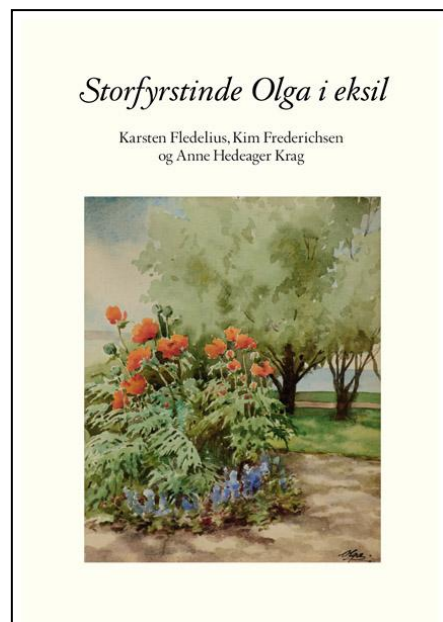
My Golden Age

The merits of Catherine II the Great (1729-1796) before Russia indisputable: in her reign the country expanded, strengthened, and by the end of the XVIII century became one of the mightiest powers in the world. Catherine realized the dream of Peter I - joined Crimea and Black Sea region to the Russian Empire. The population was subject to her power increased from 23 to 37 million people; were established 29 new provinces, 150 cities laid. When it has doubled and doubled the number of the army of large enterprises; fourfold increased government revenues. A number of important reforms. Came the flourishing of arts and sciences.

This book presents the modern reader of the vast literary and scientific heritage of

the Empress: her handwritten works on Russian history. "Notes on Russian history" had become Europe's "window on Russia" to refute the biased assessment of the past, create a majestic image of the country and - in modern parlance - to strengthen Russia's image in the world. Major work of Catherine had a noticeable impact on the concept of "History of the Russian State" Karamzin.

Publisher: Penguin Book, Moscow. Hardcover, size 170 x 260 mm, 576 pages. Isbn no. 978-5-699-74984-3



Grand Duchess Olga in exile. (Storfyrstinde Olga i eksil)

Authors: Karsten Fledelius, Kim Frederichsen and Anne Hedeager Krag. 40 pages. Illustrated. A booklet. Published Nov. 24, 2014 on Poul Kristensens Forlag. (Dkk 125,00)

Unknown letters and pictures of Grand Duchess Olga in exile.

"Grand Duchess Olga, the daughter of the Danish Princess Dagmar and cousin of the Danish King Christian X, is one of the most interesting members of the Romanov family, who sat on the Russian throne from 1613 to 1917. Unlike most of her family escaped Olga the Communists eradication campaign against the Tsar family, but never lost entirely her fear of revolutionary violence, which she already as a princess in Russia had experienced when her home was burned down by a rebellious country's population. Her grandfather had been assassinated the year before she was born, and she grew up in a family which felt in a still state of siege. Only in Finland and especially in Denmark the family could

feel safe and relax. Denmark became her home after fleeing from Russia after the communist revolution.

Unlike her mother played rank and standing no role for Olga, whose best years were when living as a peasant woman, artist and mother on the farm 'Knudsminde' in Ballerup near Copenhagen (1928-48). It was a place where she took root, and where she was still remembered with affection. She enjoyed being with ordinary people and be the godmother of several children in the community. But she was torn out of this life, which also provided a fertile background for her artistic creation, because after World War II was a risk that the Soviet side would put pressure on Denmark to get her extradited. In 1949 she traveled through England to Canada where she lived a life of increasing poverty until her death in 1960.

Grand Duchess Olga was a passionate letter writer, who never forgot the Danish language. The letters are reproduced in the new book comes from both her Danish and Canadian exile. These letters, which testifies to the close personal relationship, the very independent and artistically gifted princess in exile sent to the members of the local Danish population, have been made available by one of her Danish godchildren. In addition to the letters, the book also contains some previously unpublished paintings by Olga in Danish private ownership.

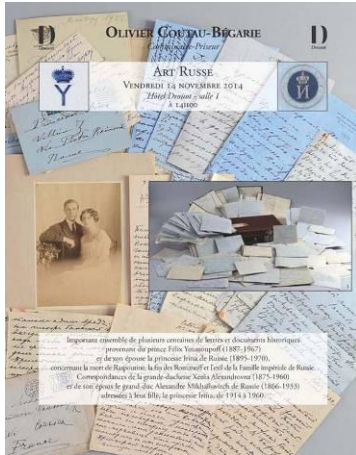


Under the hammer...
Romanov related items in Auctions



Prince Yusupov's archive returns to Russia

November 14th in Paris was auctioned the unique archive of Prince Felix Yusupov. The most valuable part of it was acquired by Russia.

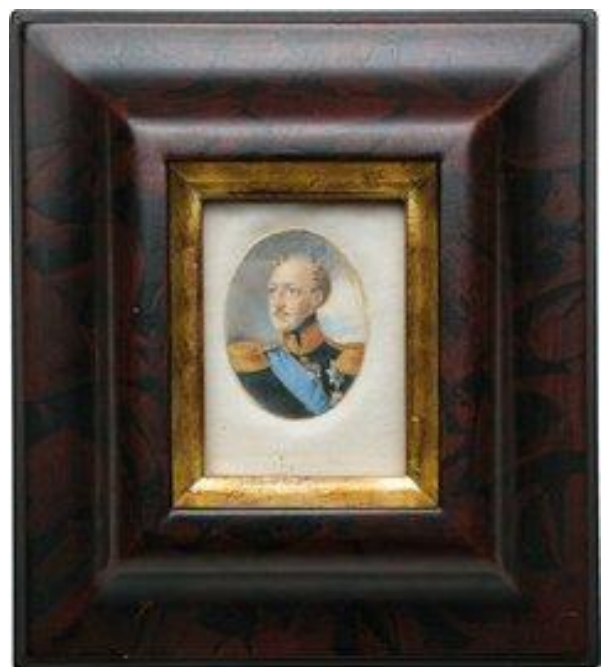


Archive of Felix Yusupov was put up for sale by auction house Olivier Coutau-Begarie. On its site the houses said that the documents that were offered for sale at auction, were recently discovered in the Paris apartment of Yusupov. Given that Felix and Irina Yusupov lived in the apartment 45 years, we can assume that the phrase "newly discovered" rather conventional and hides some intrigue. The material from the archives of the Russian prince might make it possible to trace a clear sequence of events related to the murder of Rasputin, and to assess the implications of this murder. But the most significant part of the heritage of the Yusupov - is unquestionably the documents relating to the history of the royal family. The most valuable of the exposed papers was purchased by Rosarkhiv.

A video about the sale of the Prince Yusupov objects in auction in Paris -
http://tvkultura.ru/article/show/article_id/122787

Dr. Fischer Kunstauktion, Heilbron, Germany, on 13 November;

A miniature of Emperor Nicholas I of Russia, signed "Lipschütz", late 19th century. Gouache on ivory. Signed on right side. Framed behind glass. 4.8 x 3.7 cm, end of the 19th century.
Estimate: 400 - € 500



Hampstead Auctions Ltd, Hampstead, United Kingdom, on 13 November;



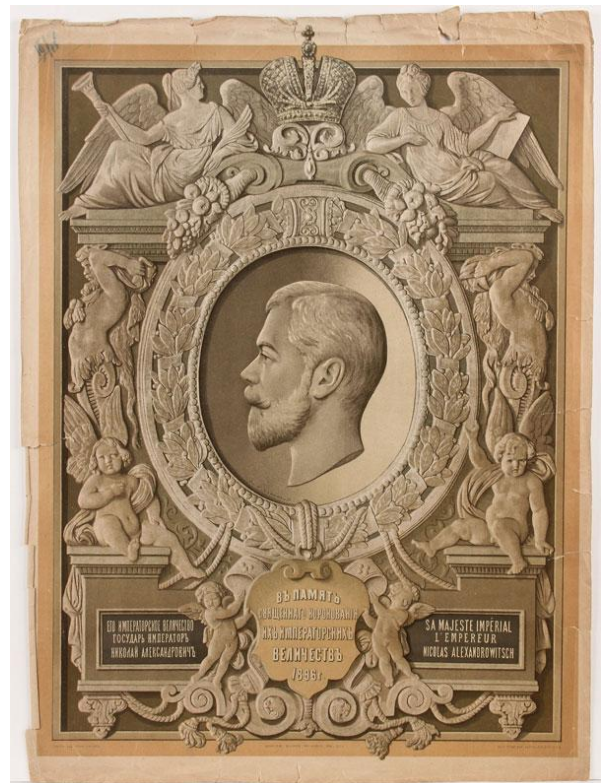
A Russian ceramic plate with hand painted portrait titled "Tsar Liberator" (in Cyrillics), Tsar Alexander II, liberator of Bulgaria, 1877/8. On backside signed "B.K." 24cm dia.
Estimated Price: £500 - £800

Jackson's International, Cedar Falls, IA, USA, on 18 November;



An 18th century engraving of the Grand Duchess Catherine Alexeevna - Catherine the Great, circa 1750, by Johann Esaias Nilson (German 1721-1783). Finely engraved on laid paper, a waist up portrait within an oval cartouche above a shell scroll emblazoned with the Imperial Russian double-headed eagle. To the right, the three Graces present her crown and scepter. Titled in Latin and signed in the plate lower right. Impression size 8.9 inches x 6.4 inches (22.5 x 16 cm). Sheet size 12.25 inches x 9 inches (31 x 23 cm), unframed.
Estimated Price: \$150 - \$250

Tsar Nicholas II, lithograph coronation print, St. Petersburg, 1896. The central oval medallion of laurels with a left facing bust of the Tsar beneath the Imperial Crown. The lower central cartouche inscribed - In Memory of the Holy Coronation of Our Imperial Majesty-1896. And to the left and right his title in both Russian and French. Stamped below on margin. Printed April 1896, Khorn and Kroys, St. Petersburg. 25.5 inches x 19 inches (65 x 48.2 cm).
Estimated Price: \$300 - \$500



A fine and important pair of Russian carved ivory busts of Emperor Alexander II & Nicholas I, attributed to Yakov Panfilovich Seriakov (1818-1869), circa 1855.

Each carved in full round of good proportions and likeness with deeply carved hair and fine detailing especially in the uniform and accoutrements of Alexander II. Each resting atop a carved ivory fluted column set in matching bronze stepped bases with leaf-tipped borders. Height of each carved bust approximately 4.7 inches (120 mm). Overall height including bases 10.75 inches (272 mm).



The offered lot was presumably executed around the time of the coronation of Tsar Alexander II (1855) which would correspond to the pinnacle of Seriakov's career. Yakov (Jacob) Panfilovich Seriakov was the son of a middleclass St. Petersburg merchant. Naturally imbued with the gift of artistry, in 1839 Seriakov applied to the Academy of Fine Arts for a scholarship but was rejected. Undaunted, this rejection from the Academy did not stop him from pursuing his interest in carving which he would eventually turn to fulltime for his livelihood. In 1842, he created a bust of the Tsarevich Alexander Nikolaevich for which he was recognized and rewarded with the gift of a precious ring. This event presumably launched his career as from then on he enjoyed a successful profession executing works of famous actors, merchants, soldiers, and members of the Royal family. A newspaper article in the St. Petersburg publication the "Northern Bee," dated March 14, 1842, states that his works can be seen at the fashionable showroom of K.A. Polyakov located on Nevsky Prospect. In 1848, after

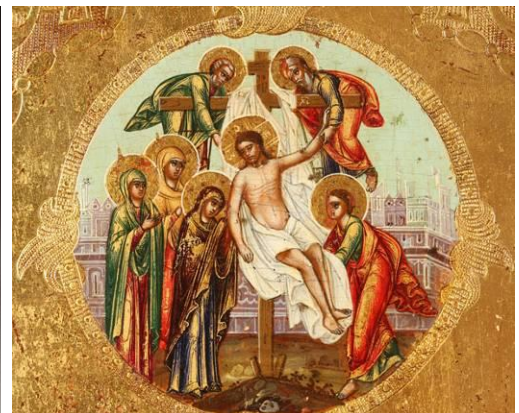
completing a bust of Grand Duke Mikhail Pavlovich, Seriakov was once again recognized on this occasion with the gift of two more rings as well as a presentation gold watch. While Seriakov's most commonly utilized medium was ivory, he is also known to have worked in wood, marble, bronze, plaster, and porcelain. His works are held in numerous museums throughout Russia including the Pushkin Museum of Fine Art, Moscow, and the Hermitage in St. Petersburg, as well as private collections.

Estimated Price: \$18,000 - \$22,000



A large and impressive Tsar Alexander III imperial presentation Russian icon triptych of the crucifixion, Trinity Sergiev Lavra workshop, circa 1890. At center on a gilt panel with decoratively incised borders, a finely painted inset wood crucifix. Lower left the three Mary's and at lower right the Apostle John and the Roman centurion Longinus with each figure identified by the inscription above their head. The top of the left wing with a finely painted image of the Removal from the Cross within a circular medallion cartouche within incised border, and below a full length image of a monastic saint identified by the inscription above his head as "HOLY JOHN OF THE LADDER." The right wing with a similarly painted image within a circular medallion depicting the Placement into the Tomb, and below a monastic saint identified by the inscription above his head as "HOLY JOSEPH THE HYMNOGRAPHER." Verso of central panel with a dedicatory inscription, "THIS ICON WAS PAINTED IN COMMEMORATION OF THE SOVEREIGN IMPERIAL ALEXANDER III TO THE TRINITY SERGIEV LEVRA."

Contained in a custom-made polished rosewood hinged triptych frame with flush mounted spring release. 11.5 inches x 20 inches (29 x 51 cm) open.
 Estimated Price: \$7,000 - \$10,000



A pair of Russian imperial miniature portraits, 19th century. Depicting Tsar Alexander I in military uniform wearing bi-corne hat and the blue sash and breast star of the Order of St. Andrew. Contained in a gilt glazed frame with suspension loop. Verso with collection label of Bernard Franck. 2.6 inches x 2.5 inches (7 x 6 cm).

Together with an oval bust profile portrait in grisaille of Grand Duke Constantine of Russia (son of Emperor Paul I). Contained in a locket style gilt metal glazed frame with suspension loop. Verso with two collection stamps, Bernard Franck and M. Brodsky. 2.1 inches x 1.8 inches (6 x 5 cm).

Estimated Price: \$400 - \$600



Thies Johnson Military Auctions, Fredericksburg, VA, USA, on 12 November;

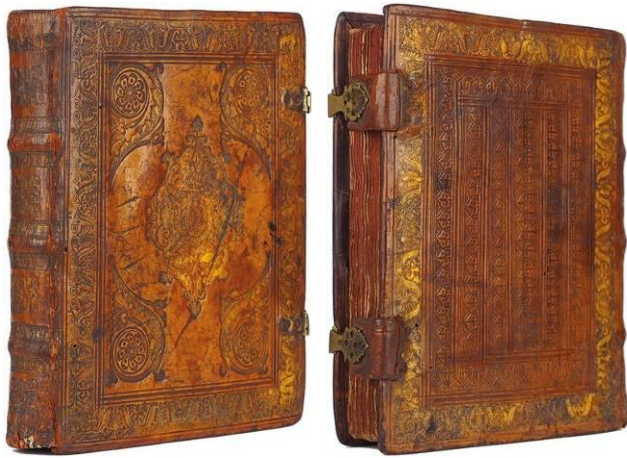
Russian Cyrillic maker mark to back of statue. Superbly detailed and rendered bronze statue of a Russian Garde du Corps Officer in exquisite condition. The detail and accuracy is without question, the best we have ever witnessed and is unparalleled in the production of Imperial Militaria. The rendering of the double headed eagle on the spiked helmet is unbelievably detailed and undamaged. The artist has accurately and correctly captured the detail of all elements: rank insignia, chest plate, sword and cartouche.

Estimate \$4,500

(Looks like Emperor Nicholas I to me. PK)



House of Antique Books, Moscow, Russia, on 21 November;



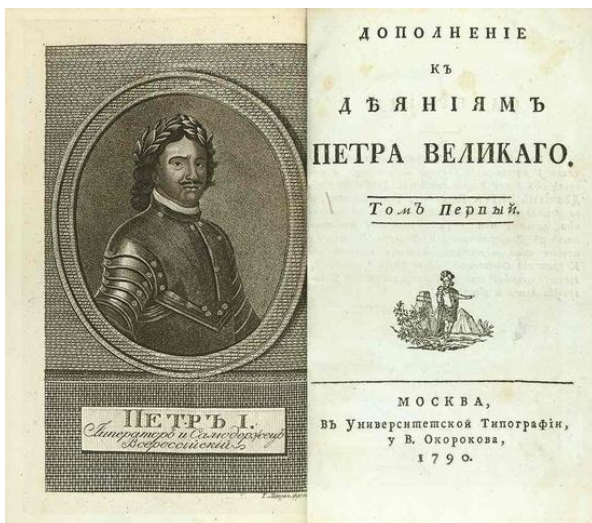
A book from the collection of Emperor Nicholas II - "Ringing" (Stihir month). The months of April and August - 80-90th. XVIII century. Manuscript. 19,5 cm x 16 cm. Bookplate of Emperor Nicholas II in the form of monogram "NA" under the imperial crown. Lithograph after a drawing A.E. Felkerzama. Binding: boards, leather, gold stamping; 3 on the counterfoil of the bandage; 2 clasps.

"Ringing" - singing liturgical book containing favorite services and holy icon of the Virgin. Is a later edition of liturgical singing of the book "Stihir mineyny". The book contains verses on holidays

calendar circle from 1 September to 31 August. As saturation Stihirarya singing all-Russian saints in the early XVII century. it was divided into two books: Twelve Great Feasts included in the book entitled "Holidays," and all the others - life holy icon of the Virgin and so on. - in the "ringing".

The manuscript is one of the finest examples of Old Believer song manuscripts. Includes service of Russian saints Ss. Zosima and Savvaty Solovetsky Oshevensky Alexander, Alexander Svirsky and the icon of Our Lady of Vladimir, Kazan and Smolensk.

Estimate: 9,000 - 10,000 ye

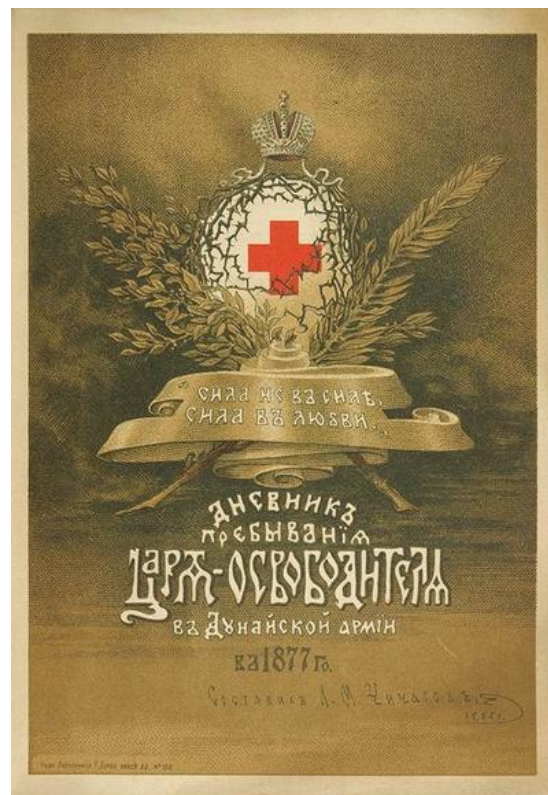
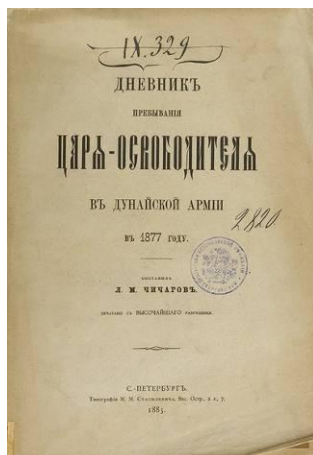
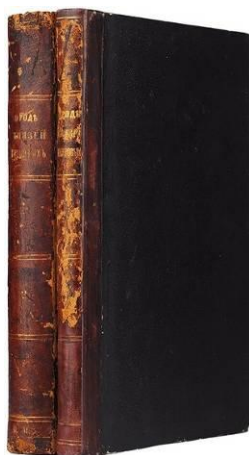


Acts of Peter the Great, collected from reliable sources and arranged by year 1788-1789 and Supplement to the Acts of Peter the Great, 1790-1797.

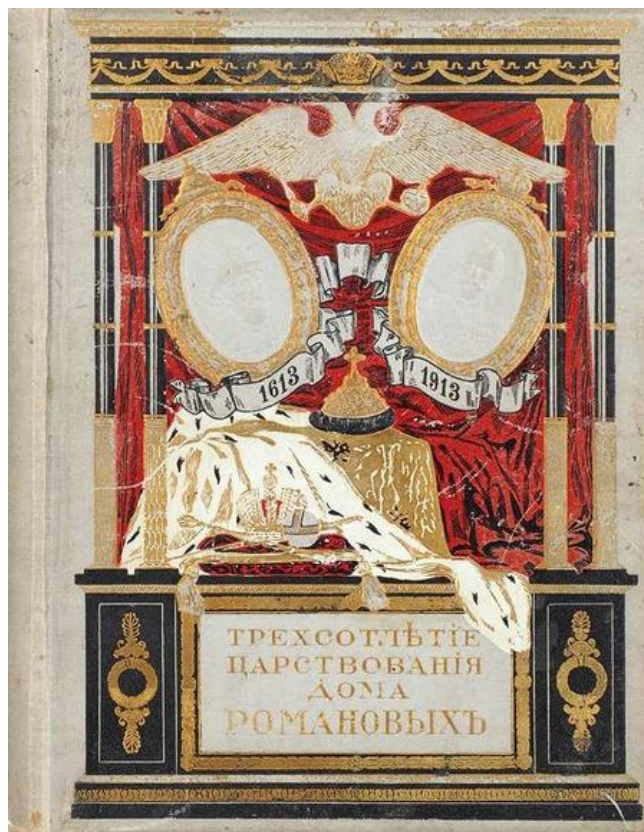
23 x 13 cm. "Acts" and "Extras" in thirty equal possessory leather bindings XIX century. Small scuff bindings. Without a title page. On the flyleaf all volumes heraldic super exlibris of General of Infantry, a member of the Military Council Sergei Petrovich Buturlina (1803-1873).

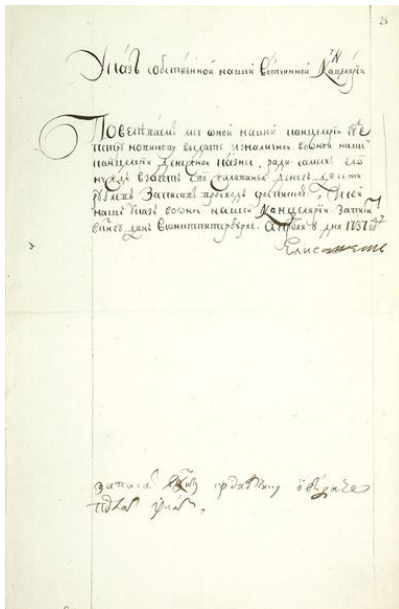
Estimate: 150,000 - 180,000 ye

L. A. Chichagov's "Diary stay Tsar-liberator in the army of the Danube in 1877". SPb . 1885. c. 25.7 x 18 cm.
 The book "The Diary of stay..." includes a narrative of the time with the signing of the Manifesto of the beginning of the Russian-Turkish war to the Russian victory over the Turks, which coincides with the presence of Emperor Alexander II on the site of battles.
 Estimate: 500 - 600 ye



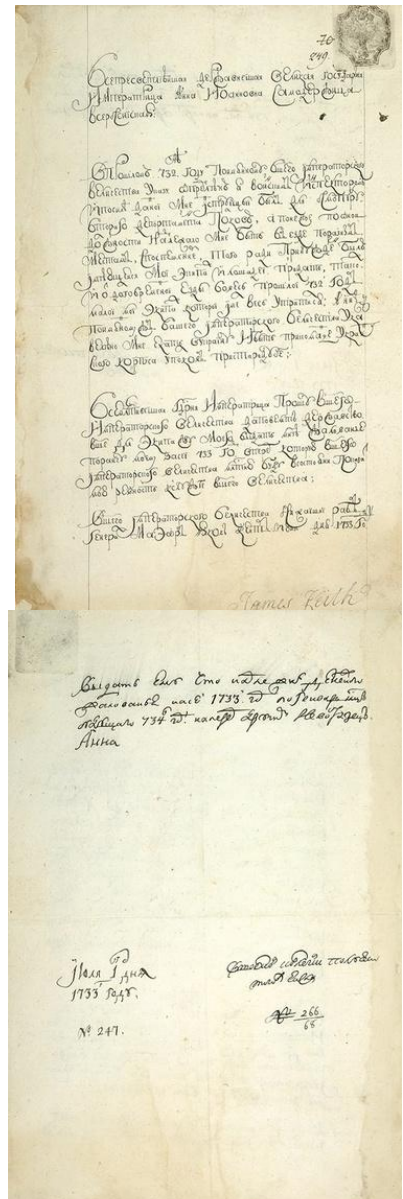
Commemorative historical and artistic edition to commemorate the 300th anniversary of the reign of the Sovereign House of Romanov. Publishing Gugel, 1913. In publishing cloth cover with embossed lettering on the upper cover and spine.
 The publication provides a biography of the members of the Romanov dynasty, Mikhail Fedorovich to Tsarevich Alexei (son of Nicholas II), and notable personalities of all for the benefit of Russian workers' government officials, administrators, military leaders, architects, builders, doctors, teachers, musicians, artists, industrialists and entrepreneurs.
 Estimate: 3800 - 4000 ye





Autograph of Empress Elizabeth I on decree on issuing two hundred rubles on account of salary to Petr Novikov. April 8, 1737. 31.2 x 20.5 cm.

Autograph of Empress Anna Ivanovna on petition of Major-General James Keith in the name of the Empress Anna Ivanovna. July 1, 1733. 32 x 21 cm. In the upper right corner of the stamp date stamp "1729". On p. 2 Resolution on the petition signed by "Anna". The document is the petition of Major General to grant funds for the purchase of the crew. By petition attached expert opinion of the Russian State Archive of Ancient Acts.



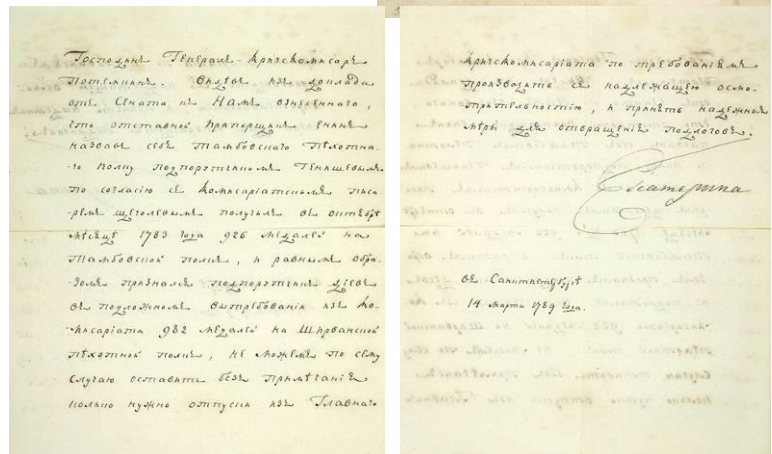
James Keith (1696-1758) - General-in-chief, later Field Marshal of Prussia. The Duke de Liria, who knew Keith, being at the Russian court, procured in February 1728 adoption of Keith in the Russian service with the rank of Major General. In 1730 the Empress Anna Ivanovna, establishing Izmaylovsky Regiment, nominated him Lieutenant Colonel Keith. In 1732 he was appointed to the newly established position as military inspector and a year spent on the road, inspecting the troops in different parts of their locations. After the accession of Elizabeth, Keith became dissatisfied with the situation in Russia: the dominance of the Germans. In 1747 he asked for resignation, which he got. In 1747 Frederick gave him the rank of Field Marshal, in 1749 appointed him to the post of governor of Berlin; Berlin Academy elected him an honorary member; belonged to the intimate friends of the king. At the beginning of the Seven Years War, Frederick constantly got advice from Keith, which he greatly appreciated. Keith participated in many battles and was killed October 14, 1758 at Gohkirhene. In 1786 was erected a monument to him.

Estimate: 5000 - 6000 ye

Autograph Catherine II - Letter of Empress Catherine II to G. Potemkin. SPb., March 14, 1789. 27.7 x 22.4 cm.

The text of the letter of Catherine II talks about a scam undertaken by Enina a retired warrant officer posing as lieutenant Tambov Infantry Genisheva and thus obtain from the Commissariat 926 medals for the Tambov regiment, as well as 982 medals for the Shirvan Infantry Regiment. In connection with these incidents in the letters is written the conclusion on the need for reliable measures to prevent fraud in the future.

Estimate: 14000 - 15000 ye





A selection of letters, notes, open letters Grand Dukes House of Romanov.

Handwritten letter from Grand Duke Sergei Mikhailovich. Pavlovsk, 1902. 1 p. 20.2 x 12.4 cm. In the upper left corner of the monogram "SM", in blue under the grand crown.

"Dear Countess! Sincerely grateful that you are so kind to remembered me and sent a letter to these things. The other day I was on the way and also received a letter about the same content. It is hoped that the treatment will help her. They say that the French - good doctors. I have received your letter in the bivouac and in a hurry to answer, because now stand. I kiss your pen. Cordially all bow. Sincerely yours truly Sergey".

Handwritten letter from Grand Duke Alexander Mikhailovich. December 11, 1898. 1 s. 17.8 x 11 cm. At the top of the page under the grand crown gold monogram.

" Dearest Countess! Xenia and I heartily thank you for your heartfelt congratulations. Thank God, we are fine. Weight of the child 10 1/2 pounds. Empress arrives tomorrow around noon right in Petersburg. Please convey our thanks to them. Cordially yours truly Alexander. December 11, 1898".

Handwritten letter from Grand Duke Sergei Alexandrovich [in French]. July 2, 1903. 1 s. 11.2 x 8.7 cm. In the upper left corner of the embossed silver lettering "Village Ilinskoe" under the grand crown.

Large place in the life of Sergei Alexandrovich took Seraphim of Sarov, in praise of which the Grand Duke took the most active part. The presence at the celebrations in the days of the glorification of Saint in July 1903 was a great event in the life of Grand Duke Sergei and Grand Duchess Elizabeth. Letter starting with "Dear Countess," contains the memories of this trip to Sarov and words of thanks for the welcome to the Grand Duke.

Handwritten letter from Grand Duke Mikhail Alexandrovich to Empress Maria Feodorovna. Gatchina, 1903. 1 p. 12.8 x 8.5 cm.

"I'm so happy that Baby [Olga] came to an end. On the day of my arrival I had dinner and spent half a day in their house. Peter looks better and tanned, Baby quite dark, like a gypsy, and feels great. Xenia this afternoon and I had tea and drank, then we just, probably before her departure, will not see each other... "

Open letter on a lithographed picture from Grand Duchess Olga Alexandrovna. For the benefit of the community of St. Eugene, [1901]. 14 x 9 cm. The text of the letter is an Easter congratulation.

Open letter with a picture of Grand Duchess Tatiana Nikolaevna.[1914]. 13.5 x 8.5 cm.

Three handwritten letters of the Grand Duchess Elizabeth Feodorovna [French and English]. Two letters are not dated, on the one dated: January 6, 1917.

It is known that all the letters and telegrams of Elizabeth Feodorovna for personal reasons, usually was written in a foreign language, perhaps with the aim of privacy in case the letter is opened. It is also

interesting that the letters of Elizabeth Feodorovna often are experimenting with handwriting. So, in the words of the letter, dated year 1917, represent a "fence" with a palisade of letters written sharply and directly. The other two letters written by hand with a slope flying right. One of them is a Happy New Year 1899-1900, and the second is written in English, "Please leave these souvenirs to my dear Xenia, Sandro, Misha, Olga and Peter and myself."

Handwritten letter from Grand Duke Vladimir Alexandrovich [French]. February 13, 1884. 4 s. 12.5 x 9.8 cm. At the top of the embossed inscription "Vladimir" in Latin letters under the imperial crown. In the text, addressed to "Dear Countess," is reported on the adoption of the spouse of Vladimir Alexandrovich on invitation to the carnival and her poor health.



Handwritten letter in Swedish or Danish (?) Language. 1911. 4 p. 17.8 x 11.3 cm. In the upper left corner of the embossed "H VII" under a crown and the words "Bygdø Kongsgaard". Traces erased stamp.

Handwritten letter from Count AF Tolstoy to the Empress Maria Feodorovna [in French]. May 5, 1883. 4 s. 20 x 12.4 cm. At the top of the embossed monogram letters in the text refers to the preparations for the coronation of the future Emperor Alexander III.

Alexander Feofilovich Tolstoy (1839-1910) - Privy Councillor, Chamberlain and member of the board of the Ministry of Interior.

Handwritten letter from Grand Duchess Maria Nikolaevna on the anointing of the future Empress Maria Feodorovna. October 12, 1866. 4 s. 20.7 x 13.5 cm.

"Dear Anna, I write to you from St. Petersburg. We arrived here last night for the Anointing ... Dagmar was completely in a white dress with a very long train, she had her hair as usual and nothing on her head ... had met her in the Metropolitan church and she had read here I believe, and then another prayer. It is very well read and well pronounced, though later said that was very afraid and trembled so that she could not read ... At the time of the ceremony she wore a cross, such as all of us, my mother stood beside her and before communion leading her to the icons. Dagmar now understands our service, listens very carefully ... I'm so in love with her, she's so sweet to us, affectionate, with other such courteous, all greet and say goodbye, even with the smallest ... "

Three handwritten letters Empress Maria Alexandrovna undated. One letter describes the nature and leisure Maria Alexandrovna in the Finnish town of Imatra. The second refers to the intra intrigues. A third small note in French. All the letters have the embossed monogram Maria Alexandrovna.

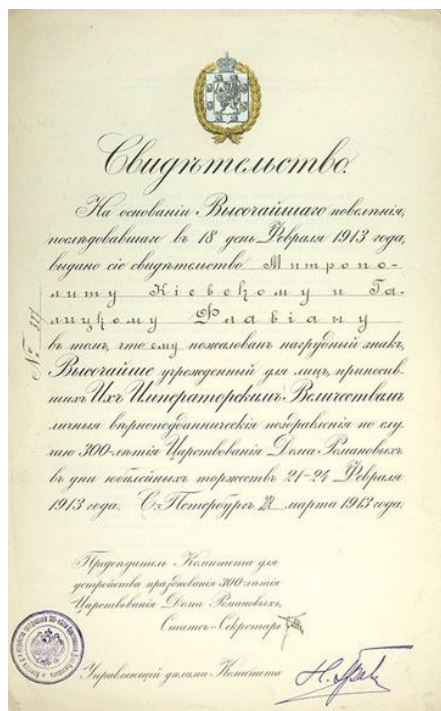
Handwritten letter from Grand Duchess Maria Pavlovna [in French]. 2 pages. 11.7 x 7.8 cm. In the upper left corner of the monogram "MP"

Handwritten letter from the Empress Maria Feodorovna [in French]. March 25 [1916?]. 2 pages. 13 x 8.7 cm. In the upper left corner of the monogram "MF" at the grand crown. The text of the letter refers to the daughter of Maria Feodorovna, Grand Duchess Xenia Alexandrovna.

Handwritten letter from Grand Duchess Olga Feodorovna [French]. 1 p. 11.5 x 9 cm. In the upper left corner of the monogram "OF" at the grand crown. Letter represents a kind invitation of the Countess to her for 2 hours.

Handwritten letter from Grand Duke Konstantin Konstantinovich, addressed to the Empress Maria Feodorovna [in French]. 2 p. 10.3 x 6.6 cm. In the left margin monogram "KK" under grand crown. In the letter Konstantin refers to "Minnie," as so in the Romanov family was affectionately called Maria Feodorovna.

This collection of letters and notes represents the historical and cultural value of the museum level.
Estimate: 38000 - 40000 ye

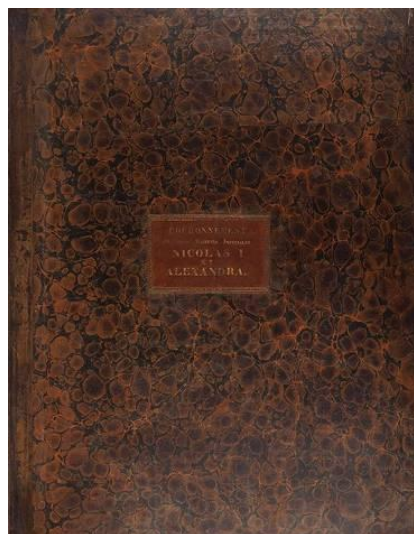


Certificate awarding the badge on the occasion of the 300th anniversary of the reign of the Romanov House to Metropolitan of Kiev and Galich Flavian. 4. March 28, 1913. 35.7 x 22.2 cm. Printed on stamp paper. Stamp of the Committee for the device 300th anniversary of reign of the House of Romanov. On the reverse side - "Regulations on the breastplates on the occasion of the 300th anniversary of the House of Romanov."

The jubilee award of highest command of 18 February 1913 was approved as "Hereditary badge for people who bring their Imperial Majesties personal allegiance congratulations on the occasion of the 300th anniversary of the reign of the House of Romanov during the anniversary celebrations on 21-24 February 1913". The memorial sign was an oxidized delicate emblem Romanovs crowned imperial crown and surrounded by a gilded laurel wreath. The right to wear this sign approve certificates that were issued under the signature of the chairman of the "Committee on the device of the 300th anniversary of the ruling house of the Romanovs."

Estimate: 1000 - 1100 ye

From the collection of Countess A.S. Sheremeteva - Description of the Coronation of Their Imperial Majesties the Emperor Nicholas I and Empress Alexandra in Moscow in 1826. With 14 lithographed drawings by Curtin and Adam. Paris, Firm Didot, 1828. 65.3 x 50.6 cm. Bookplate on front flyleaf "from the library of Countess Anna Sergeyevna Sheremeteva."
 Estimate: 5000 - 6000 ye





RETOUR DE LEURS MAJESTES AU PALAIS DES ANCIENS TSARS.

Sotheby's, London, UK, on 25 November;

A Fabergé jewelled gold and enamel commemorative brooch, Moscow, 1912.

The surface of translucent white enamel over sunburst engine-turning, applied with Roman numeral XV in square-cut emeralds within leaf trails above the gold date 27.VIII.1912, the laurel border bound with rose-cut diamond ribbons tied at the surmount, struck KF in Cyrillic.

Height 3.3cm, 1 1/4 in.

Estimate 6,000 - 9,000 GBP

Note - This brooch commemorates the 15th wedding anniversary of Princess Ingeborg of Denmark and Prince Carl of Sweden. The daughter of Crown Prince Frederick, later King Frederick VIII, of Denmark married the third son of King Oscar II of Sweden on 27th August 1897 at the Christiansborg Palace in Copenhagen. Paragons of domesticity, the couple went on to be grandparents of three European monarchs: King Harald V of Norway, King Baudouin of the Belgians and King Albert II of the Belgians.





A gold and enamel red cross pendant, St Petersburg, 1904-1908. Centred with a translucent red enamel cross, the opaque white enamel border with Russian inscription 'Society of St Eugene / E.I.V.M.M. Pr. Badenskaya', the reverse applied with the crowned cypher of Princess Eugenia Maximilianovna, unrecorded maker's mark I.L. (Cyrillic), 56 standard length including loop 3cm, 1 1/4 in. Estimate 3,000 - 4,000 GBP

Note - The Society of St Eugene, a community with the Russian Red Cross, was generously supported by its chairwoman, Her Serene Highness Eugenia Maximilianovna, Duchess of Leuchtenberg (1845-1925). Demonstrating the reach of the society, this example commemorates charitable efforts in Baden.

A Fabergé hardstone elephant, circa 1900. Carved of rock crystal, cabochon ruby-set eyes. Length 3.8cm, 1 1/2 in. Estimate 12,000 - 18,000 GBP



An imperial presentation Fabergé silver cigarette case, workmaster Anders Nevalainen, St Petersburg, circa 1890. plain polished surface, the lid applied with the gilt cypher of Grand Duke George Mikhailovich (1863-1919), the end with vesta compartment, cabochon sapphire thumbpiece, struck with workmaster's initials and 88 standard, scratched inventory number 4975, in original Fabergé wood case width 9.7cm, 3 7/8 in. Estimate 3,000 - 5,000 GBP





An imperial presentation Fabergé jewelled gold cigarette case, Gabriel Nykänen, St Petersburg, 1896

the polished surface applied at the lid with an angled rose-cut diamond-set Imperial eagle, cabochon sapphire thumbpiece, struck with workmaster's initials, 56 standard, in original red leather presentation case, with original letter. Length 9.5cm, 3 3/4 in. Estimate 8,000 - 12,000 GBP

Note - Was given by Emperor Nicholas II to Camille Cerf, 1896.

The Coronation of Emperor Nicholas II, held on 26 May 1896, was the first event of its kind to be filmed, and the first film to be shot in Russia. In charge of production was Lumière Brothers filmmaker Camille Cerf (1862-1936), who had previously worked as a newspaper correspondent in his native Belgium, assisted by technicians Charles Moisson and Francis Doublier. The now-iconic film, showing the newly-crowned Emperor processing through the Kremlin under the great canopy, along with the footage of his wife and mother arriving at the ceremony in their carriages, was shown to the

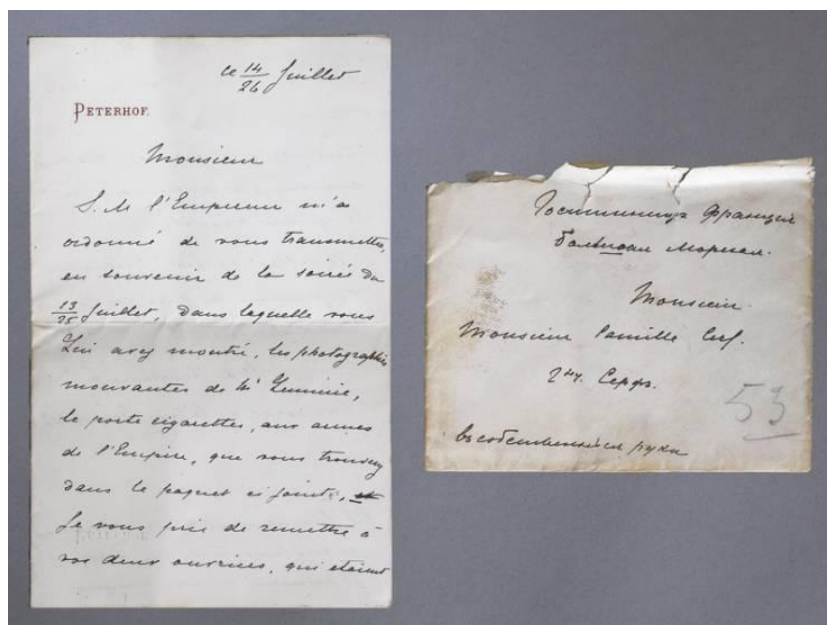
Emperor at a private screening organised by Cerf on 13 July 1896. With his keen personal interest in photography, he was surely fascinated by the moving images.

The following day, the present lot was sent to Cerf, in residence in St Petersburg at the Hotel Francia on Bolshaya Morskaya Street, by Count Benckendorff on behalf of the Emperor. The letter is written in French on Peterhof stationery and dated 14/26 July:

'Monsieur,
His Majesty the Emperor has ordered me to convey to you as a souvenir of the evening of the 13th/25th July, during which you showed Him the moving photographs of M. Lumière, this cigarette case with the Imperial arms, which you will find attached. I ask you to kindly present to your two assistants, who were present at the screening, the two watches also within the same package.

Comte de Benckendorff, Marshal of the Imperial Court

P.S. I would be most grateful if you could inform me of the names of your assistants.'



An imperial presentation Fabergé jewelled gold cigarette case, Moscow, 1915.

The lid repoussé and chased with the Imperial eagle, set with rose- and circular-cut diamonds and a cabochon sapphire highlighting the crowns, beaks, shield, orb, sceptre, talons and tail feathers, above the dates 1613 and 1913 in highly stylised Slavonic script, sapphire thumbpiece, struck KF in Cyrillic and K. Fabergé in Cyrillic beneath the Imperial Warrant, 56 standard, in original red leather presentation case, with original transmission letter length 9.5cm, 3 3/4 in.

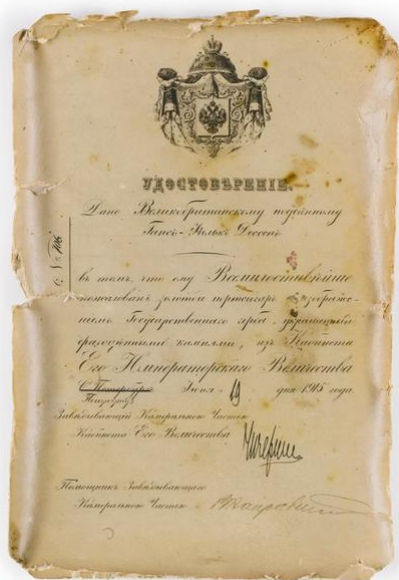
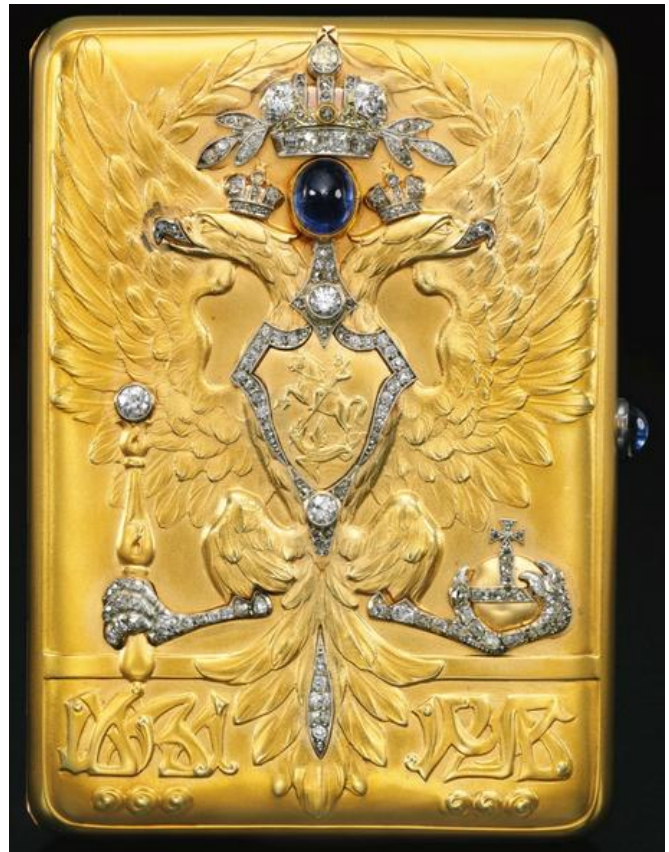
Estimate 50,000 - 70,000 GBP

Note - Given by Emperor Nicholas II to Hans-Falk Dessen, 1915.

Little information is recorded about the life of the recipient of the present lot, Hans-Falk Dessen. Of Norwegian origin, at the age of 26 he swore allegiance to Queen Victoria on 2 March 1882. In 1901 he is recorded as trading under 'Hans Dessen & Co., Merchants', at 2 Great Winchester Street in London, although the precise nature of his business is unclear. His name appears in the registers of the Royal Geographical Society and the Covent Garden Freemason's lodge, suggesting he was successful and well-connected. Given the relative extravagance of this cigarette case, he must have been of significant service to the war-ravaged Russian state at a crucial time in its history.

The early summer of 1915 witnessed a number of key events. One was the foundation of the War Industries Committee which, while ostentatiously in support of the increasingly desperate war effort, was chaired by the Octoberist A.I. Glouchkov and began to undermine the government's control over economic planning. Furthermore, in the same month that this cigarette case was presented, the Imperial Army began a humiliating withdrawal from the front line, known as the 'Great Retreat'.

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The original transmission letter survives and is included with the lot: 'Certificate/ Given to British National / Hans-Falk Dessen / To certify that he has been graciously granted a gold cigarette case bearing the Imperial Emblem, decorated with precious stones, from the Cabinet of His Imperial Majesty. / [St Petersburg, crossed out] Petrograd, 19 June 1915 / Manager of the cameral cabinet of His Imperial Majesty [signed] Chicherin / Assistant to the manager of the cameral cabinet [signed illegibly]'.





An imperial presentation gold box, C.M. Weishaupt and sons, Hanau, circa 1885. Of cartouche form with fluted bombé sides, the lid with raised foliage and scrolls centring a hand-coloured photograph of Emperor Alexander III within a paste-set frame and rosettes, the sides and base with engraved foliage. Width 10.5cm, 4 1/8 in. Estimate 8,000 - 12,000 GBP

A group of twelve miniatures, Henry Benner, St Petersburg, circa 1820. Depicting Michael I, Alexis I, Feodor III, Sofia Alekseevna, Ivan V, Peter I, Eudokia Lopukhina, Alexei Petrovich, Catherine I, Peter II, Anna Ioannovna and Elisabeth Petrovna, in oval gilt-metal frames, the reverse of each with original red leather label. Quantity: 12. Height 17.1cm, 6 3/4 in. Estimate 30,000 - 50,000 GBP

Note - For the hundred years prior to the Pauline Laws of 1797, which established an order of succession along the lines of primogeniture, the ruling dynasty of Russia was in a perpetual state of flux and on the point of crisis. The present group of miniatures attempts to provide a linear history to the Romanov family from the first Tsar, Mikhail I, to Peter III's predecessor Elisabeth Petrovna.

Henry Benner worked as Court painter to Emperor Alexander I in St Petersburg from 1817 to 1828. However, despite considerable notoriety, the failure of his publication of engraved miniature portraits depicting the Russian nobility left him in financial ruin. Given Benner's position as Court miniaturist, it is likely the present lot formed part of an Imperial commission.





Prince Andrei Alexandrovich of Russia: an imperial silver triptych icon, Ovchinnikov, Moscow, 1897.

In Old Russian style, with two folding panels forming a cusped ogee arch, raised bracket hinges and clasp, the reverse engraved in Russian 'Parents' Blessings to a Son/ Andrei Alexandrovich/ born 12 January 1897' below a budded cross and hinged hanging loop, the central interior painted with St Andrew flanked by St Xenia and St Alexander, within scroll borders on gilt grounds, 84 standard, in original Ovchinnikov wood case, the silk lining inscribed in ink with initials A.A., and with original Ovchinnikov cardboard box. Height 22cm, 8 1/2 in. Width open 28cm, 11in.

Estimate 200,000 - 250,000 GBP

Note - Given by Grand Duchess Xenia Alexandrovna and Grand Duke Alexander Mikhailovich to their first son, Prince Andrei Alexandrovich of Russia, after his birth in 1897.

The birth of Prince Andrei Alexandrovich of Russia, the eldest nephew of Emperor Nicholas II, on 12/24 January 1897, the occasion celebrated by the gift of this icon from his parents, was

recounted by his youngest daughter more than a century later: 'My father was born in the Winter Palace in St Petersburg while the Dowager Empress and the Tsar played patience in the next room. On the insistence of his grandmother, his birth was marked by the full twenty-one-gun-salute normally reserved for a new Grand Duke; not the fifteen-gun salute he should have had as the grandson of an Emperor. The Dowager Empress wanted to see her daughter Xenia's children treated as Grand Dukes, despite their lesser title'.

All of Grand Duke Alexander Mikhailovich and Grand Duchess Xenia Alexandrovna's seven children were presented with identical triptych icons, or skladden, immediately after their births, commissioned from the Ovchinnikov firm, with their respective name saints depicted on the central panel, those of their parents on the wings. With each birth, the Court iconographer rushed to produce the central panel once the gender was ascertained and name decided upon, with a deadline to finish in time for the Christening which, by Russian Orthodox church law, was held within forty days. For Prince Andrei's Christening, his uncle the Emperor stood as godfather.

The icon was among the relatively few possessions with which Prince Andrei managed to escape Russia during the Revolution. Initially placed under house arrest with his family at Ai-Todor, their estate in the Crimea, the prince, with his new wife, Elisabeta Ruffo di Saint Antimo, and his father, managed to reach France in 1918. Their mission was to canvas support for the White Army in Europe. The rest of the family, including the Dowager Empress and Grand Duchess Xenia, were rescued the following year by the British warship HMS Marlborough, sent by King George V.

Prince Andrei spent the latter half of his life as a busy country gentleman at Provender in Kent, the ancestral home of his second wife, Nadine MacDougall, whom he married in 1942 following the death of his Elisabeta in an air raid at Hampton Court. (Officiating at the Russian Orthodox service was Father Nicholas, who, as Sydney Gibbes, had served as tutor to the Emperor's children, Prince Andrei's cousins.)

The icon remained a prized possession for the remainder of his life, kept in his 'special drawer' only to be taken out at Easter, a tangible link to a past which was sometimes distressing to recollect. His daughter Princess Olga continues, 'He accompanied the Empress Alexandra and her four daughters, his cousins, on their tour of the churches of Novgorod and remembered with pleasure the peasants' delight at the fun and spontaneity of the young Grand Duchesses as they travelled through the countryside on the Imperial train. It was the last time he would see them. Within two years the Revolution had broken out; in later life he rarely spoke of them as he found the memories too painful'.

While other Imperial birth icons have appeared on the market, these are invariably of an official nature, presented by loyal subjects, bureaucrats or municipalities. Typical of these is the Ovchinnikov triptych given by the people of Tsarskoe Selo to the Emperor and Empress following the birth of their first daughter, Grand Duchess Olga, in 1895.

The present lot is marked out by its very personal connections to the Romanov Family, a gift from parents to child, which remained a central part of family life and worship for over a century.



*Left - Grand Duchess Xenia Alexandrovna, Grand Duke Alexander Mikhailovich, Prince Andrei Alexandrovich and Princess Irina Alexandrovna (standing), 1897.
Right - Prince Andrei Alexandrovich, circa 1925.*

Three Imperial Gifts - Darin Bloomquist explores three magnificent gifts from the Imperial family of Russia, which, together with many other objects of imperial provenance, are included in the sale in London on 25 November 2014.

Video - <http://www.sothebys.com/en/news-video/videos/2014/11/three-imperial-gifts.html>

Bonhams, London, UK, On 26 November;



A gold-mounted, jewelled and enamel brooch Fabergé, workmaster Alfred Thielemann, St. Petersburg, 1899-1908.

A rhomboid brooch enamelled translucent yellow over sunray engine turned ground, set centrally with rose-cut diamond crowned monogram of Maria Pavlovna, HH Grand Duchess Vladimir, 56 standard. Length: 4.1cm (1 5/8in).

Estimate £5,000 - 7,000 / Sold for 6.250.

Provenance: Given to Frances Mary Aplin by Grand Duchess Vladimir of Russia.



A jewelled silver, gold and enamel presentation brooch, probably Russian, with later American marks.

Bar brooch consisting of 3 hexagonal sections, each with gilded numbers 1613-1913, centring a diamond-set Russian Imperial double-headed eagle with a diamond-cut sapphire, enameled in translucent green over a patchwork guilloché ground, within chased laurel borders, the verso with a later replacement gold bar pin. Width: 5cm (1 15/16in).

Estimate £5,000 - 7,000 / Sold for 6.875.

Provenance: Probably presented to Yulia Fatova, Russian singer and actress, wife of Vladimir Bakaleinikov, c. 1913. Yulia Fatova, Russian singer and actress, was married to the prominent Russian musician Vladimir Bakaleinikov. Together they came to the United States as part of the famous tour of the Moscow Art Theatre in 1925-1926.

A jewelled gold-mounted double stamp holder by Fabergé, head workmaster Henrik Wigström, St. Petersburg, 1908-1917 shaped rectangular with diamond set thumb piece, the hinged cover with tied-reeded aperture framing four kopeck stamp, the hinged base engraved to simulate a French postcard with Cyrillic postage details for Moscow, 56 standard. Length: 3.5cm (1 3/8in). Estimate £10,000 - 12,000 / Did not sell.

Note - It is interesting to note that Agathon Fabergé, second son of Carl, became an accomplished stamp collector and founder of the St. Petersburg Russian Society of Philatelists.





A gold bracelet. Friedrich Koechli, St. Petersburg, c. 1890. Comprised of linked Cyrillic letter 'P' alternating with crowns, in original fitted case, 56 standard. Length: 21cm (8 1/4in). Estimate £7,500 - 8,000 / Did not sell.



A nephrite pendant with enameled gold mounts Fabergé, workmaster Schramm, St. Petersburg, c. 1900. A seated elephant with raised trunk and diamond-set eyes enriched with gold and strawberry red enamelled fringed headdress, 56 standard height: 2.5cm (1in). Estimate: £7,000 - 9,000 / Sold for 8.750.

Bruun Rasmussen, Copenhagen, Denmark, on 27 November;



Portrait of Tsar Alexander I of Russia (1777-1801-1825). Unsigned. Oil on canvas. 72 x 60 cm. George Dawe (1781-1829) was one of the most successful artists of his own generation. In 1819 he travelled through Europe, where Tsar Alexander I commissioned him to paint portraits of the senior Russian military staff who had successfully fought Napoleon. Therefore, he went to live in St. Petersburg (1822-1828), where he painted over 300 portraits for the military collection at the Winter Palace with his assistants, Alexander Polyakov and Wilhelm August Golicke. He also painted the Tsar; an official portrait that became very popular and created a school of Tsar-portraits to hang in official buildings. Price est.: kr.60.000-80.000 (€ 8,050-10,500)

Provenance: According to seller's information the portrait was previously at the Russian Embassy in Stockholm. Here, after the Russian revolution in 1917, it was acquired by a Prince Georgi Alexeevich Vasiliev (b. c. 1896 in Russia, d. c. 1980 in Denmark), who then was deacon at the Russian Church in Copenhagen.



Grand Duchess Olga Alexandrovna. Painting - Winter day in Russia with street life near a five-domed church. Signed Olga. Oil on cardboard. 46 x 37 cm. Price est.: kr 50,000 / € 6,700.



Russian Fabergé silver-gilt, birch and tri-fold photograph frame, set with pineapples, garlands and wreaths. Workmaster Anders Nevalainen in St. Petersburg, assayer Jacob Liapunov 1896-1903, 88 standard. H. 10 cm. L. 19 cm. Original case enclosed. Price est.: kr 100,000-125,000 / € 13,500-16,500.

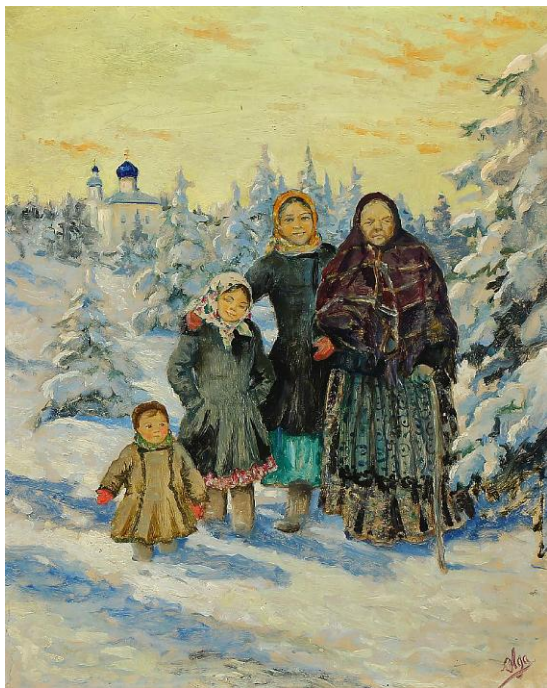
Russian sapphire presentation brooch, set with cabochoncut sapphires, mounted in 14k gold with the Russian mitre crown and the monogram of Grand Duchess Maria Alexandrovna. Maker's mark AK, St. Petersburg 1908-1917, 56 standard. H. 3.2 cm. Grand Duches Maria Alexandrovna (1853-1920) was daughter of Tsar Alexander II of Russia and married to Duke Alfred of Edinburgh. Price est.: kr 25,000 / € 3,350



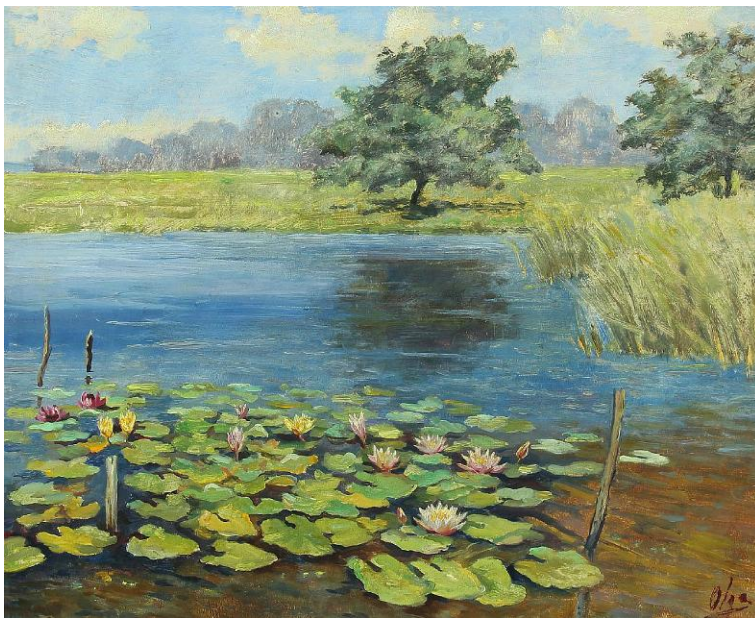
Russian diamond and moonstone brooch, set with the Russian mitre crown and stylized leaves with single-cut diamonds, flanked by two cabochon-cut moonstones, beneath which a garland with ribbon, mounted in two-coloured 14k gold. Workmaster August Hollming, 1908-1917, 56 standard, scratched inventory no. 2993. L. 5 cm. Original blue leather case with the Russian Warrant in gold enclosed.



Bruun Rasmussen, Copenhagen, Denmark, on 1 December;



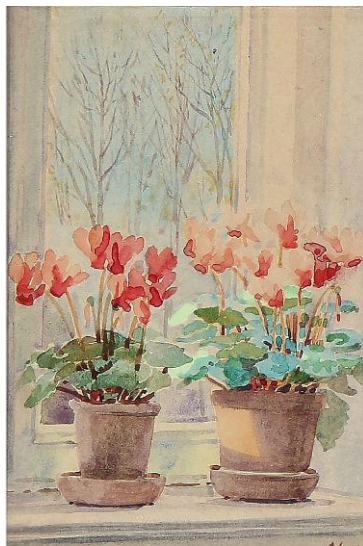
Grand Duchess Olga Alexandrovna. Painting - Winter landscape with a Russian woman and three girls in a forest, in the background a monastery with blue domes. Signed Olga. Oil on cardboard. 46 x 37 cm.
Price est.: kr 15,000 (€ 2,000)



Grand Duchess Olga Alexandrovna. Painting - Landscape with water lilies and rushes at the lakeside. Signed Olga. Oil on plate. 46 x 55 cm.
Price est.: kr 15,000-20,000 (€ 2,000-2,700)



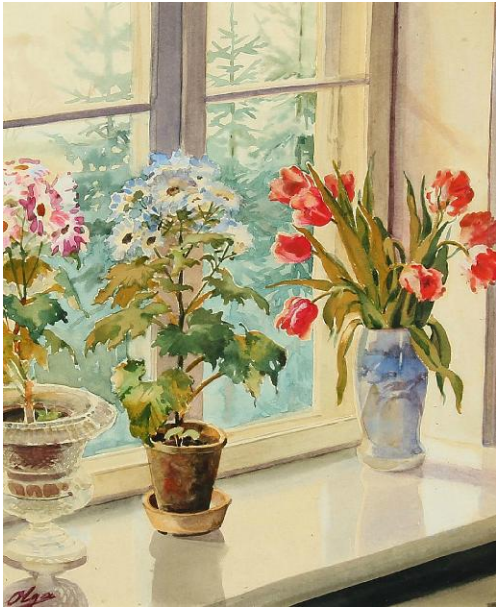
Grand Duchess Olga Alexandrovna. Painting - Still life with flowers. Signed Olga in Cyrillic. Oval watercolour. Visible size 18.5 x 6.5 cm.
Price est.: kr 3,000 (€ 400)



Grand Duchess Olga Alexandrovna. Painting - Cyclamen in the window sill. Signed Olga. Watercolour on paper. Visible size 14 x 9.5 cm.
Price est.: kr 2,000-3,000 (€ 270-400)



Grand Duchess Olga Alexandrovna. Painting - Sowbreads on a window sill. Signed and dated Olga 1922. Watercolour on paper. Visible size 35 x 27 cm.
Price est.: kr 8,000-10,000 (€ 1,050-1,350)



Grand Duchess Olga Alexandrovna. Painting -
Flowers in a window sill. Signed Olga. Watercolour on paper. Visible size 32.5 x 27.5 cm.
Price est.: kr 10,000-15,000 (€ 1,350-2,000)



Garden view. Signed Olga. Watercolour on paper. Sheet size 16 x 21 cm.
Price est.: kr 6,000 (€ 805)



Silver match holder, front with a coloured enameled Danish Guard, numbered 288-3-38. Signed Olga, stamped A. Michelsen. Weight c. 42 gr. H. 6 cm.
Price est.: kr 8,000-10,000 (€ 1,050-1,350)



"The Hvidøre Service" - a collection of 14 porcelain parts, decorated with gold edges and pansies in colours on white ground, comprising six side plates, two dishes, two pair of cups, one smaller dish and sauceboat. Decorated by Grand Duchess Olga Alexandrovna, while she lived in Denmark 1920-1949. Bing & Grøndahl.
Price est.: kr 4,000-6,000 (€ 535-805)





Russian diamond bracelet, set with single- and oldemine-cut diamonds, mounted in 14k gold and silver. Apparently no maker's mark, Tiflis 1908-1917, 56 standard. L. 17.5 cm.

Provenance: According to seller's information, the bracelet previous belonged to Grand Duchess Olga Alexandrovna of Russia, daughter of Tsar Alexander III and Tsaritsa Maria Feodorovna of Russia. In the 1920s or 1930s, she sold the bracelet to editor Mark Lengart (f. Odessa. 1890, d. Copenhagen 1947), who were part of the same Russian circles in Copenhagen as the Grand Duchess. Mark Lengart sold in 1940 the bracelet to the seller's grandfather, merchant Oluf Krogh.

Price est.: kr 15,000 (€ 2,000)

Commemorative portrayal from the coronation 1896 of Tsar Nicholas II and Tsaritsa Alexandra Feodorovna of Russia. Lithograph. Visible size 28 x 43 cm.

Price est.: kr 2,000 (€ 270)



Christies, London, UK, 3 December;



Christina Robertson (1796-1854), portrait of Empress Alexandra Feodorovna of Russia, née Princess Charlotte of Prussia, three-quarter length, in an ermine-lined red mantle, in a park landscape.

Estimate £30,000 – £50,000

Note - Little is known about Christina Robertson's early life. She was born in Fife, Scotland, and it is believed that she trained with her uncle, George Sanders, a successful miniaturist. In 1823 she married James Robertson, also a painter, and together they relocated to London from where she sent pictures to exhibitions at the Royal Academies in London and Edinburgh regularly. During this time interest in her work increased, and among her distinguished patrons were the Duke and Duchess of Northumberland, the Countess of Sheffield, Lord Powerscourt and Viscountess Barrington. After 1830 her circle of patrons had widened to include more international names such as Rothschild, Monte Bello, Zuvadovsky and Pototski, which must have influenced her decision to travel to St Petersburg in 1839, where she remained until 1841, returning again between 1849 until her death in 1854. Her connections on arrival must have been so significant that her first sitters included members of Tzar Nicholas I's family, and the records of the Ministry of the Imperial Court state that in 1840 the artist had her own room in the Palace of Peterhof to use as a studio. In 1841 portraits of the Empress and her three daughters were included in an exhibition at the Imperial Academy in St Petersburg, and Count Buturlin commented later in his memoirs that among the most popular paintings exhibited that year were those by the 'English lady Mrs Robertson, who has been stealing all commissions away from her colleagues. It became extremely fashionably among the nobility of Petersburg for two or three years to be painted by this foreign artist, who charged fabulous prices for her portraits'. She is buried in St Petersburg in the Volkhov Lutheran cemetery, and the largest collection of her work remains in the Hermitage Museum.



Above the painting for sale. Below the more known variant in the Hermitage. Notice her hand in the below variant and the position of the fur mantle is changed.

Robertson painted a number of portraits of the Empress, each in different settings, and with her sitter wearing a variety of dress. The first known portrait must have been executed before 1846 as it was published as an engraving that year. The present portrait illustrates Robertson's skill in carefully rendering different textures of fabric from the delicate lace framing the sitter's face to the velvet robe trimmed with fur.

The picturesque composition shows the influences that Robertson drew from books of etchings by Rigaud and Reynolds that she borrowed from the Hermitage Library. Other examples of Robertson's portraits of the Empress can be found in the State Hermitage Museum, St Petersburg; the Museum of Arts, Tashkent, Uzbekistan, the Pavlovsk Palace Museum near St Petersburg; and the Alupka Palace Museum, Crimea.

International Autograph Auctions, Nottingham, United Kingdom, 6 December;

27 Feb. 1919. Novominskaya crémura.

My darling old Xena dear - It was such a joy to get your little letter & hear all about you at last. I could write such volumes to you but won't have time as the office leaves today - I can take the letters. You touched me awfully - just because you didn't quit. (Or say a disagreeable or unpleasant word) I am both & I feel all that the other could say - Really? How I wish you & Mama would follow Sandro's advice & go to England. So much better - & there Mama wouldn't be lonely. If only she could grasp the fact that this life of waiting, uncertainty & horrors will go on for at least a year or two! Here everyone is sure of this, so am I now. I nearly hate the allies... When will they really help - or won't they. All words & words & no actions. No tanks yet here - nothing that can help us. I hope later on it is well again, till these horrors that I say are going for him & feel for him & me both and for our son. I hope some day. I am sure she is ill again for some time. What words upon earth are there? I mean the name of the sweetest - like - not much of a 'kiss' - grand daughter, once they live at Olympia too. My husband is sweeter than ever! I hope to live with him so fast & soon - I now he is getting quite his old self again. He has apparently recovered. I hope he will be able to eat his food. Now we are awfully careful of our food (as always were that) & the poor sweetums has such an appetite & asks to eat all the time. I paint again and my son 'luffs' my drawings & goes on looking at them daily... Tikhon is carried out daily with screams of joy & enjoys watching the farmyard animals. Before our window the square abounds with young Cossacks who sing beautifully, they are all jolly & polite. Tikhon has got a brown fur hat & is proud of himself in it'. Signed - your loving old Olga, Mme. Kukushkin.

Estimated Price: £1,000 - £1,200

Letter Olga Alexandrovna (1882-1960), Russian Grand Duchess, sister of Tsar Nicholas II. A.L.S., your loving old sister Olga, four pages, 8vo, Novominskaya, 23rd February 1919, to her sister Xenia ('How d'y'e do - dearest old Mme. Tanti!'), in English (intersected with the occasional word in Cyrillic). The Grand Duchess writes a social letter to her sister, rejoicing that spring has arrived, 'Awfully pleasant feeling & completely unexplainable - as it has to do with smells & sounds of church bells & so on...', referring to Cossacks and Bolsheviks, 'All the Cossacks are sent off to fight against the Admiral [Kolchak] in Siberia & all their wives, cattle, land etc. is taken by the enemy. They burn everything & shoot everything they don't want' and also writes about her son, 'Tikhon pulls off the orange flowers of the Amaryllis & sticks them over his ears - & then stands & admires himself before the glass! He is getting more & more sweet daily & tries so hard to talk' and reminisces of the smells of her youth, 'I laughed alone at night when I awoke & smelt my son - exhaling such a divine odour! It is a smell I like - as long ago when Kukushkin used to come to pay me a visit...all the young cuirassiers used the same bottle & all smelled of it - so I have good remembrances - of my youth!' before concluding by again mentioning the weather, 'The sun is hot & one smells spring everywhere. The larks sing out in the fields & one of these days the work out there will begin. How I love it all! Real life. I am sure I was a peasant once upon a time - in a life before!'

Estimated Price: £1,000 - £1,200

Lot Number 349

Letter from Olga Alexandrovna (1882-1960), Russian Grand Duchess, sister of Tsar Nicholas II. A.L.S., two pages, oblong 4to, Novominskaya Village, 27th January 1919, to her sister Xenia ('My darling old Xena dear'), in English (intersected with the occasional word in Cyrillic). The Grand Duchess writes a largely social letter to her sister, stating that it was a joy to have received her letter and continuing 'How I wish you & Mama would follow Sandro's advice & go to England. So much better - & there Mama wouldn't be lonely. If only she could grasp the fact that this life of waiting, uncertainty & horrors will go on for at least a year or two! Here everyone is sure of this, so am I now. I nearly hate the allies...When will they really help - or won't they. All words & words & no actions. No

My Novominskaya 23 Feb. 1919.

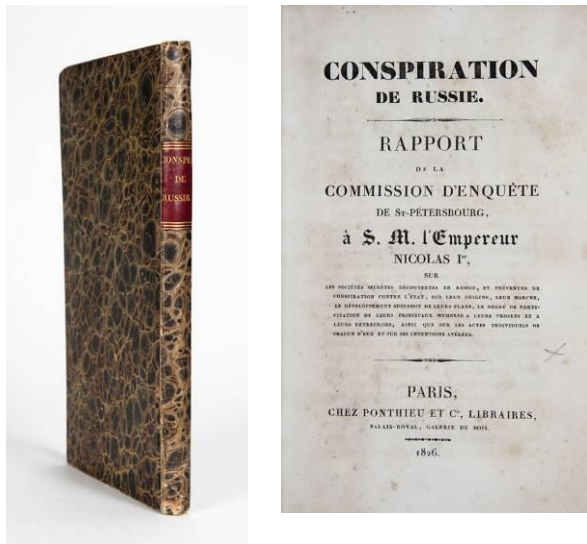
How d'y'e do - dearest old Mme. Tanti!

The spring has come again. I remember my old spring feeling which I had really completely forgotten - I mean I had since I got home. I awfully pleasant feeling & completely unexplainable - as it has to do with smells & sounds of church bells & so on... I spent part of the morning sitting outside our gate with the beautiful dais & daisy - I had had some conversation with the Cossacks & other old Cossacks. Yesterday there was a crop of sheets & linen for the common people - I had to part with some of our sheets & towels. Of course one couldn't not give - but we have barely enough for ourselves already. The Cossacks themselves, hate war and with their own things - so they began with us. Now there are more & more women from the front. There the affairs are bad - the army slowly but surely retires leaving our half their land to the enemy. It is not so bad for the old age - one could say serves them right - as those people at once believed that if they stopped fighting - the Bolsheviks would not touch them, & now see what a mess has been made. All the Cossacks sent off to fight against the Admiral in Siberia - all their wives, cattle, land etc. taken by the enemy. They burn everything & shoot every thing they don't want.

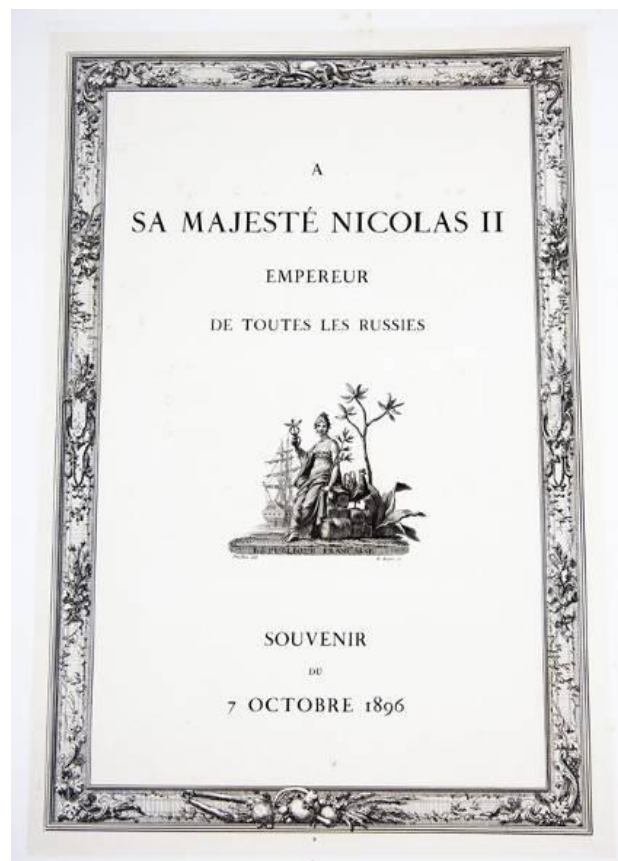
Hotel de Ventes, Geneva, Switzerland, on 9 December;

Painting attr. to Christina Robertson (1796-1854).
Presumed a portrait of Grand Duchess Olga
Nikolaevna (1822-1892), oil on canvas, 90x71,5
cm.
Estimate CHF 3'000-5'000.-

"Conspiracy in Russia" - Report of the
Commission of Inquiry from St Petersburg to HM
the Emperor Nicolas I. Paris, Ponthieu, 1826. In-
8, Bound in bradel. Foxing. Bookplates Count
Dmitri Petrovic Buturlin. Provenance: Count
Buturlin
Estimate CHF 400-600.-



On His Majesty Nicolas II, Emperor of all the
Russias. Remembrance October 7, 1896. [Paris,
Imprimerie Nationale, 1896] . Folio morocco
vermilion vintage, wide gilt decoration to dishes,
interior casket, gilded sections. Book
commemorating the ceremony of laying the first
stone of the Pont Alexandre III on October 7, 1896
by Tsar Nicolas II in preparation for 1900 World
Expo.
Estimate CHF 1'000-1'500.-



Did you know....



... That in the Holy Ghost Russian Orthodox Church in Connecticut, USA are the church bells donated by Emperor Nicholas II and the largest even has his and Empress Alexandra Feodorovna's relief on them.

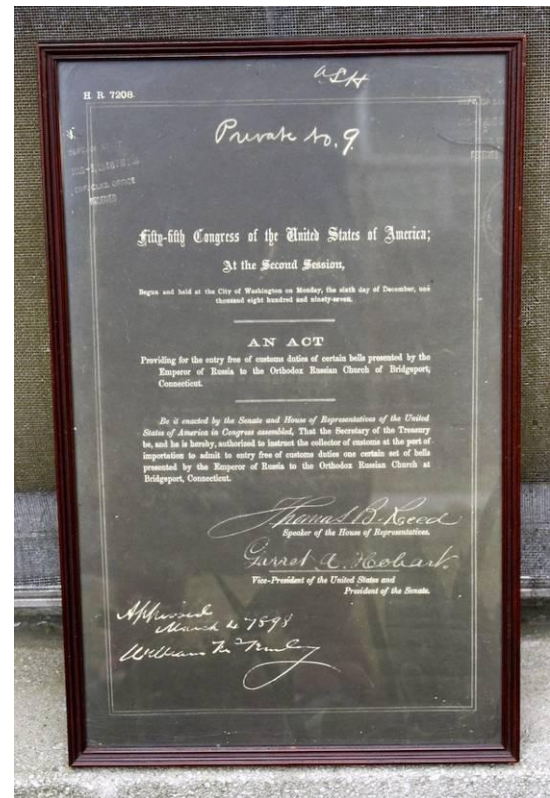
Many Eastern European immigrants came to the United States toward the end of the 19th century and the beginning of the 20th century. They sought religious freedom, better economic conditions, and a better way of life. Many of them settled in Bridgeport, Connecticut, then an industrial town that attracted Eastern Europeans: Slavs, Poles, Rus', Estonians, Macedonians, and so forth. Having no church of their own and not willing to remain part of the Eastern Catholic Church under the jurisdiction of Rome, a group of these immigrants met with The Reverend Alexis Toth, a Russian Orthodox Christian church leader in the American Midwest who, having resigned his position as a Greek Catholic priest in the Ruthenian Catholic Church, became responsible for the conversions of approximately 20,000 Eastern Rite Catholics to the Russian Orthodox Church, which contributed to the growth of Eastern Orthodoxy in the United States and the eventual establishment of the Orthodox Church in America. He was canonized by the Orthodox Church in 1994. Upon meeting the charismatic Father Alexis, the group passed a resolution to leave the Unia and to return to the Orthodox faith.



During 1894, Bishop Nicholas (Ziorov) of San Francisco, bishop of the North American Archdiocese of the Russian Orthodox Church, along with Father Alexis, twice met with this group of future parishioners to get acquainted. On September 25, 1894, Bishop Nicholas, in his archpastoral letter, accepted the group into the Orthodox Church. The parish was organized October 30, 1894, and the building of Holy Ghost Church was completed and dedicated on Palm Sunday, April 26, 1895. Father Alexis dedicated the Church and celebrated the first Divine Liturgy.

In 1896, upon the advice of Bishop Nicholas, a member of the new parish, Mr. Makara, went to Russia to solicit funds for the new parish. He received an audience with Tsar Nicholas II, the last emperor of Russia, and received from him a donation of six beautiful, enormous and sonorous bells which has been cast in honor of the Tsar's coronation in 1896. Upon their arrival in New York, the bells were held up by customs, while American officials awaited payment of the import duty. A special bill introduced in the 55th session of the United States Congress, which was adopted and signed by President William McKinley, allowed the bells to enter the United States duty free!

The largest weighs 4,000 pounds and contains in raised relief the images of the Russian rulers Emperor Nicholas II and Empress Alexandra, with icons of our Savior Jesus Christ on the opposite side. Two smaller bells contain the icons of St. Nicholas and St. Alexandra (the patron saints of Tsar Nicholas II and Tsarina Alexandra). All were cast by the master metallurgist, B. M. Orlov, in St. Petersburg, Russia. Their sonorous tones are produced by an alloy of bronze, copper, brass, silver, and other minerals, the formula for which was a closely guarded secret of Imperial Russia and which was lost when the Russian Empire experienced its demise in 1917 with the Bolshevik Revolution. The bells were at first rung by hand but now are connected to an electronic system.



The parish grew and grew, and eventually a new church building was constructed at the parish's present site at 1510 East Main St. in Bridgeport. Our present large brick edifice was dedicated on Palm Sunday, April 26, 1937. Rededication of Holy Ghost parish occurred on June 13, 1981, and included a special honor: His Grace Gregory, bishop of Alaska, brought with him relics of St. Herman of Alaska and sealed them in wax within the new altar.

In October 1994 was celebrated the 100th Anniversary of Holy Ghost Church and the 200th Anniversary of Orthodox Christianity in America. That same year, especially were remembered "St. Alexis of Wilkes-Barre," who as Father Alexis Toth in 1894 assisted our immigrants to return to the faith of the apostles, the faith of the early church fathers, and saints - the Orthodox Christian faith.