



Romanov News Новости Романовых

By Paul Kulikovsky

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The Samson fountain at the Grand Palace in Peterhof

Peterhof's Grand Palace - 300 years anniversary!

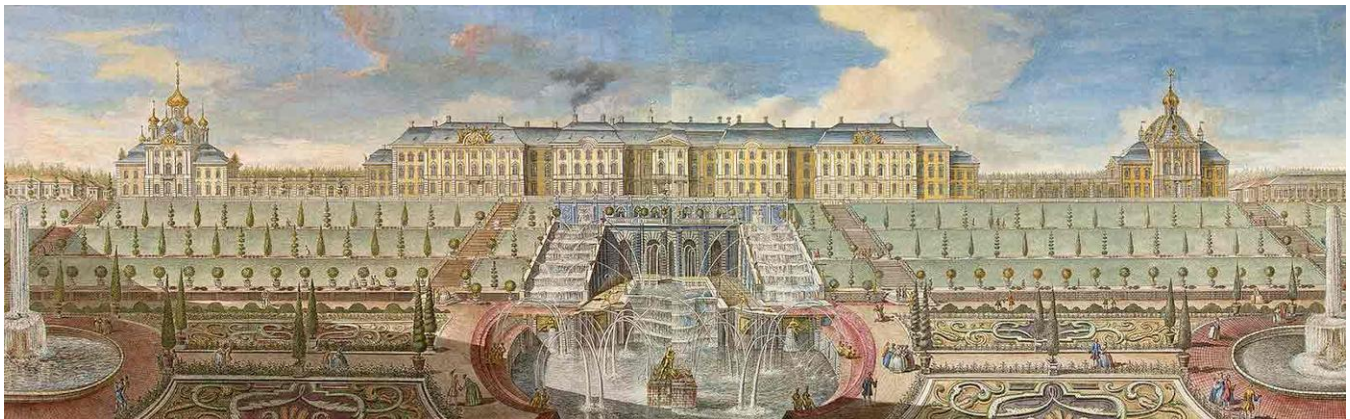
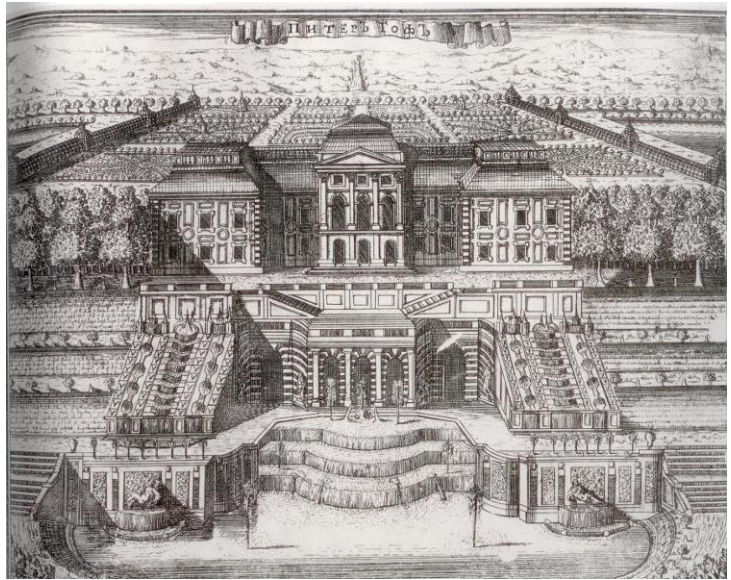
Emperor Peter the Great first mention Peterhof in his travel journal on 13 September 1705, during the Great Northern War, as a good place to construct a landing for use in traveling to and from the island fortress of Kronstadt. So on 13 September 2005 Peterhof officially celebrated its 300 years anniversary.

However it is not before 1714, that Peter began the construction of the Monplaisir ("My Pleasure") Palace, based on his own sketches, close to the shoreline. This was Peter's Summer Palace, his preferred retreat. He would use on his way coming and going from Europe through the harbor at Kronstadt and here Peter entertained only his closest friends and advisors.

Peter's plan for an upper palace - later the Grand Palace - is dated 4 February (24 January) 1715, where he orders "in Peterhof to dig a canal from the sea and to put stone in it", going up to the new palace.

The first palace was called simply 'Upper', and was not a Grand palace. It was somewhat inadequate for its surroundings splendour, and soon Peter instructed Architect Le Blond to expand the building. There was created an oak staircase, the Cabinet of Peter, increased the windows and doors of the large ceremonial hall on the second floor, gables were decorated with reliefs (by N. Pine), and the balcony was extended.

In 1719 the construction of the upper rooms was led by Niccolo Michetti. Interior was completed, attached a gallery and two-storey wings, and the facades were decorated. In 1732, by M. Zemtsova on the sides of the wing were added one-story residential buildings, which extended the facade of the palace.

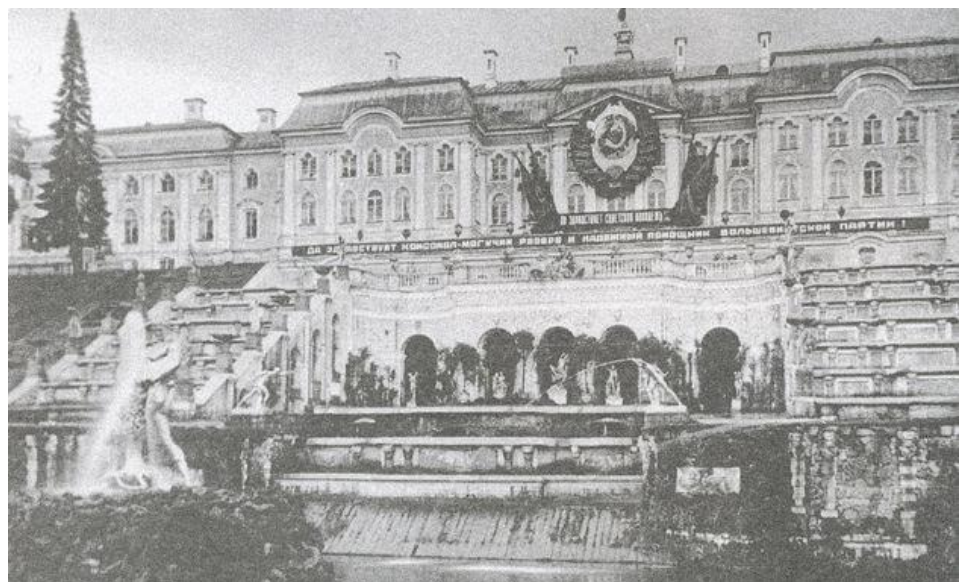


However work was halted after Peter's death in 1725, and Peterhof was almost abandoned until Peter's daughter Elizabeth came to the throne in 1740. Elizabeth commissioned Bartolomeo Rastrelli, who had already completed the Summer Palace in St. Petersburg, to build a genuinely regal palace. Rastrelli chose to retain the original building within its design, added larger wings to it between 1745 and 1755, and the result is supremely elegant and surprisingly restrained. The long, narrow palace, which was built in the last decade before baroque made way for neoclassicism, has minimal decoration, and Rastrelli's chief stylistic flourishes are the two white pavilions with gilded cupolas at the end of the

wings. Beige and white, the palace is majestic without being overwhelming, and provides a perfect backdrop both to the elegantly formal Upper Garden, and to the spectacular Grand Cascade.



After the revolution in 1917 the Peterhof Palace was turned into a museum. May 18, 1918 through the halls of the Grand Palace was the first tour of workers. Soon, numerous buildings, where previously lived courtiers and servants of the palace, began to open holiday homes, motels and institutions, there appeared in the parks playgrounds, reading, and concerts.



In the months from the start of World War II to the German army was closing in on St. Petersburg, in Peterhof attempts were made to remove or bury Peterhof's treasures. The efforts were somewhat successful. However, it is said that 3/4 - some 30.000 objects - of all treasures was lost or went missing.



The central part of the Grand Palace in 1944 and now after restoration.

Peterhof was captured by German troops in 1941 and held until 1944. The area was extensively looted, vandalized, and damaged during the war. The palace was partially exploded and left to burn. The name was changed to "Petrodvorets" ("Peter's Palace") in 1944 as a result of anti-German sentiment, but the original name was restored in 1997.



Restoration work began almost immediately after the end of the war.

May 17, 1964, to celebrate the 250th anniversary of Peterhof, the doors opened to the reconstructed halls of the Grand Palace.

Restoration continues to this day. In 2011 was another major restoration project completed - The Church of Saints Peter and Paul, in the East part of the Palace, could again have services.



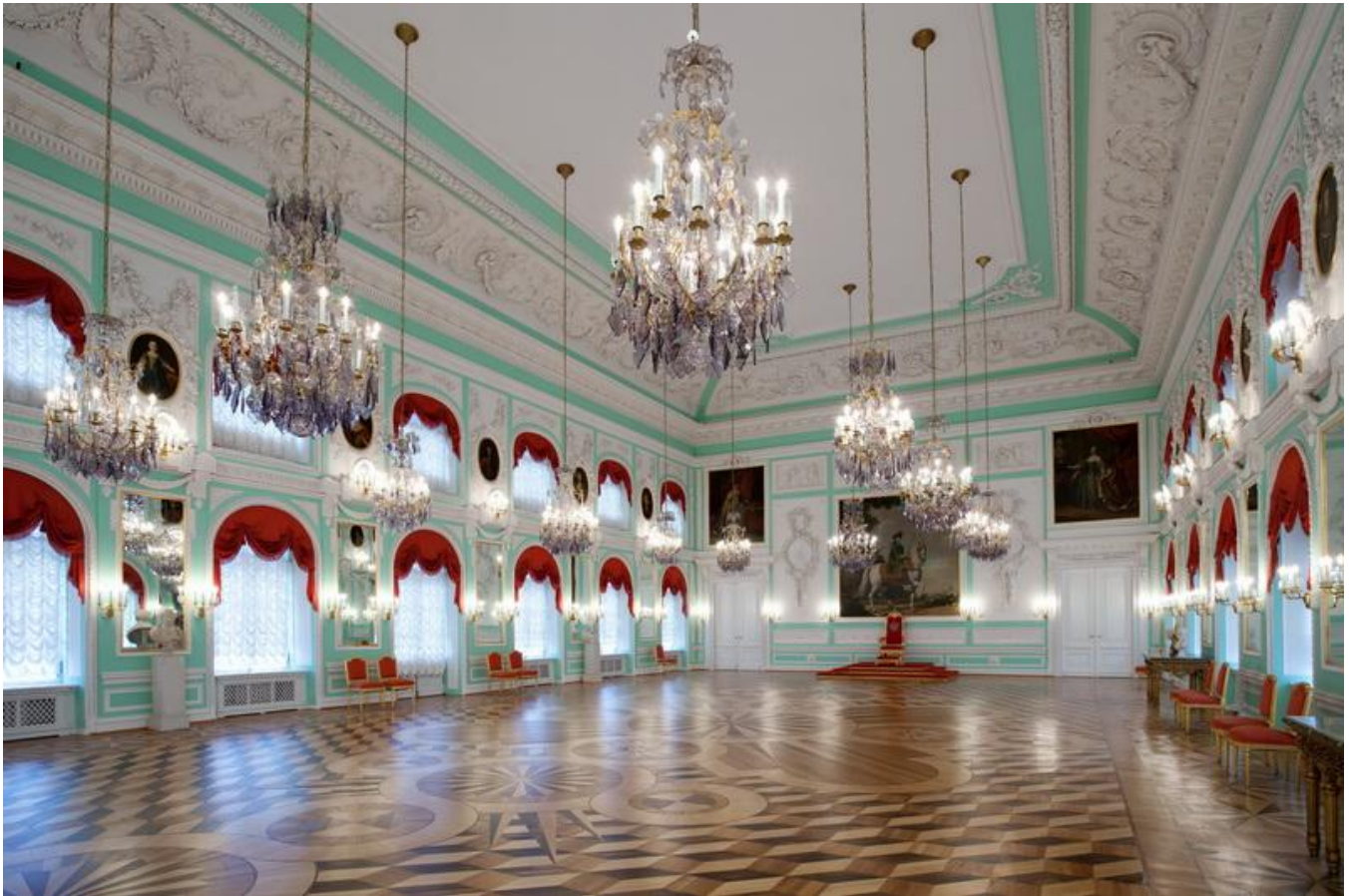
Inside, the Grand Palace is lavish, and the fact that the interiors had to be almost entirely reconstructed after World War Two does nothing to detract from their grandeur - the palace's sumptuous interiors have retained a remarkable homogeneity of style.



Visitors entering the palace are met by Rastrelli's incredibly ornate Ceremonial Staircase, which sets the tone for what is to come with a magnificent fresco of Aurora and Genius and multitude of gilded statues.



Highlights include the richly gilded Ballroom and Felten's splendid white-and-turquoise Throne Room. The Western Chinese Study is heavily Oriental, with jewel red and green walls. The Drawing Room of the Imperial Suite is equally influenced by chinoiserie, with particularly fine silk wall hangings. The rest of the Imperial Suite, the royal family's private quarters, is furnished in grand 19th century style. Also of interest is Peter the Great's charmingly simple Oak Study.



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

Likewise, the Grand Cascade was more sparsely decorated when initially built. According to the original plan of Peter was there to be created fountain depicting Hercules conquering Lernaean Hydra, in honor of the victory over Sweden, but this plan was not implemented.

The memorial fountain "Samson tearing the lion's mouth" appears in the reign of Empress Anna, when in 1734 there was a preparation for the celebration of the 25th anniversary of the victory at Poltava. It is believed that the figure of Samson appeared due the fact that the Battle of Poltava took place on the day of Sampson the Hospitable. The lion is associated with Sweden, since this symbol is present on the arms of the country to the present day. It had been cast in the lead by sculptor B. C. Rastrelli, put on a pedestal, probably designed by architect M. Zemtsov and with hydraulic equipment created by master P. Soualem.



By 1801 the sculpture was dilapidated and it was replaced by a bronze group, designed by Russian masters of classicism M. Kozlowski. At the same time Voronihin designed a new pedestal. The fountain was badly damaged during the World War II. The original statue was lost. In 1947, sculptor V. Simonov and N. Mikhailov, based on historical data and photographs recreated "Samson" and the restored ensemble opened on 14 September 1947.



Visiting Peterhof in the summer of 1900 the Austrian poet R-M. Rilke, standing on the edge of the Grand Palace on the terrace and watching the irresistible rise of the Samson fountain and the boundless sea stretched channel, said: "*All European states border each other, and only Russia borders with God.*"

The project plan for the Lower Dacha of Emperor Nicholas II

In a meeting 6 December between the management of the Museum Peterhof and the Board of the Ministry of Culture of the Russian Federation was presented and discussed the "concept of reconstruction and restoration of the "Lower dacha" in the Alexandria Park of the State Museum Peterhof."

Historical information

The "Lower Dacha" was a private summer residence of the family of Emperor Nicholas II, which was together with the "Cottage" and "Farmer palace", the imperial villa residence in park Alexandria, located to the north-east of the front of the palace and park ensemble of the Lower Park. It was created under the direction of architect A.I. Tomishko in the period 1883-1900, and at the completion of the work it represented an expressive architecture, a representative, functional development and engineering equipment palace and park complex, situated on the edge of the coastline of the Gulf of Finland.





According to historical data, the complex included: The main house, Kitchen, Ice house, Guardhouse with a fence and gate, "Swiss House" (transformer), Bay boat harbor and with protective breakwaters for the yacht "Standart".

In the south-western part of the garden there was an extensive landscaped outdoor area. At the entrance to the cottage was located Guards and sailors guard corps. The architectural ensemble of the Lower garden, with its tower structures, expressively noted the outermost point of the eastern border of the territory of the imperial Peterhof and plays an important role in the high-rise dominant architectural panorama of its development from the Gulf of Finland.



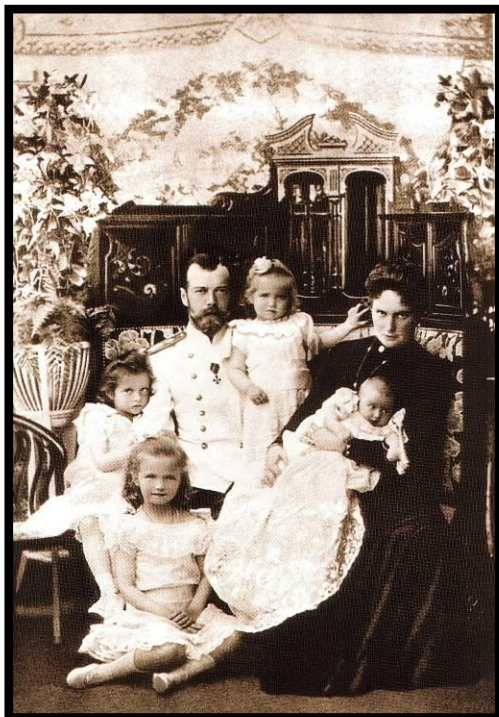
Office of Emperor Nicholas II in the Lower Dacha. To the right the office in 1918.



Empress Alexandra Feodorovna in the Pink living room. The room in 1918.



Left - Classroom of Tsarevich Alexei. Right - Living room of the Grand Duchess'.



Left - Emperor Nicholas II and family in 1900. Above - The room of Tsarevich Alexei.



A few objects from the Lower Dacha in the collection of Peterhof Museum

The Lower Dacha in tsarist times was a personal residence of Emperor Nicholas II and his family, child abode of the last Russian Tsesarevich - Alexei Nicholaievich. After the Revolution it became one of the "museum of court life" in the Peterhof.

As a result of hostilities in 1941 and the deliberate undermining in the 1960s the complex "Lower Dacha" was almost completely destroyed. Preserved only the guardhouse at the gates and part of the fence, "Swiss house", fragments of strengthening the breakwaters; some ruins of the main house, office building, kitchen, Ice house. The territory of the ensemble is in ruins; lost historical layout, landscaping; no engineering infrastructure; and waterfront is no longer defined.



The Lower Dacha, about 1955-1960

Legal status and permits

Understanding the undeniable historical and cultural value of the Lower Dacha gives reason for paying attention of Ministry of Culture and the State Museum "Peterhof" to the problem of restoration and museumification of the architectural and landscape complex. However, the development of correct and scientifically sound solutions, the formation of its future shape required considerable effort.

In 2012, started government funding of design and survey work on the project of cultural heritage "Lower Dacha" on the basis of the Resolution of the Government of the Russian Federation of 03.03.2012, № 186 "On the federal target program" Culture of Russia "(2012-2018.).

In 2013, started a preliminary project whose task was to conduct comprehensive research and development of the architectural concept of reconstruction and reconstruction of architectural and landscape complex "Lower Dacha" with a device for use in a modern museum purposes. The work was done by order of the State Museum "Peterhof" under the state contract. General Designer: Federal State Unitary Enterprise Institute "Spetsproektrestavratsiya", Moscow.

Permitted use of land for the placement of parks, gardens, squares, for historical, cultural and natural protected targets. Are of limited use in accordance with the legislation of the Russian Federation and the regime of protection zones "State Museum" Peterhof ", an area of 2522307 square meters (registered KZR 10.02.1997g., page 1).

The "Lower Dacha" is an object of cultural heritage of federal importance (RF Government Resolution № 527 from 10.07.2001).



The Lower Dacha at present

The composition of complex scientific research carried out in 2013 according to the standard of restoration and requirements for preparation of project documentation for construction was;

1) Engineering and survey works; 2) Historical and archival research; 3) Archaeological research; 4) The project is the subject of protection; 5) Architectural measurements; 6) Examination of the ruins with the inventory of valuable items; 7) Report on the result of comprehensive research.

The architectural concept of "Reconstruction and Rebuilding Lower garden in the park Alexandria"

The concept of the idea of creating a new multi-purpose museum center as part of the State Museum "Peterhof". Activity center is permanent display, lectures and educational and public representative should be closely linked to the common historical and specialized exhibit concept as Peterhof Museum Imperial House of Romanov and unique object of national restoration.

Architectural solutions concept takes into account scheduled functional use of the cottages and originality of the existing full-scale material - the ruins would be genuine "witnesses" of the dramatic events of the twentieth century Russian history.

In this regard, the concept was presented in 3 variants of reconstruction and restoration of the "Lower Dacha" differing approaches to conservation and museumification of ruined objects. All options in varying degrees combine traditional methods of work for the conservation of cultural heritage - restoration, conservation and recreation.

Option 1 is to focus on the complete reconstruction of the lost object.

Option 2 involves a part conservation of surviving fragments of ruins.

Option 3 combines the method of preservation of authentic fragments of the ruins and a partial recreation of the lost part with construction in new material.

The concept is the principle of an integrated approach to reconstruction and museumification of the Lower garden. Common to all three options are proposals for the restoration of the remaining objects, landscaping, organization coastlines, restoration of hydraulic structures and the creation of engineering systems of the future museum.

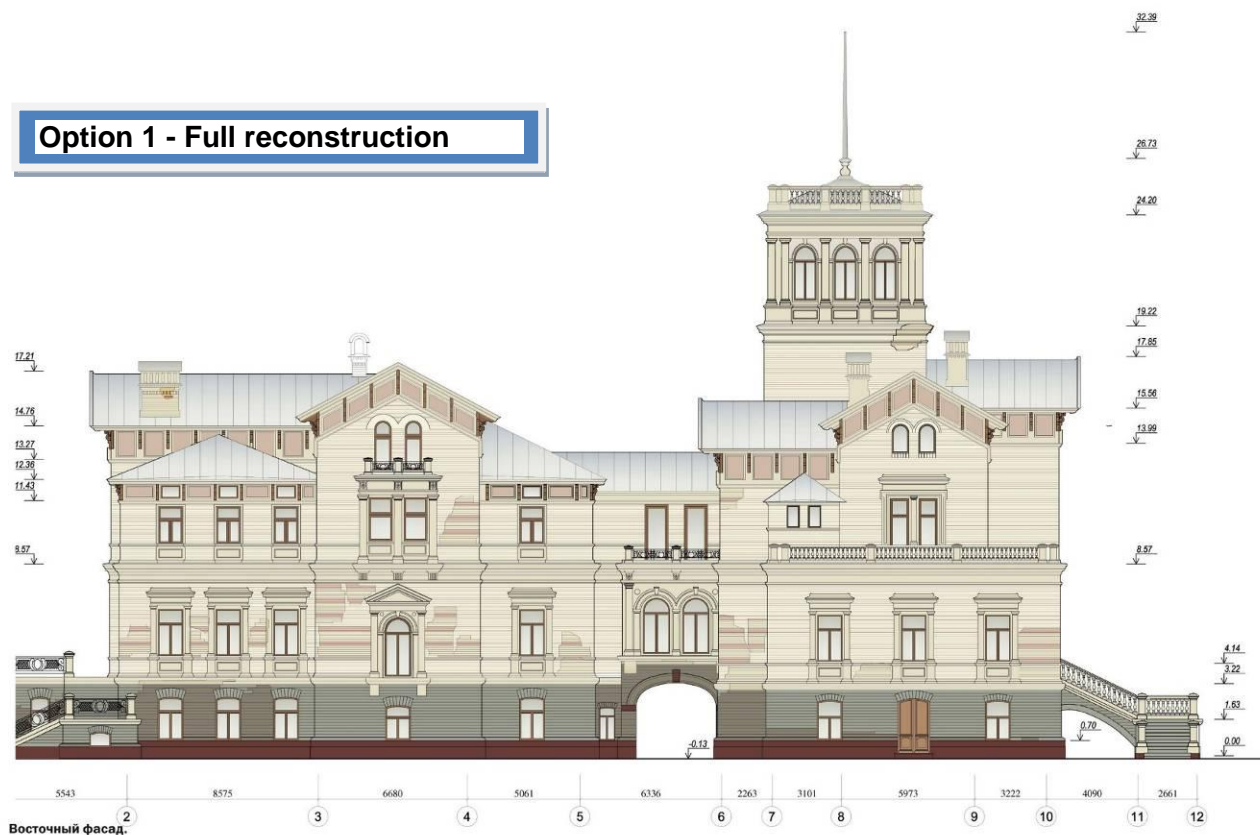
Technical and economic indicators of the three versions of the concept are presented below. The estimated cost of the work is defined based on actual volumes and estimates by peers and should be verified at the design stage of "Project Documents".

The concept of the museum use

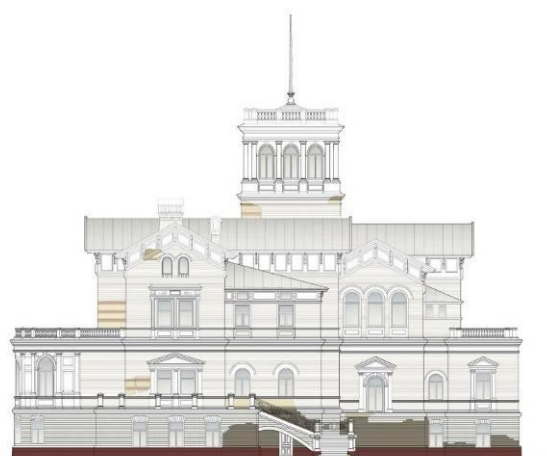
National Heritage "Lower Dacha" is a part of the park "Alexandria", which is now in the State Museum "Peterhof" is positioned as a family-friendly park. It has been given the nature conservation area, and it successfully operate 5 museums - Cottage, Gothic chapel, Farm Palace, Imperial Telegraph and Courier house. Created historical and cultural complex children's entertainment games, copying the playing area for children of Emperor Nicholas I.

The re-creation of a memorial in the Lower Dacha is not feasible because of the complete lack of museum objects to create the interior exposure. In addition, the post-war deviations from the basic principles of "Venice Charter", which allowed us to have today "brilliant Peterhof" are unlikely to be justified, 70 years after the war.

Option 1 - Full reconstruction



ФГИИ ИНСТИТУТ ПО РЕСТАВРАЦИИ СПЕЦПРОЕКТИРОВАНИЕ ПАМЯТНИКОВ ИСТОРИИ И КУЛЬТУРЫ 178-1/2013

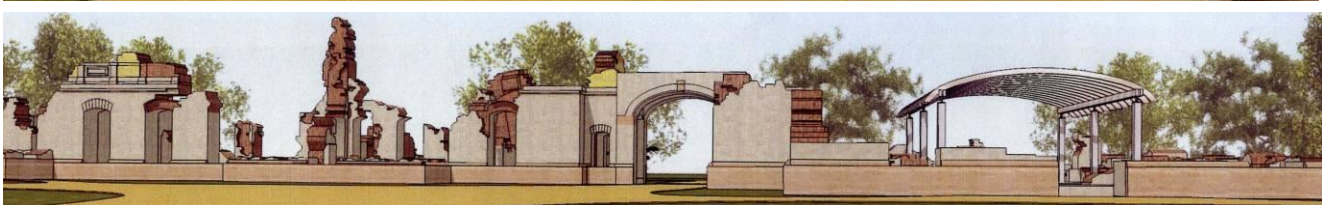
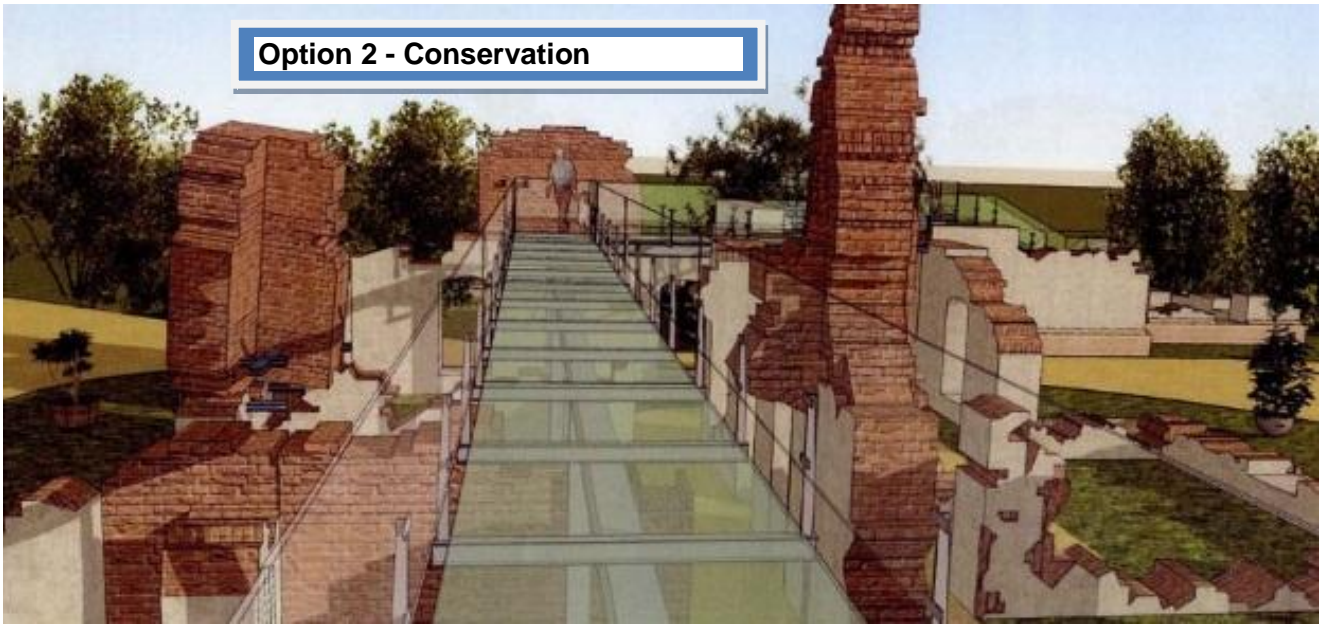


Южный фасад.



Северный фасад.

Option 2 - Conservation



Option 2 - Partly reconstruction



In this regard, the most promising is the third version of the monument - restoration, preservation technique combines authentic fragments of the ruins with a partial recreation of the lost parts with construction in new material. This option gives us the opportunity to restore the coastal strip with Alexandria silhouette and create a new type of museum - a diversified historical and cultural complex that combines the functions of an exhibition and concert space and built an interactive exhibition created with the latest modern museum dedicated to the last Romanov family.

Technical and economic parameters according to an embodiment of the Concept

Renovation and reconstruction of Lower garden in the park Alexandria State Museum "Peterhof" (main house, cottage Service, Swiss house, Kitchen, Glacier, fence with a gate, Officer guardhouse).

(Mill Rub.)	Option 1	Option 2	Option 3
	Full reconstruction	Conservation of ruins	Partly reconstruction
Buildings (sqm)	17 995,98	4 312,46	7 592,96
Landscape (ha)	4,2	4,2	4,2
Design cost	30,344	12,093	19,578
Design Time	3 years	3 years	3 years
Construction	1011,483	93,869	732,849
Construction time	7 years	7 years	7 years
Total cost Rub/USD	1042 mill/ 16.0 mill	106 mill/1.6 mill	752 mill/11.6 mill

Video - http://tvkultura.ru/article/show/article_id/126263



The Board of the Ministry of Culture of the Russian Federation approved 6 December the concept, which implies a partial reconstruction of the ensemble - reported the Minister of Culture of the Russian Federation Vladimir Medinsky. Funding will amount to 730 million rubles.

The project to rebuild the Peterhof ensemble Lower Dacha of Emperor Nicholas II, where he signed the Manifesto of Russia's entry into World War I, will be presented for public discussion in St. Petersburg.

Start of the design work is expected to begin in 2015 and full completion of the project is expected in 2025.

But just a few days later started a big headache for the Peterhof management....

Outside St. Petersburg the former palace of the Romanovs collapsed

9 January. Rosbalt

South-west of St. Petersburg, in the village Ropsha, has collapsed the pediment and columns of the Imperial Palace. This was reported by an eyewitness Alex Valyaev, depicting what is happening on camera.

"At the moment at heightened pace is constructed a second ring fences - even in minus 13 ° C, six workers are putting a first ring around the palace and a second around the park. What is going to happened in the fenced area as a result, is unclear. In addition, in the process of collapse all fall on the terrace, so for sure they added new damage," - said Alexey roll. He took pictures of the palace on 7 January.



Left - Ropsha on 7 January 2015. Right - Ropsha in better times.

Ropsha palace and park ensemble was handed over to the State Museum-Reserve "Peterhof". In late December, it was reported that in Ropsha after restoration will be a multifunctional center. This idea has been approved by the Minister of Culture Vladimir Medinsky, and sparked the interest of the Deputy Prime Minister Olga Golodets. The complex will include the restoration of a school and a hostel. Budget of Ropsha project is designed for 5 billion rubles. After this Ropsha will entered the tourist route project code-named "Imperial Ring". The budget for this project is estimated at 150 billion rubles.

Ropsha Palace is the former palace of the Romanovs. It is part of the World Heritage "Historic Centre of Saint Petersburg and Related Groups of Monuments" (1990). The founder of the palace and park ensemble was Count Gabriel Golovkin, associate of Peter I. Construction of the estate started in 1725. Years later, on behalf of Elizabeth, Rastrelli drafted a transformation of the estate - was created complex of buildings in Lower and Upper Gardens.

In Ropsha palace in 1762, died under unclear circumstances Emperor Peter III. Then Catherine II granted Ropsha to Grigory Orlov, after which the estate was abandoned and fell into disrepair. In 1785 Ivan Lazarev acquired Ropsha. Under the direction of Gregory Engelmann and Thomas Gray were made conversion of park complex, in particular was created a complex system of reservoirs, planted trees and shrubs, and arranged greenhouse. Under the direction of Antonio della Porta were reconstructed facilities. Yury Felten established a paper mill. In 1801, Lazarev sold the estate to Paul I, who was soon killed. Under Alexander I, Ropsha became the responsibility of the Cabinet of His Imperial Majesty, and in 1826 it was donated to Alexandra Feodorovna, wife of Nicholas I.



From a private photo album - Emperor Nicholas II and his family visiting Ropsha



After the October Revolution there were Union Fish Hatchery, Lenin collective farm, and later the farm "Red Star", as well as livestock farm "October". The Manor came into disrepair after the capture by the Nazis during World War II.

In the 1980th the building of the palace burned several times. Wooden scaffolding, which was erected in the early 90's to maintain the walls and facade collapsed in early 2010. Now there is no roof, part of the walls are collapsed. The park is littered and the small ponds gradually turned into swamps.

In Ropsha Palace begins emergency work

15 January. The Ministry of Culture of the Russian Federation

The Ministry of Culture of the Russian Federation has allocated 15 million rubles for urgent emergency work in connection with the emergency situation in the former imperial residence of the XVIII century "Ropsha." On the night of 7 to 8 January in the territory Ropshinskoy collapsed pediment and columns of the Imperial Palace.



"Currently, the authorized body for cultural heritage protection in Leningrad region opened an administrative investigation in which will be investigated a circle perpetrators. Ministry of Culture of Russia closely monitoring this investigation,"- said the director of the Department of Control and Supervision of licensing in the field of cultural heritage Vladimir Tsvetnov

The decision to allocate additional funds will be made after a comprehensive study of the cultural heritage site.

In 2014, the Russian Ministry of Culture developed project materials to determine status of the palace and park ensemble "Ropsha", its protection, border areas and legal regimes of land use that are part of the ensemble. Currently, the agency is developing a normative legal act on the inclusion of each object, which is part of this complex, in the state register of cultural heritage.

Full restoration Ropsha Palace

21 January - about the full restoration Ropshs Palace was told in a press conference, that the development of the whole ensemble will take at least five billion rubles.

Elena Kalnitskaya, Director of Museum "Peterhof" - "Somehow we could fix this colonnade. We just do not have time. Absolutely soaking wet building caught cold . We immediately began to take action. We examined the monument, we have applied for financial aid for the elimination of the accident. It is estimated at 15 million rubles."

The Peterhof Museum have made a graphical presentation of the restored manor, as it looks in their present project plan. Facade can be done in the style of the architect Rossi - yellow combined with white columns of the pediment. But the final restoration project will be started only after the emergency repairs.

Video - <http://www.ntv.ru/novosti/1292289/>



Peterhof to hold VI Annual Scientific-Practical Conference

Museum "Peterhof" announces the VI Annual Scientific-Practical Conference "Palaces and events. The 300th anniversary of the Grand Peterhof Palace" will take place on 27-28 April 2015.

Life continues in the palaces, modernity actively invades the palace area. Palaces remain the venue for important political events and are open to new projects - social, artistic, commercial. Events or super events? Problems of the content and quality of activities in the Palace Museum, event management life Palace Museum - acute problems of modern museum practice, are expected to be discussed in the conference, at roundtables and workshops. To discuss the following topics are offered: Grand Peterhof Palace - Three centuries of history; event-story palaces of Russia and Europe, existing of the imperial residences; for the anniversary of the Great Victory, WWII events in the palaces; memorable dates in the history of the palaces and modern research and museum work; the new museum as an event; museum exhibitions: production of events?; and witnesses and participants in the events: research museum audience. To participate in the conference are invited historians, art, culture, architects, designers, public relations, museum, research and educational institutions.

For participation in the conference and the full text of the report should be sent to conference coordinator before March 24, 2015. If any questions, please contact the conference coordinator Email: Peterhof.studies@gmail.com.

Princess Olga Andreievna Romanov in a BBC documentary

"Rich, Russian and Living in London" - A BBC documentary about Russian Billionaires in London was aired on 7 January 2015. It looks at one of London's biggest art collectors and philanthropists, debutantes preparing for the glitz and glamour of the Russian ball, Princess Olga Romanov, the granddaughter of Tsar Nicholas II's sister, who vividly recalls her coming out as a debutante. Start looking at the 37, 30 min mark.

Video - <http://www.youtube.com/watch?v=K22uooD-1-I>



On the Feast of the Nativity the Primate of the Russian church has made great vespers at the Cathedral of Christ the Savior

7 January. Press Service of the Patriarch of Moscow and All Russia



On the night of 6 to 7 January 2015, on the Feast of the Nativity of the Lord God and Savior Jesus Christ, His Holiness Patriarch of Moscow and All Russia Kirill at the Cathedral of Christ the Savior in Moscow Christmas worship - Great Compline, Matins and Divine Liturgy of St. John Chrysostom.

The Christmas Patriarchal service was broadcast live on TV channels "First", "Russia-1", "Spas" and on the official website of the Russian Orthodox Church Patriarhiya.ru.

Before starting the service, Patriarch Kirill addressed live to viewers:

"Before the start of the Christmas liturgy would like to sincerely congratulate you all on the great holiday of Christmas!

In ancient times the prophet, referring to people and foreshadowed the coming of the Savior into the world, said the amazing words: "God is with us; the mind, usually describe, and to conquer, because God is with us" (see. Isa. 8: 9-10). And when the Lord came into the world, and the Savior was born in a cave in Bethlehem, these words come true.

And what do we, the people living after the coming of Christ the Savior to the world? What should be our response to this prophecy? The answer is very simple: we with God. He is with us and we with Him. Because if He is with us, and we are not with him, it will not work, and we do not even feel that Christ was brought to the human race.

But if we are to God, then all the gifts that God brought through His birth of the human race become our gifts - we come in contact with God, with His grace, and get a great power, capable of helping us to overcome the difficulties of everyday life, and today many such difficulties. But if there is God's help, then, as evidenced by historical experience, including our Fatherland, all these difficulties can be overcome.

So I wish all of us, all our people, relying on the power of God to overcome the difficulties of everyday life. I believe and hope that all of what we are now alarmed and concerned, after some time we stop worrying and alarming. Give only God for all of us to work together with him for a Better World. Once again I congratulate you on Merry Christmas!"



In the service His Holiness was joined by: Metropolitan Arseny of Istra , the first Vicar of the Patriarch of Moscow and All Russia in Moscow; Bishop Sergiy of Solnechnogorsk, head of the Administrative

During the service, sang the choir of the Cathedral of Christ the Savior with conductor I.B. Tolkachev.

The Christmas Message of Patriarch of Moscow and All

At the altar of the Cathedral of Christ the Savior, the Primate of the Russian Church and the Russian Prime Minister Dmitry Medvedev exchanged congratulations.

"All of you, dear lord, fathers, brothers and sisters, I heartily congratulate with the great, radiant, mirospositel'nym holiday of Christmas. On this day we especially feel the love of God to the human race and to each of us. This is the same day that united heaven and earth, because there could be no stronger bond than the coming of the Lord into the world, joining Him in human flesh, His entry into the life of people in human history. From this point, since the coming of the Savior into the world, we do live in a different era. But to understand it is given only to those who feel God's presence in their lives. And God does not force anyone. Because we have a choice of side. And when we make the choice in favor of God, when we make a choice in favor of our personal response to His incarnation, His faith taking into your heart and mind, our life changes. How much effort are making people, especially today, to the outer life better. But it will never get better, if better not be a man if his mind, his heart, his feelings will not be better. That's it, in order to make the most ambitious and most great achievements in the history of his personal life, we should take heart in the newborn Savior, to connect with the Lord by faith, prayer, in response to His grace, we must learn to do good deeds. And then we shall be changed, and together with us to change the world. I heartily congratulate all of you on Christmas. Amen."



Video - <http://www.youtube.com/watch?v=Qe4k0Wbhiws#t=30>

In Yekaterinburg, the Church on Blood received a silver-plated tabernacle found in Florida

28 January. E1. RU

In Yekaterinburg, the Church on Spilled Blood received as a gift for eternal storage a silver-plated tabernacle given by Tsar Alexander III as a gift to an unknown church about a half centuries ago, said rector of Ascension Church Archpriest Aleksei Cullberg.



The Tsar's relic is a compact model of a church. Such tabernacle is in every church, they are usually at the altar at the throne. Service of the tabernacle, as you might guess from the name, to hold sacred gifts: bread and wine consecrated during the liturgy.

"The story of how the Shrine came to the Church on Spilled Blood, should start with the fact that the Memorial Church on Spilled Blood in Honor of All Saints Resplendent in the Russian Land - a place, particularly associated with the last days of Tsar Nicholas II. In the church is a museum to the Royal Family. The museum staff tend to collect items related to the reign of the last Russian tsar, as well as personal belongings of the royal family. The museum is visited by many pilgrims from all over the world. If people find items

related with the time of the tsar or his family, they will report it to the church. Such a fate awaited the tabernacle." One of the priests found the royal relic in an antique shop in Florida. Holy and good people come together and find ways and means to acquire and convey the tabernacle to the Church on Spilled Blood.

"This Shrine, according to the inscription on the product was transferred by Alexander III as a gift to an unknown temple for the repose of the soul of his brother Tsesarevich Nicholas Alexandrovich on April 12, 1865. From this church it was somehow taken out or maybe stolen - shared father Alex. - The inscription on the product remained, but almost completely erased is the name of a church. Perhaps investigating authorities will help us to find it."

People who bought this relic, wished not to disclose their names, as well as the amount. The transfer to Russia was quite simple. With a document that said this relic was legally purchased in an antique shop and the Orthodox parish in Florida writing a letter in which they indicated to transmits the relic to Church on Spilled Blood. With these two documents it was enough to easily pass the US border. Now relic sent for restoration, after which Metropolitan Kiriill will decide whether it will be stored in the church or become a museum piece.



In Tsarskoye Selo Lyceum a bust of Emperor Alexander I was unveiled

On 20 January was unveiled a bust of Emperor Alexander I in the Imperial Tsarskoye Selo Lyceum. "Opening of the monument in the museum in the town of Pushkin Lyceum is timed to two events - the Year of Literature and the 200th anniversary of the meeting of the young poet Pushkin and Derzhavin in the walls of the legendary Imperial Tsarskoye Selo Lyceum", - said at the ceremony, Deputy of Minister of Culture Russia Elena Milovzorova.

- Of course, as a matter fact the high school was founded in suburban palatial residence, by decree of Alexander I. Personality of Alexander I is a key in the formation of education in Russia and in the formation of the Tsarskoye Selo Lyceum, as one of the leading educational institutions of Russia. It is good that this bust was installed in the central part of the museum, because anyone who comes immediately aware of the greatness and importance of the institution in Russia", - said Elena Milovzorova.



After congratulatory speeches, with the bust was removed solemnly white veil and laid flowers. At the grand opening of the delegation arrived the staff of the Russian Museum, A. S. Pushkin, Russian museum employees and guests from Moscow Literary Institute.

The bust of the emperor, its location was unknown for a long time, but then it was found in a private collection and bought at the expense of the Ministry of Culture of Russia". it is now installed in the lobby of the Lyceum. On the pedestal is carved gilt letters "He founded the Lyceum ...". from Alexander Pushkin's poem "October 19" -

*"Come, come! Heart kindled,
Again to the bottom drops to drink!
But for whom? About other guess ...
Cheers, our tsar! so much!
Drink to the Tsar.
He is a man! He dominates a moment.
He is a slave of rumors, doubts and passions;
Forgive him unjust persecutions:
He took Paris, he founded the Lyceum."*

In October 1925, Pushkin, was in exile when he wrote the poem.

Pushkin, who honored lifelong brotherhood and lyceum tradition, devoted to the lyceum many poems.



In the Imperial Lyceum was prepared civil servants of the highest rank. Charter of the Lyceum was a long development, however, August 12, 1810 in Kamenstrovsky Palace Alexander I signed a decree on its opening. Eighteen months later, October 19, 1811 the Lyceum was opened.

Tsarskoye Selo Lyceum graduates beside Pushkin, were also Anton Delvig, Wilhelm Kuchelbecker, Admiral of the Russian fleet Fedor Matyushkin, writer Mikhail Saltykov-Shchedrin, and a distinguished diplomat and Chancellor of the Russian Empire Prince Alexander Gorchakov.

52% of Russians believe Emperor Nicholas II did more good than bad



20 January. Interfax

The sociologists of "Levada Center" has conducted a study to learn from Russians, what person in their opinion, has left the country in the history on a positive track, and who not.

Thus, the respondents believe that Emperor Nicholas II brought more good (52%) than bad (16%), the remaining 32% could not decided on their opinion on this subject. The survey was conducted among 1,600 people in 134 cities of Russia.

The fact that Vladimir Lenin had done for the country a lot of good, 46% of Russians believe, about the negative consequences of his leadership say 31%. Difficult to answer is 23% of respondents.

The role of Joseph Stalin in the life of the Russian state 52% of respondents assessed as positive. The opposite view is held by 30% of Russians, 19% were undecided.

Russians were also asked to estimate the time of Leonid Brezhnev. According to 28% of the respondents, "first there was a period of successful development and then "stagnation" that led to the collapse of the USSR." Almost one in five (22%) believes that the Brezhnev period was a time of successful development of the country.

A little less of the respondents (19%) say that "in this period the country has serious problems, but the collapse of the Soviet Union led Gorbachev and the "democrats", while 18% believe that it "was a period of stagnation which led to the collapse of the USSR." Difficult to answer 14%.

Attitude to Boris Yeltsin Russians ambiguous: 40% it causes negative emotions, 38% - neutral, 11% - positive. Another 11% cannot determine the answer.

Emperor Nicholas II is being used in a snow removal fight!

19 January. Gazeta Spb

Vice-governor of St. Petersburg Igor Albin posted in social networks pictures of Nicholas II, who is working with snow with a shovel. Meanwhile, members of the Legislative Assembly are eager to talk with the vice-governor on the quality of cleaning streets: he was invited to speak to parliamentarians.

Deputies invited the vice-governor Igor Albin on "The Hour of the government." This was reported on the official the site of the St. Petersburg Legislative Assembly.

At the meeting of Parliament will discuss issues relating to housing sector and, above all, snow removal in the city. The Chairman of the Legislative Assembly Vyacheslav Makarov said: "I was approached by members of all fractions with a request to invite the vice-governor Igor Albin to speak at a meeting of the St. Petersburg Parliament on issues related to housing and communal services and, above all, snow removal in the city. At the Council factions decided to invite Igor on meeting 4 February. Cleaning of the urban area in the winter - very sharp and urgent issue of concern to all citizens of St. Petersburg. This Topic is under special control of the Legislative Assembly."

Meanwhile, Igor Albin continues to hint that they should themselves take care of clearing snow from their yards. The other day, the vice-governor posted on his page on Facebook photos of the last Russian Emperor Nicholas II, who poses for the camera with a shovel in his hands.

Igor Albin reported that these photos were taken after the abdication of the tsar of the throne when he was in exile. Another user has talked about his desire to see a similar picture with Igor Albin in the "starring role", and the third says: "We are waiting for the president with a shovel".

In fairness it should be noted that Nicholas II would really love to work in the open air: it is known that in Tsarskoye Selo he voluntarily cleaned the snow with a shovel.



A scandal around the person of Igor Albin broke out after he recommended the citizens to arm themselves with shovels and clear their yards of snow. Then indignant St. Petersburg began collecting signatures for a petition to his resignation. At present a petition signed by almost 13 thousand people .

The "Tsar Nicholas" bell was ringing for the first time



On 19 January, the bell "Tsar Nicholas" weighing about 16 tons for the first time sounded in the territory of Verkhotursky monastery - the spiritual center of national importance, located in the Sverdlovsk region.

According to Metropolitan Kirill of Ekaterinburg and Verkhotursk the bell "represents an attempt to return to the institutions of national identity, which strengthen and preserve our earth for a thousand years."

The cast of the main bell for Verkhotursky monastery was a joint decision of the church and regional authorities. It was taken a year ago. The total cost of the bells - about 13 million rubles. Approximately half of the money is collected, and copper and tin for 6 million rubles provided by Ural Mining and Metallurgical Company (UMMC).



Bolshoi Theater 190 years anniversary

January 18 (6th in the old style) 1825 opened the Bolshoi Theater in Moscow.

The Theatre itself began its life as a private theatre of the Moscow prosecutor Prince Pyotr Urusov. On 28 March 1776, Empress Catherine II signed and granted the Prince the 'privilege' of organizing theatre performances, masquerades, balls and other forms of entertainment for a period of ten years. It is from this date that Moscow's Bolshoi Theatre traces its history.

The Theatre's first building was erected on the right bank of the River Neglinka. It stood on Petrovka Street, whence the Theatre derived its name Petrovsky (it was subsequently to be called the Old Petrovsky Theatre). The Theatre opened on 30 December 1780.



In 1805 it was decided to set up a theatre directorate in Moscow "along the lines" of the Directorate of Imperial Theatres in Petersburg. And in 1806 this project was realized and the Moscow Theatre acquired the status of imperial, coming under the joint Directorate of Imperial Theatres. In the autumn of 1805, the Petrovsky Theatre building burnt down.

In 1819 a competition for designs for a new theatre was announced. It was won by Andrei Mikhailov, a professor at the Academy of Arts. His design, however, was declared to be too expensive. Therefore, the Governor of Moscow Dmitry Golitsyn commissioned architect Joseph Bové to alter it, which the latter did, considerably improving it in the process.

In July 1820 work started on building the new theatre which was to become the central feature in the architectural composition of the projected (Theatre) square to be laid out in front of it and adjacent streets. The facade, decorated by a massive eight columned portico surmounted by a pediment on which stood a large sculptural group – Apollo in a chariot drawn by three horses, 'surveyed' Theatre Square which was under construction, greatly adding to the latter's beauty.

In 1822-23 the Moscow theatres were removed from the joint Directorate of Imperial Theatres and handed over to the Moscow Governor General who was given the power to appoint the directors of the Moscow imperial theatres.



On 6 January 1825 the solemn opening ceremony for the new Petrovsky Theatre took place – as it was much bigger than its predecessor it was known as the Big (Bolshoi) Petrovsky Theatre. A prologue in verse (M. Dmitriev) specially written for the occasion was performed *The Triumph of the Muses*, with choruses and dances to music by Alexander Alyabiev, Alexei Verstovsky and F. Scholtz, and also a ballet *Cendrillon* produced by a guest ballerina and ballet-master from France Félicité Hullen-Sor, to music by the latter's husband, Fernando Sor. *Muses triumphed*

over the blaze which destroyed the old theatre building and, led by the Genius of Russia, a role danced by the twenty-five-year-old Pavel Mochalov, raised from the ashes a new temple to art. And though the Theatre was indeed very large, it was unable to accommodate all those who wished to be present. In recognition of the importance of the moment and as a conciliatory gesture towards those who had failed to gain admittance, the production was repeated in full the next day.

The new Theatre, which was bigger even than Petersburg's Big (Bolshoi) Stone Theatre was distinguished by its monumental grandeur, its perfect proportions, the harmony of its architectural forms and the richness of its interior decoration. It was very comfortable: there were galleries where the public could promenade, staircases leading to the tiers, corner and side rooms for the audience to rest in and capacious cloakrooms. The huge auditorium could accommodate over two thousand people. The orchestra pit was deepened. During masquerades the stalls' floor was raised to the level of the forestage, the orchestra pit being covered over by special panels and - the end result was an excellent dance floor.

The building of the Bolshoi Petrovsky Theatre stood for almost 30 years. But it too was overtaken by the same sad fate: on 11 March 1853 a fire broke out in the Theatre and continued for three days, burning everything which came in its path – theatre machines, costumes, musical instruments, notes,

sets... The building itself was virtually totally destroyed, all that remained of it were the charred stone walls and portico columns.

Three leading Russian architects participated in the competition for the rebuilding of the Theatre. The competition was won by Alberto Cavo, chief architect of the imperial theatres and a professor of the Petersburg Academy of the Arts. Cavo, who specialized in building theatres, had an excellent grasp of theatre technology and of designing multi-tiered theatres with box-stage and Italian and French-type boxes.

Restoration work progressed at a rapid pace. In May 1855 the demolition and clearing away of the ruins was completed and the reconstruction of the building began. In August 1856 the Theatre opened its doors to the public. That the building was completed with such speed is explained by the fact that it had to be ready in time for the coronation celebrations of Emperor Alexander II. The Bolshoi Theatre which was virtually built anew and with major modifications by comparison to the previous building, opened on 20 August 1856 with a performance of Vincenzo Bellini's opera *I Puritani*.



By the 110th anniversary of the martyrdom of Grand Duke Sergei Alexandrovich, the chairman of IOPS approved a new memorial badge

14 January. IOPS

This year marks the 110th anniversary of Grand Duke Sergei Alexandrovich martyrdom at the hands of terrorist - the first Chairman of the Imperial Orthodox Palestine Society, Governor-General of Moscow in 1891-1904 years.

Loyalty of the Grand Duke to autocratic monarchy, the steps taken to strengthen the state, taking care of the work on the improvement of the city, the preservation of order, gave revolutionaries a chance to succeed with their propaganda in Moscow. Working people very sluggishly responded to their provocation. At the same time, social reforms aimed at improving the life of workers, caused great dissatisfaction among the factory owners, breeders, merchants, especially the Old Believers.



Differences of opinion with the new Minister of Interior Prince PD Svyatopolk-Mirsky forced Sergei Alexandrovich to resign. From 1 January 1905, he was commanding troops in the district. The resignation from the post of governor-general of Moscow has not saved the Grand Duke of sentence imposed on him revolutionary terrorists. 4/17 February 1905 in the Kremlin at his coach threw a bomb ... Sergei Alexandrovich was 48 ... The death of a retired governor-general for the revolutionary movement was essentially meaningless, but personal hatred of the Grand Duke was stronger than common sense, and destroyer of existing world order would love to show their ruthlessness. Imperial Orthodox Palestine Society will hold this year's series of commemorative events dedicated to this mournful date.

People's Artist of Russia, Honorary Academician of the Russian Academy of Arts, one of the authors of the Russian coat of arms, Vladimir Nikonov developed a sketch of the badge "In memory of Grand Duke Sergei Alexandrovich," which has been approved by the IOPS Chairman Sergei Stepashin. Last year, Vladimir Nikonov developed a memorial, dedicated to the 150th anniversary of the Grand Duchess Elizabeth Feodorovna, wife of Sergei Alexandrovich, head of the Imperial Orthodox Palestine Society after his death and also martyred in the mine near Alapaevsk in 1918.

Memorial to Emperor Alexander II is restored in New Usmani

On 13 of January it was reported, that in the village of New Usmani, in Voronezh region, was restored the memorial to Emperor Alexander II from 1882.

The monument is located at the entrance to the Church of the Saviour. Michael Nebolsin, local historian: "The last and final stage of the reconstruction - a bas-relief. Before the revolution, the bas-relief was a little different. It was a profile of the tsar, as the tsar is shown



on a coin. Now in addition to the tsar are depicted here Saint Mitrofan and Tikhon of Zadonsk - Voronezh miracle workers."

Back in the 1990s, the builders who carried out the reconstruction of the Church of the Saviour, touched the plaster on one of the columns and saw a letter. When the plaster was fully scraped, it turned out that under it was hidden a kind of memorial stone. On the memorial was also a cast-iron profile of Alexander II, but in 1919 it was taken down by the Bolsheviks, and later it was all plastered over.



According to the local historian Michael Nebolsin, the monument was erected in 1882, in gratitude to Emperor Alexander II upon his death and for his liberation of the serf in 1861.

Until recently, about this monument the public did not know anything. The only mention of it appeared in the 2010 booklet "Novaya Usman. Guide", published in small editions by another local historian Vladimir Eletsii.

This memorial can be considered as the third-oldest external monument in the region. The first is considered the monument to Peter I in Petrovsky park (opened in 1860, restored in 1956), the second - a monument to Alexei Koltsov (1868).

The text on the column is actually well preserved, but has been added black color to make it easier to read. The text says - *"This will serve as a memorial to Tsar-liberator Alexander II, so lively in our hearts and our generation, to the end of the Great Russian land. The common people got freedom. In 1861, he released millions of peasants. Since 1864 introduced the fast and right judgment. Territorial self-government and publicity since 1866. For State peasants were righteous open courts in 1874; introduced universal conscription, which until that time was carrying one black. In 1877, declared war on his people bound in Turkey of brotherly love to the Orthodox Slavs, who was before more than 400 years under the yoke of Her. Then, for all the above and other innumerable his good deeds he, sir, during the whole of his reign, mainly effectively directed their paternal care to education and the welfare of its people. And for all these favors and unrated bounties, he on Mar. 1, 1881 at the hands of monsters, not recognized by any belief in God, is nothing sacred on earth, nor the ties of family, among Belago day outside its capital city of St. Petersburg fell, covered with blood, and here in its gentleness said: help me, as if in a sign sayings of our Lord Jesus Christ, a martyr mistaken for the sins of the world's death on the cross: Father, forgive them, they know not what they are doing. Erected by loyal and grateful villagers Usmani Saviour parish. In 1882."*

In the autumn of 2011 was made a request to put the monument under state protection. However, this was not done. Chief Inspector Tatiana Startseva reported that such matters is within the competence of the regional department of culture. The Department for Protection of Monuments responded that the

adoption of a monument to be protected by the state has to be an object of special historical value. Meaning of the answer boiled down to the fact that at this memorial nothing happened.

- Such an attitude towards history is surprising, - says Michael Nebolsin. According to him, in Europe a monument like this will attract tourists or be put into a museum. But here it will remain inconspicuous stone slab...

In the village Semiluzhki they want to restore the house where stayed Tsarevich Nicholas Alexandrovich

12 January. TV Tomsk

The "Royal travel palace" will be restored in the village Semiluzhki (Tomsk) this fall. There is already a competition for the construction of the facility among contractors. The initial price of the contract - 3.4 million rubles. In the house in 1891 during a trip to through Russia stayed future Emperor Nicholas II.

To build a museum the authorities planned for the 400th anniversary of the Romanov dynasty, but in the project was no interested patrons. It was then decided to build a road pavilion at the expense of the municipal budget. In July last year, the administration made the first attempt to find a contractor. Then the auction did not take place. Now the competition is at the stage of application, and the results is promised to be in a week. The winner will be required to perform the work until 15 November.

Video - <http://www.tvtomsk.ru/vesti/company/3796-v-sele-semiluzhki-vosstanovyat-carskiy-putevoy-dvorec.html>



Fundraising for a memorial to Tsarevich in Chita

11 January. Chita News

Regional Construction Management in 2015 announce a fundraising for a memorial to Tsarevich Nicholas II in honor of his visit to the Trans-Baikal region in 1891, told the deputy director Alexander Barinov.

"The monument will be made based on the draft of the Krasnoyarsk sculptor Constantin Zinich. The figure of the young Tsarevich will be with a height of more than 2 meters, four-meter with the pedestal, where we will indicate why the monument and at whose expense. The preliminary cost of the monument is estimated at 3 million rubles, excluding the cost of additional works and land use. So we are going to announce a fundraiser among residents of Chita, refer to the Cossacks in the Trans-Baikal region and in Australia, patriotic and monarchist organization, to the House of Romanov".

He also noted, that the monument will be divided by an alley, on which is planned to install several banners with fragments of the history of the Tsesarevich stay in Transbaikalia, his meetings with the Cossacks, Buryat and Tungus.

In November, talking about plans for the erection of the monument, Barinov called the visit of the future Emperor Nicholas II in the Trans-Baikal region the most productive visit of the rulers in the history of Russia. According to him, the Tsesarevich headed the committee for the construction of the Trans-Siberian, handed books to the library, which is now part of Pushkin Library, began construction of a church in the Aga and a trade school in Chita.

Sofia celebrated the 137th anniversary of the liberation from Ottoman rule

4 January. Tass

Solemn ceremony of laying wreaths and flowers were held at the monument to Tsar Alexander II Liberator, the Russian general Joseph Gurko, and Bulgarian volunteers.

Sofia celebrated the 137th anniversary of its liberation from Ottoman rule during the Russian-Turkish war of 1877-1878. Festive events began with a thanksgiving prayer in the church "Holy Week", which was attended by Bulgarian Patriarch Neophyte and Sofia Mayor Yordanka Fandakova. Festive bells from metropolitan churches accompanied the procession to the monument to Tsar Alexander II, the Russian general Joseph Gurko, and Bulgarian volunteers, where was the ceremony of laying wreaths and flowers.

Exactly 137 years ago, Jan. 4, 1878, Sofia enthusiastically greeted the advanced detachment of the West Russian army led by General Gurko. After the entry into the city, in the church "Holy Week" was held the first memorial service in memory of those killed in the Russo-Turkish War.

Taking Sofia opened the way for the Russian army to Macedonia, and east to Constantinople. As a result, March 3, 1878 was signed the San Stefano peace treaty that put an end to five centuries of Ottoman rule in the Balkans and restored Bulgaria as a full-fledged state.



"Today is a holiday not only for Sofiyantsev, but all Bulgarians, because only a few months after the liberation of Sofia it became the capital of Bulgaria and executes these state functions to this day," - said Mayor Yordanka Fandakova.

The sculptor of the monument to Emperor Alexander II is the Italian Arnaldo Zocchi. The foundation stone was laid on 23 April 1901 and the monument was completed on 15 September 1903.

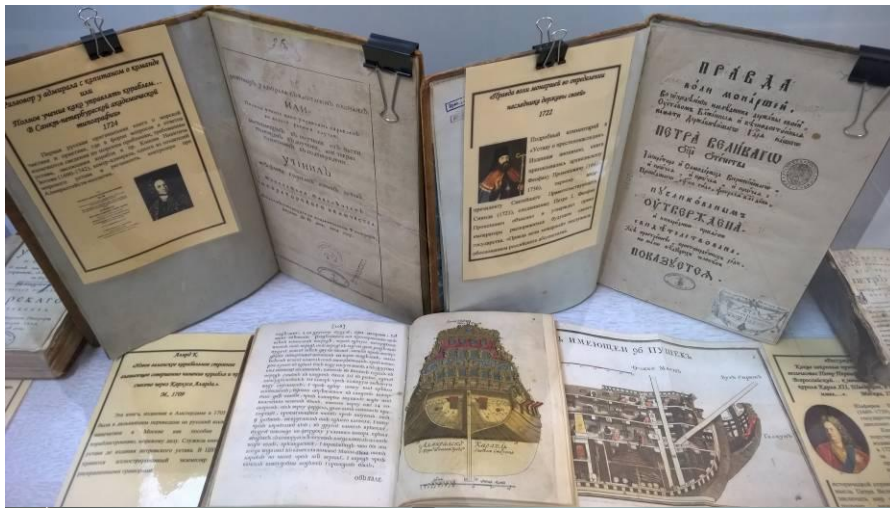
The inauguration was held on 30 August 1907, attended by the son of Emperor Alexander II, Grand Duke Vladimir Alexandrovich, together with his wife and his sons Boris and Kirill.



Monument to Emperor Peter the Great was unveiled in Admiralty in St. Petersburg

In the courtyard of the Admiralty on December 17, 2014 it was inaugurated a new monument to Peter the Great. This is the eleventh monument to the founder of St. Petersburg and the Russian Navy.

At the same time, in the Admiralty was opened the Center of the High Command of the Russian Navy. It was attended by the head of the Central Naval Library N.V. Kotoban, as at the Center was also opened an exhibition of "Rare books of Peter's collections, the Admiralty Board and I.F. Krusenstern" and the Central Naval Museum presented an exhibition of models and paintings from their collections.



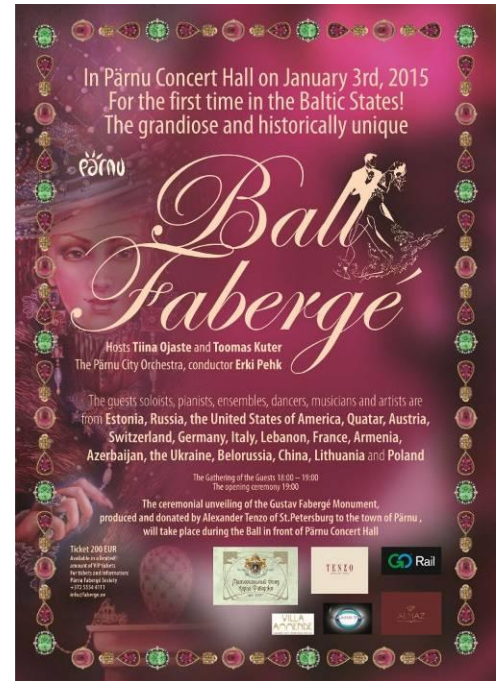
The event was attended by Admiral Viktor Chirkov, vice-governor of Saint Petersburg Alexander Govorunov, veterans of the Navy, and representatives of maritime industries. Sanctification of the monument made rector of St. Nicholas Naval Cathedral of Kronstadt, head of the Synodal Department of the Navy in the interaction with the Armed Forces and law enforcement agencies, Archimandrite Alexis (Ganzhin).

Fabergé ball and a new monument to Fabergé in Estonia



On January 3rd, 2015 in Pärnu Concert Hall was for the first time in the Baltic States a grandiose and historically unique Fabergé ball. Hosted by Tiina Ojaste, Toomas Kuter and Igor Gräzin, the opening ceremony started at 19:00. The Pärnu City Orchestra with conductor Erki Pehk was playing and guests soloists, pianists, ensembles, dancers, musicians and artists came from Estonia, Russia, the United States of America, Qatar, Austria, Switzerland, Indonesia, Italy, Argentine, Israel, Armenia, Azerbaijan, the Ukraine, Belorussia, China, Lithuania and Poland.

During the ball there was a ceremonial unveiling of the Gustav Fabergé Monument, produced and donated by Alexander Tenzo of St. Petersburg to the town of Pärnu, which took its place in front of Pärnu Concert Hall.



In the palace museum-estate "Arkhangelsk" two more rooms are completed

These are the "Antique Hall" - Nikolai Yusupov called it "the Antique" - and the "North salon". For nearly three decades, they, along with all of the palace were closed to visitors. First exhibition was arranged in the standard museum style. Now recreate it, it is focusing on the historical inventory.

Hercules, boy, foot of an unknown sculpture found during excavations - these artifacts are now in place in the antique hall of the main palace of the estate "Arkhangelsk". This is where the so-called antiques under Nicholas Yusupov were collected by himself. Several years ago, was completed restoration of the palace. Now, step by step is opened its main halls.

"The hall was decorated as a very ancient temple. If you look at the paintings on the ceiling, it is such an illusion in the shape the Roman tradition. And this room is decorated with authentic antique sculpture III-I centuries AD" - explains the deputy director Lyudmila Grinyova.

Building the Ancient hall Nikolai Yusupov started together with the creation of the entire estate. First of all, as a museum, not a place of residence. He gathers the best works of art. In this hall - mythological themes - "The Rape of the Sabine Women", and "Apollo and Daphne". Each painting Yusupov acquired personally. However, the central painting is "Theseus and Pirithous" by brush of student of David Angelica Monzhes. "It was bought in 1908 by Prince Yusupov on special conditions. He wanted to have a picture of the famous Louis David, but the artist has put a condition that it must be purchased will be painting his student" - says Lyudmila Grinyova.

From the hall in the ancient northern interior - Birds on the ceiling, on the walls - northern landscapes by Hubert Robert. Yusupov brought them from France. In the center a sculpture of Cupid. Hall resembles a park gazebo. This effect is achieved by design. "Nikolai Borisovich together with the architects decided to show these large canvases and rebuild the Hall of quadrangular into octagonal" - said the deputy director of development of museum activity Vladimir Fomin.

This is the second hall of Hubert Robert. South salon was open a little earlier. The plans is to restore a further 6 halls of the main palace. Not only restore, but also recreate the Yusupov atmosphere of the times. "Antique Hall" and "North salon Hubert Robert" are open to the public from January 3.

Video - http://tvkultura.ru/article/show/article_id/126189



Alexander Nevsky Cathedral in Novosibirsk celebrated its 115 years anniversary

29 December. NSKTV

The Icon of St. Spyridon and reliquary with the relics of his saints slippers - is one of the last relics acquired in the Alexander Nevsky Cathedral. It was brought here recently. According to the legend of the Greeks, the saint walked around the world, helping those in need. Therefore, his shoes tread down quickly. They were changed twice a year.

In 1899, December 29 Alexander Nevsky Cathedral, one of the main attractions of Novosibirsk was consecrated.

Alexander Nevsky Cathedral became one of the first religious buildings in Novonikolaevsk, as the city was originally called. Tsesarevich Nicholas Alexandrovich (later Emperor Nicholas II), returning from a foreign trip, noticed how few churches were in Siberia and ordered to build 27 religious institutions. Constantine Jobs, archpriest, sacristan of the Alexander Nevsky Cathedral: "Our church was, as they say, in this program, and was founded in 1897".

On the construction of the church and iconostasis, the Emperor allocated about 12 thousand rubles, at that time a lot of money. There were also donations from parishioners.

Engineer Nikolai Tikhomirov led the construction of the Alexander Nevsky Cathedral, the first stone church in Novonikolaevsk. The engineer was buried near the walls of the cathedral. In the early 70s his body was reburied in the cemetery Zaeltsovsky.



The church was built in Byzantine style and its dome overlooked the merchant houses. In 1938, the cathedral was closed, and even tried to blow up. But the building resisted.

Gennady Chibryakov, Corresponding Member of the Russian Academy of Natural Sciences : "Later, the building was transferred to the Novosibirsk Philharmonic, and was used for Chamber Choir. Again reconstruction, and again began destruction. Where were holy relics, there were made toilets."

In the last decade of the 20th century the cathedral was returned to its rightful owner - the Russian Orthodox Church. It took years to make it a holy place in its previous form.

Video -

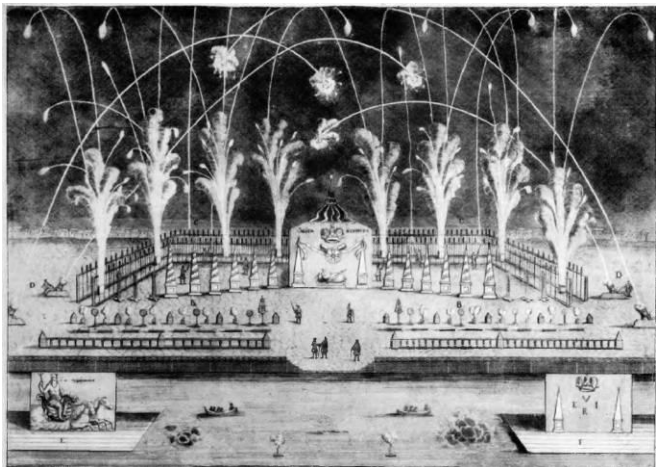
http://www.nsktv.ru/news/city/115_let_osveshcheniyu_khrama_aleksandra_nevskogo_291220141625/

In "Tsaritsyno" will be an exhibition devoted to the time of fireworks in the era of Empress Catherine II

The museum-reserve "Tsaritsyno" from February 28 to May 19, plan to hold an exhibition "Imperial funny lights" dedicated to fireworks in the time of Catherine II. Viewers will see engravings depicting the great shows and installation of fire fountains. The basis of the exhibition included the graphic sheets

with pictures of the festivities of the XVIII century from the collections of the Russian State Library, "Tsaritsyno", Pushkin Museum, and the State Museum Pushkin.

On show will be the fireworks held on the occasion of the coronation of Anna Ivanovna and Catherine II, the Imperial birthdays, New Year celebrations and so on. In one of the rooms of the museum will be a reconstruction of the art of fireworks in 1775 - it was set up in honor of the arrival of foreign ministers in Tsaritsyno - an installation of "Dragon" and "Big fire fountain".



The exhibition "Nikolai Krasnov - Russian architect in Serbia"

From December 5, 2014 to January 23, 2015 the House of the Russian Diaspora in the name of Solzhenitsyn was showing the exhibition "Nikolai Krasnov - Russian architect in Serbia", dedicated to the 150th anniversary of the famous architect.

Nikolai Petrovich Krasnova was born December 5th (OS. November 23) 1864 in the village of Honyatino, Kolomna district, Moscow province. After graduating from the Moscow School of Painting, Sculpture and Architecture (1885), he was sent to serve in the Crimean city of Yalta, where he soon took the place of the chief architect (1887). Fruitful architectural and urban activities of Krasnov in Crimea brought him fame in court circles, patronage of Grand Dukes' family and personally of Emperor Nicholas II. In 1911, Krasnov was granted the title of architect of the highest court and in 1913 he received the title of academician of architecture.



The list of objects designed by Krasnov in Crimea until the First World War, includes more than 60 private mansions, palaces, public and church buildings and other facilities, including the famous Livadia Palace for Emperor Nicholas II; the Dulber Palace in Mishore for Grand Duke Peter Nikolaievich, Yusupov Palace in Koreiz; the hunting lodge of Prince Yusupov in the village Kokkoz and the sanatorium named after Empress Alexandra Feodorovna at the Massandra.

After the October Revolution Krasnov was forced to emigrate, first to Malta and then to the Kingdom of Serbs, Croats and

Slovenes (1922), where, together with many other Russian immigrants found their second home. He was adopted as an inspector for construction in the architectural department of the Ministry of Construction ASC - the most competent state design bureau, which brought together great masters of Serbian architecture. His work in the first place, has been associated with the design of monumental public and administrative buildings of the capital. As court architect he executed design work for decoration of the palace and church facilities for King Alexander I of Yugoslavia. Krasnov activity in Yugoslavia during the life of the architect awarded the highest awards: the Order of St. Sava III degree (1925), the Order of the White Eagle V Class (1928), the Order of the White Eagle III degree (1929) and the Order of the Yugoslav Crown IV degree (1930).

Krasnov died December 8, 1939 in Belgrade, where he was buried on the site of the New Russian cemetery near the Iberian Chapel.

The exhibition is organized based on archives of Yugoslavia (Serbia); the Archives of Yugoslavia, Belgrade Historical Archives, the Archives of the Serbian Academy of Sciences and Arts, the Museum of the Serbian Orthodox Church, the Museum of Science and Technology, the National Library of Serbia, the Foundation of King Peter I, as well as collections of Milos Jurisic and family archives of architect Yezdimira Denice. On the Russian side exhibits was provided by Russian State Archive of Literature and Art, State Archive of the Russian Federation and the State Historical Museum.

The exhibition was the first who in its entirety introduced Russia's domestic audience with the creativity of Krasnov outside Russia. Architectural and easel graphics, photos and personal documents (more than 170 exhibits, and digital copies of the originals) reflect almost all the species diversity of objects,

the design of which was done by Krasnov in exile and also an essential part of his creativity associated with heraldry and Faleristics - sketches of the Order of the Yugoslav Crown, the Serbian version of the Order St. Andrew, brooch for Queen Mary in the form of double-headed eagle; heraldic themes on the facades of buildings.



For the exhibition was issued a catalog - "Nikolai Krasnov - Russian architect in Serbia", dedicated to the 150th anniversary of the architect N. P. Krasnova.

Missing Faberge surprise - Do you have any information?

Christel McCanless, Faberge Research Site, have been suggested I ask Romanov family members and descendents, and all other readers of Romanov News, if you have any information on the missing "surprise" for the 1896 Imperial Easter Egg made by Faberge?

What you should be looking for are the missing portraits of Emperor Alexander III - or anyone of the other missing Faberge surprises! Read more about it in following what the search is about.



The 1896 Imperial Faberge Easter Egg - The Alexander III Portraits Egg.

Height 7.9 cm. Translucent blue enamel, red gold, rose cut diamonds, portrait diamonds and velvet lining. Decorated with the monograms of Emperor Alexander III and Empress Maria Feodorovna, with the imperial crown above, in diamonds.



The Emperor Alexander III Egg Invoice - "Blue enamel egg, 6 portraits of H.I.M. Emperor Alexander III, with 10 sapphires, rose-cut diamonds and mounting, 3575 rubles".

In 1949, Marjorie Merriweather Post acquired the 1896 Emperor Alexander III Portraits Egg. Today the egg is part of a large Fabergé collection at the Hillwood Museum in Washington (DC). The surprise in the Fabergé egg has been missing and no photographs - only an invoice - were known to scholars until now. The egg was previously identified as the 1895 Twelve Monogram Egg, until Annemiek Wintraecken published a revised Fabergé egg timeline in the Fabergé Research Newsletter, November 2008. Based on the Fabergé invoice the surprise included six portraits of Emperor Alexander III and ten sapphires. The egg and its surprise were presented for Easter 1896 by Emperor Nicholas II to his mother, the Dowager Empress Maria Feodorovna, who wrote to her son:

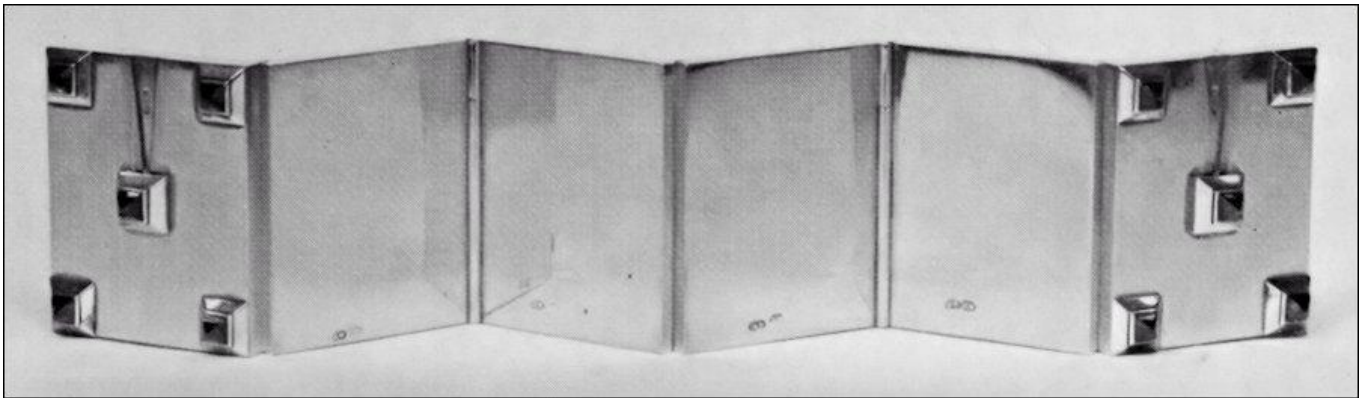
"I can't find words to express to you, my dear Nicky, how touched and moved I was on receiving your ideal egg with the charming portraits of your dear, adored Papa. It is all such a beautiful idea, with our monograms above it all." (von Habsburg, Fabergé: Treasures of Imperial Russia, 2004, 66)

In our auction catalog research we found four photographs of the surprise - a folding miniature frame. Whereabouts of the frame is currently unknown, however, we hope the surprise may be alive and well in the care of an unsuspecting collector.

*THE PROPERTY OF
H.H. PRINCE DIMITRI OF RUSSIA
Grandson of Czar Alexander III of Russia*

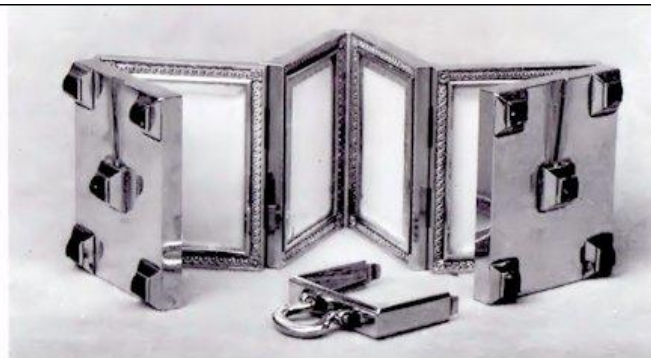
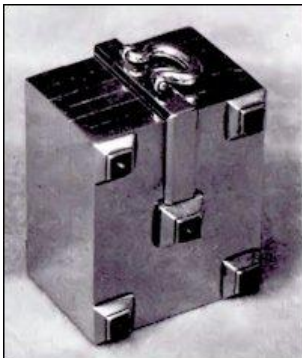
A RUSSIAN GOLD AND SAPPHIRE FOLDING MINIATURE FRAME OF SIX HINGED LEAVES, the four central panels plain, the two outside panels each studded with five sapphires, the borders to the interior chased with a narrow band of guilloché, by *Carl Fabergé, Workmaster Michael Perchin*

Formerly in the Collection of the Dowager Empress Maria Feodorovna to whom they were given by her son Emperor Nicholas II in 1894



Folding Miniature Frame

Provenance: Prince Dimitri, Grandson of Empress Maria Feodorovna. Bought by Wartski for 420 Guineas. (Christie's London, March 28, 1961, Lot 151)



Red gold folding screen of six rectangular miniature frames, each with a chased green gold beaded border of Vitruvian scrolling and rosettes. The screen closes up into a portable block set with ten sapphires polished in a pointed cabochon form; it is opened when one of the stones is pressed, releasing the handle.

Height of block $1\frac{1}{4}$ inches Signed MIF
Width of screen extended $7\frac{1}{2}$ inches
Wartski photographs.

(Snowman, A. Kenneth, *Carl Fabergé, Goldsmith to the Imperial Court of Russia*, 1979, 56)



Last Known Photograph of the Surprise. Price Realized SFr 38,000. (Christie's Geneva, May 12, 1980, Lot 283)

Four reasons why the Fabergé object illustrated above is the surprise of the 1896 Alexander III Portraits Egg:

A folding screen with six frames and ten sapphires fits perfectly the description in the Fabergé invoice.

Like the egg, the object is signed by Mikhail Perkhin, Fabergé's head workmaster active from 1886 until his death in 1903, and has the assay mark of the city of St. Petersburg before 1899. The portraits of Emperor Alexander III are missing. Are they still with descendants of Empress Maria Feodorovna?

The auction catalog provenance also fits perfectly. Prince Dimitri (1901-1980), who in 1961 sold the object at Christie's London, was the 4th son of Grand Duchess Xenia Alexandrovna, who was the 1st daughter of Maria Feodorovna and Alexander III. The 1961 catalog states the object was a gift from Nicholas II to Maria Feodorovna in 1894 (based on the revised timeline it was an Easter 1896 gift).

Lowes and McCanless in *Fabergé Eggs: A Retrospective Encyclopedia*, 2001, 46, point out this frame was shown at the 1935 London Exhibition of Russian Art, item 559, case III - Ornaments by Fabergé. The description reads: "The Emperor Alexander. Six miniatures in different uniforms by Zehngraf. Lent by H.I.H. The Grand Duchess Xenia of Russia, Windsor."

The sapphires match the deep royal blue of the egg's champlevé enamel and the red gold of the object is a match to the red gold of the elaborate patterns engraved within the enamel.

The Hillwood Museum staff tested a replica of the surprise inside their egg. The replica was built using the dimensions and the illustrations mentioned in the publications. It fitted the inside of the egg so perfectly that it was barely able to move within its confines. The four top corners of the folded screen match exactly the four marks on the velvet lining in the inside of the top portion of the egg.



Johannes Zehngraf (Danish, 1857-1908), was a painter of miniatures, and Chefminiaturist at the manufacture of Carl Peter Fabergé in St. Petersburg. He made many royal portraits on ivory, including portraits of Emperor Alexander III, his wife, Empress Maria Feodorovna, Grand Duke Alexander Michailovich, Princess Irene Alexandrovna, the miniatures of Emperor Nicholas II, Grand Duchesses Olga and Tatiana in the Lily of the Valley Fabergé Egg (1898) and the picture in the Imperial Rock Crystal Easter Egg (1896).



Do any have any pictures of Emperor Alexander III in a size that might fit the dimensions of the shown frames - less than 1,625 inches high/ 4,1 cm? Maybe even signed "Zehngraf".

Or do you have any photos of the Dowager Empress Maria Feodorovna with possibly the "surprise" out on display - maybe in the background of an office, living room or any room photo - where the content of the frame might be seen?

And finally, any information on the whereabouts of the "surprise"-frame?

Any information can be sent to Christel McCanless - email: christel@fabergeresearch.com,

When Russia was the best friend of USA

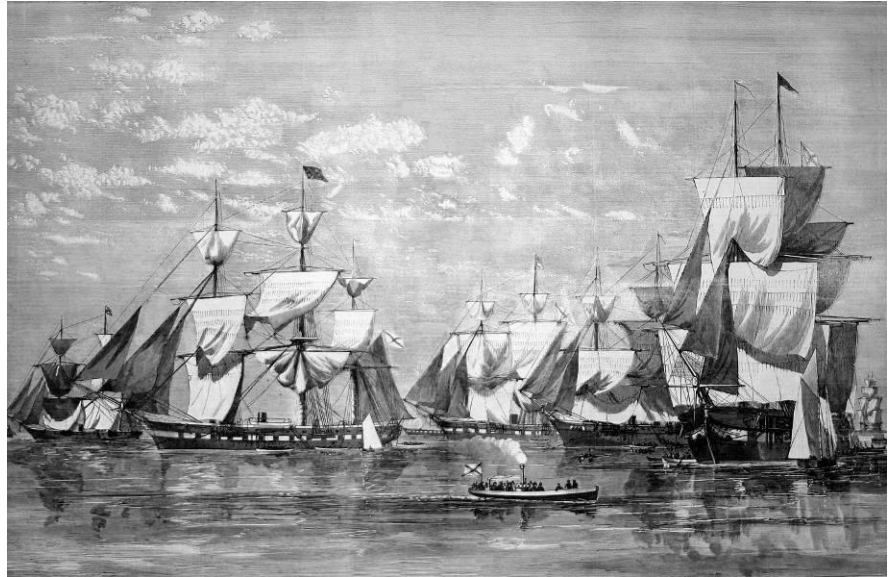
In the darkest hour of the Civil War, in 1863, part of the Russian fleet arrived at the ports of New York and San Francisco.

During the American Civil War, the British government's sympathy seemed to be with the Confederacy and there was great concern in Washington that the British would enter the war on the side of the South. The United States had its share of difficulties with France as well. While France had been a vital ally of the young nation during its War of Independence, relations deteriorated shortly afterward. In 1793 the United States quarreled with France about neutrality and then fought a brief, undeclared war in 1798. By the time of the Civil War Americans were complaining about the French occupation of Mexico and that regime's conduct toward Confederate rebels.

By contrast, the United States had never had a quarrel with Imperial Russia, and, in fact, the relationship was characterized by peace and goodwill. Empress Catherine II refused to send Russian soldiers as requested by English King George III to suppress the rebellion of his subjects in North America.

Emperor Alexander I helped mediate a peace between the United States and Britain to end the War of 1812. In 1832, Russia became the first nation to have "most favored nation" trading status with the United States. The United States alone stood by Russia in 1854 and 1855 during the Crimean War. The American government furnished Russian forces with arms and sent a whole shipload of gunpowder to the defenders of the Siberian coast.

Those Americans who supported the Union cause during the Civil War were also pleased that Emperor Alexander II had freed Russia's serfs in February 1861. He became known as the "Tsar Liberator", while Americans referred to President Lincoln as "The Great Emancipator" for freeing the slaves in Confederate territories in January 1863.



During the fall of 1863, a part of the Russian fleet arrived at the ports of New York and San Francisco. The first group came in September, and the second in October. There were 12 ships in total. The president sent Mrs. Lincoln along with other dignitaries to New York to greet the first ship when it arrived. The First Lady boarded the 33-gun frigate Osliaibia, and offered a toast to "The Health of the Emperor of Russia" to which the ship's captain replied toasting, "The President of the United States." The band on the U.S.S. North Carolina played "God Save the Czar!," the imperial national anthem, which was loudly cheered by the Russian seamen who climbed the rigging to

watch. In response, the band of the flagship Alexander Nevsky struck up “Yankee Doodle,” doing their part to get the visit off to a good start. Over the next ten weeks, Rear Admiral S. S. Lessofsky and his officers were fêted in grand style, most notably at two banquets at the Astor House, and a ball given in their honor at the Academy of Music. The scale and lavishness of these entertainments reflected the deep level of American gratitude for Russia’s moral support during the war.

While the Russians never said why they had come, their arrival was interpreted by many Americans as a concrete expression of Russian friendship. The North seemed to be urgently in need of friends and the arrival of Russian warships dramatically highlighted the fact that not only was Alexander II America’s one true friend, but that he was seemingly prepared to fight on our side. “God bless the Russians!” exclaimed Secretary of the Navy Gideon Welles, and this sentiment was echoed throughout the Union.

Sailing on the “Almaz” clipper was the composer Nikolai Rimsky-Korsakov. Legend has it that he wrote “Flight of the Bumblebee”

because of that trip. He wrote in a letter home: “I’m bored and hear buzzing wind all the time.” Some believe that buzzing became the sound of the bees in his famous composition.

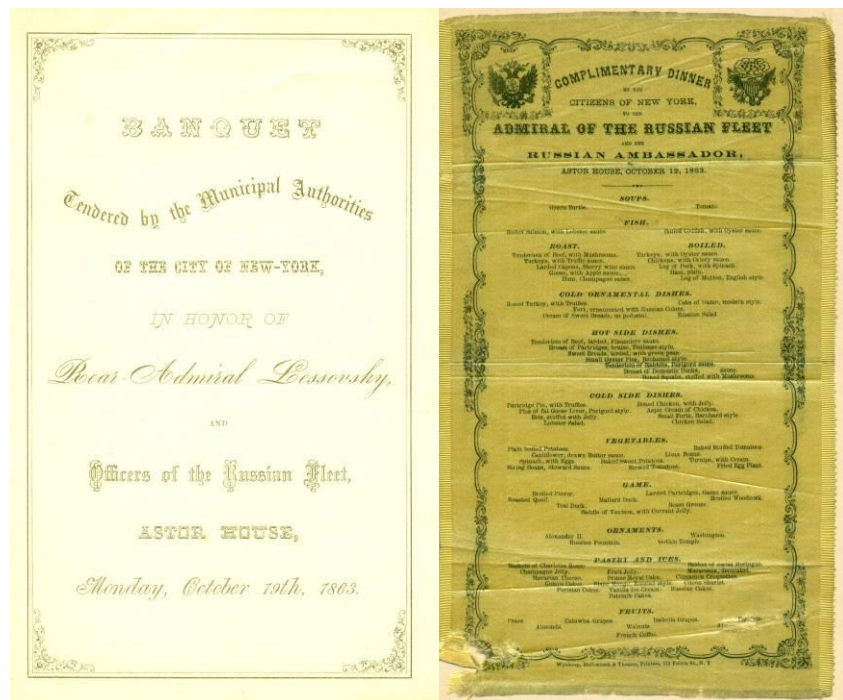
In early December, the Russian fleet sailed down to Washington, anchoring in the Potomac near Alexandria. Shortly before the Russian fleet set sail for winter ports President Lincoln held a reception for the naval officers at the White House on December 19th.

When it became clear that Great Britain and France would not initiate a war in support of Poland, Russia recalled its fleet. The Atlantic squadron rendezvoused in New York in April 1864. However, before leaving U.S. shores that summer, the Russians stopped at Boston where they were entertained at one last grand banquet.

The Atlantic squadron, commanded by Real Admiral S. S. Lessofsky, comprised the frigates Aleksander Nevsky, Peresvet, Osliaibia, the corvettes Variag and Vitiiaz and the clipper Almaz. Arriving in San Francisco from the Russian ports in the Far East, the smaller Pacific squadron, commanded by Rear Admiral A. A. Popov, included the corvettes Bogatyr, Kalevala, Rynda, Novik and the clippers Abrek and Gaidamak.

In 1893 the Russian fleet again visited New York

The World Columbian Exposition was the World's Fair commemorating 400 years since Christopher Columbus set foot in the New World. Located in Chicago on Lake Michigan to facilitate access by sea, road and rail, it was a gathering of ideas, men and technologies from every quarter of the globe, with each country contributing its best of their industrial, cultural, commercial and educational enterprises. As part of the ceremonies connected with the Columbian Exposition, a naval review took place in New York Harbor on April 27, 1893. Here were assembled, as one international fleet, thirty -five vessels of war. Never before had the squadrons of England, France, Russia and Germany, of Italy and Spain, in line with those of other empires and monarchies, passed parade before a president of the United States.



On board the thirty-five vessels of the Columbian fleet there were more than 10,000 officers, seamen and marine.



New York to become permanent port for Russian squadron

With the arrival of the Russian warships started a rumour about New York was to become a base of the Russian fleet ("The New York Times", USA, published July 15, 1893). This news causes a sensation! It was reported that negotiations on contracts for repair and overhaul of Russian ships in the dry dock Erie (Near Brooklyn, New York Harbour). A senior Russian sources told that the Russian government intends to permanently maintain a naval squadron in the territorial waters of the United States, and that the New York port will become the center of Russian naval presence in the Western Hemisphere. A commission consisting of the officers of the Russian navy, carefully inspected the largest dry docks from Erie to determine the exact number of Russian warships, which they may adopt. Chief superintendent dry docks Erie Mr. Dickey said informally to New York Times, that soon all port facilities Erie harbor will be made available to the Russian government.

If the Russian navy will reside in New York and adjacent waters available to the strong British

squadron persisted in North America, the opportunities for surprise attacks on unprotected ports of the Atlantic coast of the United States will be seriously weakened.

The Russian fleet is considered the third largest in the world. Palm here belongs to the UK, and the second place is occupied by France. Nevertheless, some battleships and armored cruisers, which has Russia, in terms of power have no equal in the whole world. The vast majority of these ships built at Russian shipyards. Guns, which they are also mostly made in Russia. At first, many types of tools for the Russian naval artillery were developed in Germany, Herr Krupp factories. Later, however, Russian military engineers made improvements in their design, and today Russian naval guns inferior, perhaps only in that state are made on the plants in the United States.

British cruiser "Blake", which caused the admiration of so many Americans during the naval parade on the occasion of the discovery of America with any of the above-mentioned Russian ships will look like a pygmy.

If, in the light of Russia's intention to place in North America a powerful fleet, United Kingdom wish to balance or surpass the United States Navy, supported by the Russian ships, the British Admiralty have to detach on the North American station detachment, almost equal to the forces squadron of the Channel.





"The Grimaldis and Romanovs – four centuries of shared history" will open in Monaco. This told the Monaco Minister of State Michel Roger, on January 14 visiting Moscow. The exhibition will be a part of the "Year of Russia in Monaco", a festival, covering the arts, business relations and scientific cooperation carried out by agreement between Russian President Vladimir Putin and Prince of Monaco Albert II. "Our regular contacts reflect the relations of friendship between the two countries", - he said.



Tobolsk Museum-Reserve had prepared a special Christmas gift for visitors - You could sit on the throne in the Throne Room of the Palace of the Governor! The room with interiors of silk wall fabric, braids and chandeliers, is the only one outside St. Peterburg and Moscow that had a royal throne presented by Empress Catherine II as a sign of metropolitan and state power beyond the Urals. As the museum said - "Visitors for a nominal fee could feel like an royal person seated on a magnificent chair".



A new six-foot portrait of Emperor Nicholas II and Tsesarevich Alexei was shown by Ural artist Misha Brusilovsky. He started to work on it four years ago and tells - "The artist first draws, and then tries to comprehend and understand. I'm on my political conviction monarchist. I adore and love of tsars, and I think that the tsars is the messengers of God". The painting is 2 meters wide and 1.80 high. Brusilovsky explained that now he is not going to present the picture - "A painting rarely ends immediately. She is resting, then you return to it again and again - said Misha Shaevich.



Two lectures on the brilliant epoch in the history of the Russian Empire in the XIX-XX centuries, was in the Museum of Fine Arts on 24 January. The first lecture was "Grand Duchess Maria Pavlovna and her court" by Tatyana Cheboksarova and Galina Kornev - author of several books on the history of the Romanov dynasty, including published in Russian and English languages unique information on the Grand Duchess Maria Pavlovna - the wife of Grand Duke Vladimir Alexandrovich, the younger brother of Emperor Alexander III. Her court was considered second in importance after the Emperor's, but in many ways set the tone in the Russian capital. Orders from the Grand Duchess went to the best masters of Russia and Europe: Bolin jewelers, Chaumet, Falise, Faberge, Cartier, artists Konstantin Makovsky, Alexander Stepan, Francois flamingos, Gustav Richter, designers Charles Worth, Doucet and Corbeil-Wenzel.

More than forty years was Grand Duke Vladimir Alexandrovich the President of the Imperial Academy of Arts and after his death Grand Duchess Maria Pavlovna took over. Largely thanks to their efforts developed in the years artistic life of Russia. Princely couple supports talented Russian artists, architects, sculptors, spouses have sponsored exhibitions in Russia and abroad, in accordance with their views formed collections of Russian museums.



The second lecture - "Jewels of the Imperial St. Petersburg" - was by Dr. Art Ulla Tillander - the successor of one of the leading jewelers of Carl Faberge, a prominent researcher of jewelry, and the author of numerous scientific papers. Among them the book "Jewels of the Imperial St. Petersburg", reprinted several times in English and Russian languages.

Ms. Tillander introduced Yekaterinburg with a brilliant palette of Petersburg jewelers and their amazing creations, most of which are now kept abroad, and talk about wizards, thanks to which the Russian jewelry art of the late XIX - early XX century, not only compete with European, but also to a large extent determined the development of the industry on a global scale.



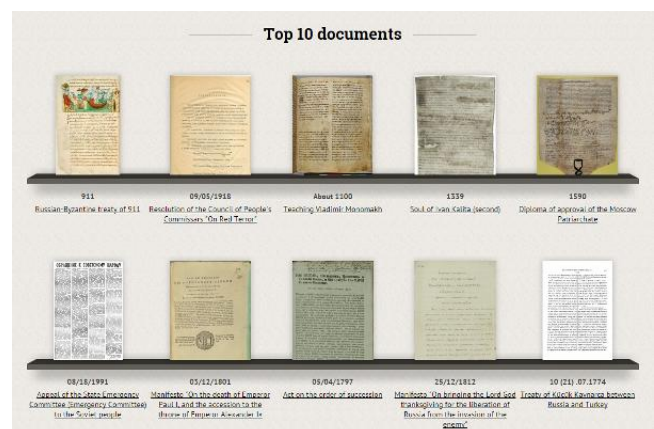
A video report about the 110th anniversary of "Bloody Sunday". Well, actually it is a bit too early due to the time difference in old and new calendar. 9 January is in the old style, so actually the anniversary is not before 22 January. An event that in the media is still dominated by the Bolshevik propaganda - other headlines in the Russian media says - "Bloody Sunday where Nicholas II ordered to shoot people" - which he did not.

However, some nice footage of the Grand Vladimir Alexandrovich Palace in the beginning of the report.

Video - <http://www.vesti.ru/doc.html?id=2265691#>



The Ministry of Culture of the Russian Federation and the Russian military-historical society (RVIO) has made a list of 100 major documents of Russian history. The list has been prepared within the framework of a new research project "100 major documents in Russian history" and includes a list of source documents on the history of Russia for ten centuries - from X to XX century. In its origin, the documents usually refer to the Russian state. In compiling the list of editors of the project take particular account of their impact on Russian society. All historical documents are by chronological periods (X-XVI, XVII, XVIII, XIX and XX century) with full texts (a digitized copy of the original text), scientific comments and additional materials. Over time, to the project site will be added other documents on the advice of historians. Commented by Marina Bobkov, editor in chief of the project, head of history in the Institute of World History, Russian Academy of Sciences, Doctor of Historical Sciences: "The number 100 indicates that at this point, we are talking about a limited number of key documents in the collection. The 100 main documents we consider as sources of the first row. We selected documents that are relevant for the



whole society. At the same time, we were primarily interested in the documents that are not valid. Therefore, we deliberately did not include in the collection of documents of the XXI century. See the first document from year 911 "Russian-Byzantine treaty of 911", the "Act on the order of succession" from 1797 and the act of abdication of Tsar Nicholas II from 1917. See the web site here - [HTTP://XN--D1AML.XN--H1AARIDG8G.XN--P1AI/](http://xn--d1aml.xn--h1aaridg8g.xn--p1ai/)



On 22 January in State Historical Museum, in connection with the exhibition "First World. Last Stand of the Russian Empire" was a review and discussion of the documentary "High Command" from 2013. In the years 1914 -1915 the Russian General Headquarters was in the Belarusian town of Baranovich, and it was led by Grand Duke Nikolai Nikolaevich. From the summer of 1915 the HQ was moved to Mogilev, and the position of Supreme Commander took over Emperor Nicholas II.

The film introduces viewers to the activities of the High Command of the Russian army, recreates the historical and psychological atmosphere of the life there, highlights the complex and contradictory relationship between the Emperor and the Grand Duke. Both worked for the benefit of the Fatherland, but the road to victory they saw differently. A story about the basic operations of the Russian army; how sacrificial by Russian offensive, allies repeatedly was rescued from imminent defeat.

Participating in the discussion: Victor Lisakovich - director, teacher VGIK, Head of the Department of Documentary Film, with specialists and historians of the State Historical Museum, conducted by the author of the "History KinoZerkalo" employee of Historical Museum Kirill Stepanov.



On the facade of the St. Petersburg State Institute of Film and Television (SPbGIKiT) was revealed after restoration a big mosaic, almost 10 meter high. The mosaic "Christ Blessing the Children" was made in the early twentieth century in the workshop of mosaicist Vladimir Frolov on a sketch of artist Alexander Novoskoltseva. The mosaic, with inserts of smaller images of saints was found during scheduled maintenance of the building, when was removed from the wall of a thick layer of old plaster.

The theme of the mosaic is not surprising as the building, which now houses the SPbGIKiT, was built in 1898-1901 years for school boards of the Synod - the chief management of parish schools of Russia. In addition to offices, was publishing and libraries, an exemplary parish school, and the church of St. Alexander Nevsky in memory of Emperor Alexander III. The building project has developed by professor of architecture Alexander Pomerantsev, most famous for the construction of the Upper Trading Rows in Moscow (now called "GUM"). After the revolution, the panel was closed plaster and metal, but not destroyed.





Painter Valentin Serov - 150 years! Valentin Alexandrovich Serov was born in St. Petersburg on January 19, 1865. In 1880 Serov entered the Academy of Art in St. Petersburg, where he was taught by Pavel Chistyakov, a Russian painter and teacher of art, who in older times had taught Vrubel, Surikov, Polenov and Repin. The works of Serov's early period were portraits and made him known, admired and famous.

The Bank of Russia issued a silver 2-ruble coin commemorating the 150th anniversary of the birth of Valentin Serov. "150th anniversary of the birth of the artist Valentin Serov" is made of 925 silver, and on its reverse side an image of a fragment of the painting "Girl with Peaches" by Serov.



Boris Kustodiev "Portrait of His Imperial Majesty Emperor Nicholas Alexandrovich, Autocrat of All-Russia" in 1915.

Since the early 1900s, Kustodiev developed a unique genre of portraiture, in which the model is bound together with a surrounding landscape or interior. So in this picture behind the autocrat the artist depicts the heart of the empire - the Kremlin is shown so that all the buildings are recognizable. The portrait captures both the specific person Nicholas Alexandrovich Romanov, and the collective image of the tsar. The background is no less important than the front image. It tells the viewer about what is the life and work of the tsar; the state, orthodoxy, the responsibility for the fate of his subjects.

This year marks the 100th anniversary picture, it is stored in the State Russian Museum in St. Petersburg.

This year marks the 100 anniversary of the picture, now stored in the State Russian Museum, St. Petersburg.



The Romanov dynasty was always surrounded by rumors. The life of the members of this great family has often been met with slander and lies. The TV channel Tsargrad try to refute the most vicious rumors about the life of the Grand Duchess Elizabeth Feodorovna and her husband - Grand Duke Sergei Alexandrovich Romanov - in the video "the Romanovs: the history of the great deception"

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



"Conspiracy theory. The magic of the Romanovs" - Why did Yalta architect Nikolai Krasnov place in the Livadia Palace mystical bas-reliefs, and in the estate of the Yusupovs in Koreiz - the image of blue eyes - a special guardian of ancestral curses? A "silly" video report about a conspiracy theory, but with some original footage of the Imperial family and of Livadia Palace.

Video - <http://www.youtube.com/watch?v=dmh9leUpPSo>



"Fabergé, jeweler of the tsar" – video full version (52 min). A documentary about the jeweler Carl Fabergé made in 2009 by German Arte, now uploaded to the internet in full version. For this

documentary, German Bernd Boehm tracked down more than thirty of the Faberge Easter Eggs in the United States, Switzerland, England and Russia. See them close up, from the top, bottom and opening up. See how the "whole" Trans-Siberian Railroad train could be in an egg!

Video, German version - <http://www.youtube.com/watch?v=qIGNCSdfvWc>

Video, French version - <http://www.youtube.com/watch?v=WaoQgfXNhLY>



January 19, 2015 in the House of the Russian diaspora in the name of Solzhenitsyn was an evening in memory of Grand Duke Sergei Alexandrovich Romanov, governor-general of Moscow and Chairman of the Imperial Orthodox Palestine Society, dedicated to the 110th anniversary of his tragic death. The program included speech by Archpriest Artemy Vladimirov, a member of the Writers' Union of Russia, teacher, journalist, poet.



February 17, the day of the 110th anniversary of the martyrdom of Grand Duke Sergei Alexandrovich, the Novospassky Monastery and the Foundation for the Memory of the Grand Duke Sergei Alexandrovich have organized in the monastery commemorative events. Grand Duke Sergei Alexandrovich was killed by a terrorist bomb near Nicholas Gate Kremlin on 4 (17) February 1905.

The program of activities:

9:00 Start of the Divine Liturgy.

10:30 Requiem for Grand Duke Sergei Alexandrovich.

11:00 Visiting the museum exhibition devoted to the Grand Duke Sergei Alexandrovich.

11:30 Laying of wreaths by visitors and delegations to the tomb.

12:00 Military parade in Cathedral Square.

12:30 Musical educational program. Words and welcome participants.

13:30 memorial meal.

During the governor-general of the Grand Duke Sergei Alexandrovich in Moscow often parades after worship. They were called the church parades, although participants were military. The organizers of the commemorative events are reviving this tradition. In the parade will be attended by separate military Commandant of the Preobrazhensky Regiment.

As part of the commemorative events to Novospassky abode will be brought from St. Petersburg icon of the Mother of God "Quick to Hearken".



The exhibition "Great service to Moscow" is dedicated to the 110th anniversary of the death of Grand Duke Sergei Alexandrovich, and the 150th anniversary of the birth of the Grand Duchess Elizabeth Feodorovna. It is a continuation of the theme "The history of the Romanov dynasty in Russia," begun in 2013, dedicated to the 400th anniversary of the Romanov dynasty, and in 2014 presented the exhibition "White Angel of Moscow." The exhibition has several sections. It introduces the childhood and adolescent years of Hesse and Princess Ella Grand Duke Sergei, the history of their dating, marriage, and the first years of marriage in Russia, the appointment of Grand Duke Sergei Alexandrovich to governor-general and commander of the Moscow Military District of Moscow. In Moscow he and his wife became famous as builders, educators, philanthropists and benefactors and both led many committees and scientific societies. Their efforts in Moscow resulted in a new museum:

Historical and Museum of Fine Arts named after Emperor Alexander III (now a world-famous Museum of Fine Arts named after AS Pushkin"), open the Moscow Art Theatre, the new building of the Moscow Conservatory, and restored Cathedral of the Assumption in Kremlin, and visitors to the exhibition will learn about the tragic death of the Grand Duke and his wife, who founded the Martha and Mary Convent in Moscow.

The exhibition presents photographs and posters from the private collection with images of Grand Duke Sergei Alexandrovich and Grand Duchess Elizabeth Feodorovna.

The exhibition runs until March 16, 2015, in Museum of V.A. Tropinin and Moscow Artists of His Time.



The famous director Sir Peter Jackson donated to the Museum-Preserve "Tsarskoye Selo" two sets of field uniforms from World War - replicas of clothing, footwear and ammunition British and Scottish infantry regiments. Initiator and facilitator made a longtime friend of the museum, patron of New Zealand Paul Brewer, who worked with the director during the filming of "The Lord of the Rings." He paid for the delivery the valuable cargo to Russia.

Two sets - about 50 items, including shirts, coats, hats, shoulder straps, winding, suspenders, socks, mask, flasks, entrenching tools. All this - authentic replicas of items made with the most detailed observance of technology early XX century. In creating the sets attended master from the UK, USA, and India.

- To collect the kits from genuine things today is practically impossible. We now have a very high quality composition, it is as close to reality. Cloth for uniforms with rubbing on the shoe "traces" of dirt and even holes. When we produce special mannequins for these kits, visitors will have the feeling that they are alive and just got out of the trench, - says curator of "Men's suit" GMZ "Tsarskoe Selo" Alex Rogatnev.

Copies made as a sample of items late 1914 and early 1915, when the First World has passed to the stage of trench war, of which the museum "Russia in the Great War," has a separate section. Once for these items are made special mannequins, both sets will be put up in the military ward.



The Museum of the city of Novosibirsk got excited by a cup from an imperial service. Under the headline "Personal belongings of Nicholas II exhibited in the Museum of the city of Novosibirsk", the museum press service tells it is a teacup belonging to Emperor Nicholas II. "The proof of the authenticity is the personal monogram on the bottom of the emperor, dated 1897". Well, many of these were made and most likely Emperor Nicholas II did not even touch this cup and if he did, many after him probably also did.

The teacup was given to the museum by a Novosibirsk collectors of antiques, whose name is not disclosed. The cup was in Novosibirsk due to Carolina Vilgelmovna Bergman, who was maid of honor of Empress Alexandra Feodorovna. Carolina Vilgelmovna serve the Royal family until the last months of their stay in Tsarskoye Selo. On parting with the imperial family, she received as a gift a few items from the service of the emperor. Subsequently, the maid of honor suffered many difficulties, her husband was shot in 1937, but because of her weakness, a kind-hearted family offered her shelter. The maid of honor was trying to be helpful and even taught German language to the child from the family. In gratitude for this friendship Carolina Vilgelmovna presented the dishes of the House of Romanov to the hospitable family. According to this history, the cup was often used by the Romanovs.

Besides the cup, the Novosibirsk collectors provided the Museum for the exhibition "Women's solo" a few tablespoons of from the House of Romanov, a saucer of the same pattern with the monogram of Alexander III in 1881.

The teacup is by the way from the Imperial Porcelain service called "Gothic". Made originally in 1832-1834 for the Winter Palace, but was reproduced all the time until the XX century. Designed for 150 settings, there were 1832 pieces in the set, all decorated with an ornamental ribbon in Gothic stained-glass motifs.





In the Hermitage open on 23 January an one painting exhibition - "Antoine Pesne. Portrait of Peter the Great from the State Museum Reserve Pavlovsk. On the Completion of Conservation". It will be on display until 19 April 2015 in the Apollo Room (Room 260).

The Pavlovsk Palace has displayed the formal portrait of Peter the Great since 1801. This unique painting was in urgent need of a thorough technical examination and highly professional restoration. At the end of 2011 the portrait was sent from the Pavlovsk Palace to the Laboratory for Scientific Restoration of Easel Conservation and Storage Centre of the State Hermitage Museum, which carried out the complete restoration of the portrait of Peter the Great. The research conducted in the course of its conservation and restoration testify to the fact that today the Pavlovsk Palace possesses a unique lifetime portrait of Peter I created by Antoine Pesne, a well-known European artist of the first half of the 18th century.



A video with the Director of Hermitage Museum Mikhail Piotrovsky telling about the many events in connection with the 250 years anniversary, that took place in the beginning of December 2014. See clips from the fantastic exhibitions, the Faberge gifts to Hermitage, the restored Great Church in the Winter Palace,and the happy birthday singing in the Hermitage theater!

Video -

http://tvkultura.ru/video/show/brand_id/47724/episode_id/1158605/video_id/1122488/viewtype/picture



In Nizhny Novgorod, the Standing Committee on Social Policy of the City Duma on January 20 considered an appeal from Archimandrite Nektarios, in which he requests the approval of the city council and assistance in the construction of a chapel in honor of the Romanov family on the territory of the park "internationalists". To date, the project has received the refusal of the city administration, which points to the impossibility of construction in a green area. It was noted that the size of the object is small - 5 by 5 meters, but in turn, the deputies retorted that the park itself is quite small. "Green area - is also holy" - suggested the committee chairman Vasily Pushkin, adding that on this issue it is necessary to consult with residents and representatives of other faiths.



January 29 at the Museum of the Benois family opened the exhibition "All their life should be devoted to the service of Russia ...", showing portraits of members of the Russian Imperial House. This is the second exhibition in a unique exhibition project, implemented by the State Museum "Peterhof" on the basis of their own funds. The first - "The image royally approved" - was presented in the halls of the Museum of the Benois family in 2013-2014. Today in the exhibition - portraits of the Grand Dukes. The idea of the exhibition (and the whole project) to show and compare the official portraits of the children of the imperial couple with those made for mass distribution. These portraits were published much, they bought, stored, viewed the image of those whose actions have made a great impression on them. Interest in the first persons of the state has not changed to the present day - the public is



always curious not only great acts, but also personal life, spouses and children. The exhibition shows portraits, depicting the parents and children together in the studio of the artist or pictured walking together, or when traveling abroad. Presented are engravings and lithographs with wedding portrait of Grand Dukes. A separate room is dedicated to the official portraits of the Grand Dukes and their spouses, depicted as demanded by the ideology of the imperial court. The exhibition also tells about printed graphics used in the education of the Grand Dukes, which prints they bought for their personal collections and for interior decoration of their palaces. Open from 29/01/2015 to 01/06/2015.



The exhibition "Grimaldi and the Romanovs. Four centuries of history" will be in the Prince's Palace of Monaco from June 15 to September 15, 2015.



February 5, 2015 at 15.00 in the Exhibition Hall of the Russian State Historical Archive will open the exhibition "From the private collection of the Imperial Museum" for the 250th anniversary of the State Hermitage Museum. The organizers are: Russian State Historical Archives. Exhibitors: Central State Archive of Film and St. Petersburg, The State Hermitage Museum.

"The aim of the exhibition - on the basis of archival documents to fully illuminate the history of the private collection of Empress Catherine II, which later became a national treasure of Russia." The exhibition will be presented documents of the Office of the Ministry of the Imperial Court, the Cabinet, the office of the buildings and homes and gardens, and collections plans and drawings of the Ministry of the Imperial Court, stored in the collections of the archive.

"Of particular interest are the documents acquired from the collections of Count Bruhl, Earl L. Cobenzl, Prince G.A. Potemkin, Countess A.G. Laval, paintings of Venetian palace Barbarigo, as well as the picturesque F. Tronchin cabinet."

There will be presented in the exhibition drawings of the rooms of the museum: Fieldmarshal, St. George's, White halls; Galleries War of 1812, the Hermitage Theatre, Library.

"A number of papers devoted to the Hermitage. Presented are records, official documents, photos, letters and diaries of directors of the museum - S.A. Gedeonov, S.N. Trubeckogo, D.I. Tolstoy, A.A. Vasilchikova, I.A. Vsevolozhsky and curators of collections and staff - F.A. Zhilya, F.I. Labenskogo, A.A. Kunika, F.A. Bruni, B.V. Këne, S.N. Kaznakova and others."



State Museum "Pavlovsk" have made another of its "complete catalog of the collections", this time the publication "Portrait Miniature XVIII - the first third of the XIX century." This publication will help to get acquainted with a unique collection of portrait miniatures of the State Museum "Pavlovsk" and expand the understanding of this art form. It includes the collection of family portraits of three generations of the House of Romanov - Paul I and Empress Maria Feodorovna, their son Nicholas I and his wife Alexandra and grandson of Paul I and Maria Feodorovna - Emperor Alexander II.



The Hermitage XXI - The New Art Museum in the General Staff Building



The Russian version of this book is out now, but an English version is one its way. Founded in 1764 by Catherine the Great, the State Hermitage Museum is one of the world's great museums. Occupying a large complex of six historic buildings along the Palace Embankment in St. Petersburg, its collections contain over three million items, including one of the largest collections of paintings in the world.

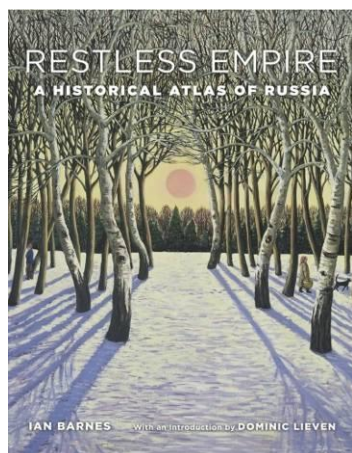
The decision to convert the eastern wing of the General Staff Building into a museum of nineteenth- and twentieth-century art to commemorate the 250th anniversary of the institution's founding led to an international architectural competition. St. Petersburg-based Studio 44 won the commission over a field of globally renowned firms. The centerpiece of Studio 44's elegant design scheme, which addresses both the project's

cultural significance and the needs of a twenty-first century museum, is an enfilade with hanging gardens that will enthrall visitors from around the world. The scale and dramatic outcome of the new building - the most important new cultural museum in Russia for a generation - is captured in this extensively illustrated publication that will inspire architects, museum visitors, curators, and anyone interested in the next chapter of Russia's rich cultural heritage.

Publisher: Thames & Hudson, London. Hardcover. 208 pages, Artwork: 283 illustrations, 164 in color, Size: 10.2 in x 11 in x 1 in. ISBN-10: 0500343012 / ISBN-13: 9780500343012

The English version should be available from May 12th, 2015.

Restless Empire: A Historical Atlas of Russia Hardcover (Release date April 6, 2015)



From the first Slavic migrations to the Romanovs' rise to the Putin era, Russia has endured for centuries as a nation whose sheer size and diversity have challenged its rulers and shaped its identity. *Restless Empire* by Ian Barnes (and introduction by Dominic Lieven) illuminates the epic sweep of Russian history in a beautifully illustrated full-color atlas depicting the essential cultural, political, economic, and military developments of Russia's past.

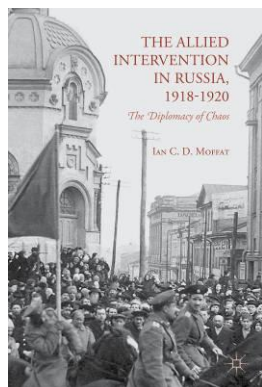
Like the double-headed eagle that is its state emblem, Russia has always looked abroad to both the East and West, searching for secure trade routes, trustworthy allies, and defensible frontiers. Expansion beyond Muscovy's forested confines began in the fifteenth century, when Ivan III rejected Mongol rule and moved into the Russian steppe. The waterways linking the Baltic to the Black and Caspian seas were crucial to Russia's development from the Middle Ages onward. The age-old quest to acquire

warm-water ports culminated in the construction of St. Petersburg in the eighteenth century, when imperial Russia began to rival Europe's Great Powers.

From Ivan the Terrible to Catherine the Great, Lenin and Stalin to Yeltsin and Putin, Russia's rulers have carved their nation's destiny into world history, sometimes bending Russia toward despotism or democracy, internationalism or brusque independence. Russia's titanic conflicts—against the Tatars and Turks, Napoleon, Nazi Germany, and the United States—and its political upheavals from the Time of Troubles to the Soviet Union's downfall, as well as ongoing strife in Chechnya and Crimea, are presented chronologically in accessible text accompanied by detailed maps and illustrations.

Publisher: Belknap Press. Hardcover, 256 pages, language: English, size 8.5 x 3.8 inches.
ISBN-10: 0674504674 / ISBN-13: 978-0674504677

The Allied Intervention in Russia, 1918-1920: The Diplomacy of Chaos



Chaos has many names: anarchy, pandemonium, turmoil, or, utter confusion; and there is no better example than the events concerning Russia during the Great War and the debacle that was the Allied attempts at intervention there says Ian C. D. Moffat in his new book. This chaos was self-inflicted by the Allies themselves. The Allied strategic objectives in Russia changed over the course of three distinct time periods. From the first Russian Revolution in March 1917 to the November Bolshevik revolution, the Allies tried to keep Russia in the war as an active ally. From November 1917 to the November 1918 Armistice, they tried to prevent the Bolsheviks from making a separate peace and, failing that, to re-establish an Eastern Front. Finally from the Armistice to the fall of the Whites in Crimea in 1920, the Allies tried to strangle Bolshevism. Throughout, Britain remained the driving force despite Lloyd George's antipathy towards military

action and President Woodrow Wilson's efforts to minimize intervention.

Publisher: Palgrave Macmillan. Hardcover, 352 pages, language: English.
ISBN-10: 1137435712 / ISBN-13: 978-1137435712

Under the hammer...
Romanov related items in Auctions



Auction Gallery of the Palm Beaches, Florida, USA, on January 12;

A Faberge gold and pearl tie pin. 56 Standard. Stamped KF in Cyrillic. In original presentation box. Faberge, St. Petersburg. Length 3". Estimate \$8000/10000.



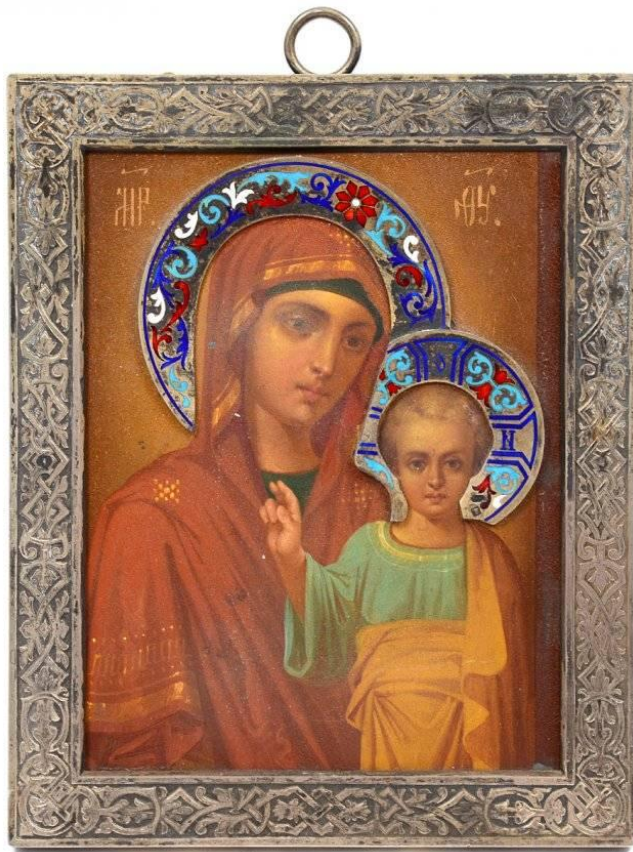
Faberge gold, diamond and guilloche enamel tie pin. 1908-1917. Workmaster: Henrik Wigstrom. 56 Standard. Dated 1613-1913. 300 Year Anniversary of the Russian Imperial Rule. Overlaid with the imperial eagle with a diamond. Length 2 7/8". Estimate \$10000/15000.





Faberge silver photograph frame. 1908-1917. Workmaster: Karl Gustav Hjalmar Armfelt. .88 Standard. With beveled glass. Measuring 8 3/4" by 5 3/8". Estimate \$8000/10000.

Faberge gold, diamond and guilloche enamel brooch 1908-1917. Workmaster: Henrik Wigstrom. 56 Standard. Of lozenge form with translucent pink enamel centered by a round cut diamond. Length 1 1/2". Estimate \$15000/20000.



Faberge silver and enamel icon. St. Petersburg. Dated 1895. Workmaster: Anders Michelsson. Assayer: Aleksander Sever. Of mother and child with enamel okhlad. Measuring 7" by 5 3/4". Estimate \$20000/30000.



Russian enameled brass crucifix

After the original. 16th Century. Front and back with Cyrillic inscriptions: on the front "Our King" and "Son of God", on the reverse "God the Keeper of the Whole Universe, the Creator of the Beauty of the Church, the Power of the Tsars is the True Faith which is Proclaimed Everywhere". Estimate \$4000/6000.

Pair of gold, diamond and guilloche enamel cufflinks. 1908-1917. Maker: Anton Kuzmichev. 56 Standard. Each with translucent blue sunburst enamel centered by a diamond. Estimate \$15000/20000.



Russian porcelain portrait plate of Emperor Alexander II. Diameter 9 3/4". Estimate \$1500/2000.



Osenat. Paris, France, on January 18;

In the auction of "Collection Napoléonienne du Palais Princier de Monaco" on 18 January in Fontainebleau, France, was sold Emperor Alexander II's the sword of gold for bravery with the cross of Saint Georges.

Long blade round back, against-edged socket and double gutter towards the tip, engraved, gold and blued, decorated with tracery and foliage, signed in heel on a gold background "FABCA de Toledo ANO DE 1868". With a strap in the colors of the Order of St. George (orange and black), fitted with an acorn to fully embroidered figure of son and interlacing decor silver purl of nodes and radiating medallions. TBE Towards 1870-1880.

Provenance: - Tsar Alexander II. - Given after his assassination by Emperor Alexander III to Princess Yourievskaya (Catherine Dolgoruky), second wife of Tsar Alexander II. After her death, listed on the inventory of the notary Gillette Master of St Joseph in Nice. Purchased at auction with other objects of the Princess by an amateur in 1922, It is sold June 6, 1931 at Drouot to the "Collection of the Napoleonic Museum of Monaco".

Estimate €200.000-300.000 / Sold for €190,000





The Fritz Rudolf Künker Company, Berlin, Germany, on 29. January;



Empress Elizabeth, 1741-1761. 10 rubles 1758, St. Petersburg. 16:57 g. Gold. So-called "Scott Imperial". Of great rarity, only 2,507 copies made. Estimated price: 40,000.00 €

Emperor Peter III. 1762. 10 rubles, 1762, St. Petersburg. 16:21 g. Gold. Armoured bust. Peter III (Karl Peter Ulrich of Holstein-Gottorp) was the grandson of Tsar Peter the Great and in 1742 at the age of 14 years, by his aunt, the Russian Empress Elizabeth, he became heir to the throne. In 1745, he was with his

cousin, Princess Sophie Auguste von Anhalt-Zerbst, married. Peter felt an ardent devotion to the Prussian King Friedrich II. When Empress Elizabeth died in 1762, the exit from the Seven Years' War by the separate peace treaty of St. Petersburg with Prussia was the first official act of Peter III. Domestically, Peter restricted the privileges of the nobility and began

strongly on the Prussian model with the modernization of the state. The Tsar withdrew to not only the hostility of the Russian nobility, but also his own wife, with whom he led an unhappy marriage. The situation escalated, and on July 9, 1762 Catherine was proclaimed the Empress. Peter hesitated, he let the rebels to capture him and they forced him to abdicate. Peter was brought to the Ropcha Palace near St. Petersburg where he died (was murdered) on July 17, 1762 in still unexplained circumstances. Estimated price: 60,000.00 €



Emperor Peter III. 1,762.
Albertus Taler, 1753,
Mannheim. Embossing for
Schleswig-Holstein-Gottorp
as Duke Karl Peter Ulrich,
1739-1762. 28.05 g.
Armoured bust r. with tilted
back jacket and ribbon.
Crowned double eagle with
the shields of Holstein-
Gottorp and Russia on the
chest, surrounded by a chain
of the Order of St. Andrew.
Estimated price: 10,000.00 €



Emperor Paul I. 1796-1801.
Silver Medal (1800, engraved
1820), by C. Leberecht and V.
Alexeev. A School premium
medal. Uniformed length
portrait with tilted back coat.
Eight vines that are irradiated
by the sun, in the section
header row, including the
partially engraved year 18-
20. Size 51.33 mm; 48.03 g.
Estimated price: 3,000.00 €

Emperor Nicholas I 1825-
1855. 6 rubles platinum 1834
St. Petersburg. 20.72 g.
Crowned double eagle with
scepter and orb in its claws,
on the chest St. George
shield around the chain of the
Order of St. Andrew, on the
wings of three more coats of
arms, crown above.
Platinum. Extremely rare.
Only 11 copies made.
Estimated price: 100,000.00€





Emperor Nicholas I 1825-1855. Gold Medal by L. Held, probably marked the occasion of his coronation. The busts of Castor and Pollux side by side.

53.76 mm; 45.03 g. Gold.
Estimated price: 2,500.00 €

Emperor Alexander III. 1881-1894. Silver Medal in 1882 by L. Steinman and V. Nikonov, on the 50th anniversary of the Nikolaevsky General Staff College. Busts of Emperors Nicholas I, Alexander II, and Alexander III side by side.

Minerva with spear and shield holds a wreath on the head of a kneeling warrior.

50.94 mm; 81.64 g.

Estimated price: 3,000.00 €



Emperor Alexander III. 1881-1894. Silver Medal in 1882 by L. Steinmann and A. Griliches jr.

Panrussische exhibition in Moscow. Female figure in antique garb sitting, in the left hand orb, right arm leaning on a shield with the Russian coat of arms, two laurel branches in her hand, and at foot symbols of agriculture, industry, science and trade. 51.00 mm; 84.02 g. Estimated price: 3,000.00 €





Emperor Nicholas II. 1894-1917. Silver medal 1894, on his marriage to Princess Alix of Hesse-Darmstadt (Alexandra Feodorovna) on 26 November (according to the Julian calendar November 14). Busts of both side by side. 11 lines characters in Russian and German.

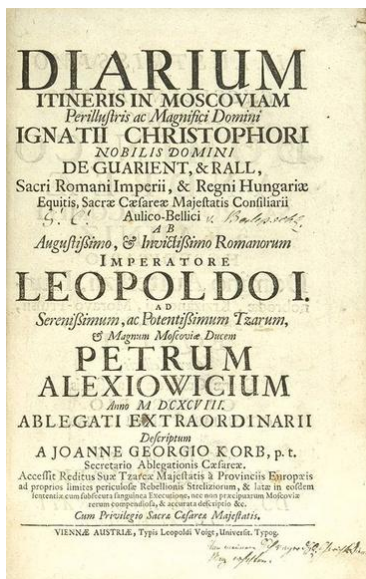
38.58 mm; 22.50 g.

Estimated price: 500.00 €



Emperor Nicholas II. 1894-1917. Gold Medal, 1910, by V. Alexeev. Price Medal of Tsar Nicholas Lyceum in Moscow, awarded to graduates of Gymasial klassen. With initials of the Lyceum. 52.32 mm; 83.00 g. Gold. Of greatest rarity. Estimated price: 50,000.00 €

Nikitsky, Moscow, Russia, on 5 February;

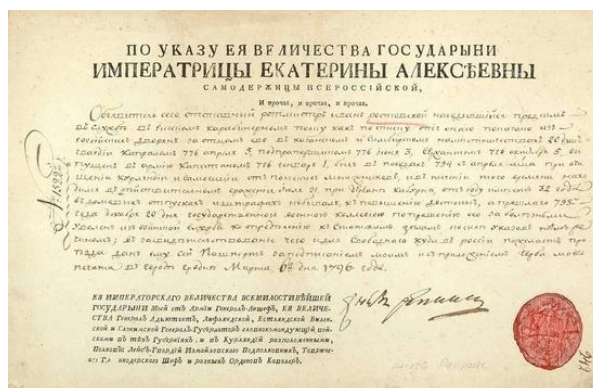


Diary of Journey to Muscovy Ignatius Christopher Gvarienta, ambassador of Emperor Leopold I to the Tsar and Grand Duke Peter Alekseevich in 1698, administered by the Secretary of the Embassy Johann Georg Korb.
1700. 252 pp., 19 copperplate print. 31.5 x 20.5 cm. Parchment-bound. Contains a complete set of engravings, including the most famous and almost never seen - "The Execution of musketeers."
The diary of Korb was published in Vienna in Latin, probably in 1700-1701. according to the date of the imperial privilege to publish the book.

Korb was the first foreign authors to described Russia under Emperor Peter I. He had the opportunity to witness one of the most dramatic events of the reign of Peter the Great - the Strelets uprising 1698. Korb repeatedly met with people close to Peter and feasting at the same table with the emperor himself. Among the informants of Korb was famous general P.I. Gordon who told him details of the battle with archers at the Resurrection Monastery. Observations eyewitness, reflecting the personality of the young tsar, his life and customs of the Moscow court, the course of reforms and their perception in the Russian society are of great interest. Immediately after the publication of the book Korb received wide acclaim. Russian authorities have reacted negatively to the book, and the book was banned, leading to destruction of a part of the circulation, making it an absolute rarity. This is one of the first forbidden and destroyed edition. The first translation of the book appeared only in the middle of the XIX century - in 1863 in English, and in 1867 and 1903 in Russian.
Estimate: 120,000 - 130,000 rubles.



Catherine I decree of dismissal of a retired captain Ivan Rostov from military service and transfer him to the civic affairs. Decree signed by Prince Repnin. Dated March 6, 1796. Wax seal. 21.5 x 33.5 cm.
According to the report, Ivan Rostov "of the Russian nobility. For his father in Kazan and Simbirsk governorship 20 souls. Guard Corporal April 5, sub-office June 3, office October 5, released as an army captain of January, 1786, was in the campaigns in Courland and Samogitsii. Age 32 years. In leave and fines did not happen. Proved worthy."
Estimate: 30,000 - 32,000 rubles.



International Coin Exchange, Dublin, Ireland, on February 20;



Portrait of Emperor Nicholas II. Large rectangular, uniface, tin plaquette.
Previously gold plated. Dimensions: 242.05 Grams. 110 x 160 mm.
Medium: Tin.
Estimated Price: €400 - €800

Inauguration of the Alexander III Bridge in Paris.
Silvered Bronze Medal by Dupuis, 1900.
Dimensions: 135.55 Grams. 70 mm. Medium: Silvered-Bronze.
Estimated Price: €200 - €400



Did you know....



... That Emperor Paul I suggested duels with all of Europe's monarchs to settle all international conflicts!

As he said - "subjects do not have to waste their blood and their wealth in the wars in which they have nothing to win".

Not so long ago the head of the People's Republic of Lugansk Igor Plotnitsky officially summoned to a duel Poroshenko: "Let's take the example of the ancient Slavic leaders and glorious Cossack chieftains get together in a fight: who will win, dictates the opposite side their conditions." President of Ukraine did not accept the call. As European monarchs, who was called to duel by Emperor Paul I ...

Tsar Paul, angry over public attacks by European rulers on Russia, went and called them to a duel. And the challenge was issued in writing, as did the head of the LC.

The idea to make it public, instead to the direct participant in the events, comes from the famous German writer beginning of the XIX century August von Kotzebue. At the request of Paul he was translated into German and then was published his challenge to a duel to all the sovereigns of Europe and their ministers. It turned out that on the eve, Tsar Paul I had came up with the original idea that all international conflicts and wars are exclusively from the ambition of royalties and their retinue of intrigue. So he decided that the subjects do not have to "waste their blood and their wealth in the wars in which they have nothing to win." The Russian Tsar offered august persons having a claim to him, to meet at a certain place and decide the case in a fair duel.

Von Kotzebue was invited for an audience. At the reception Tsar Paul I asked him to print the text of the call to a duel in the "Hamburg newspaper" and other foreign magazines. For services rendered for the translation and publication of some twenty lines, von Kotzebue received from the hands of the emperor a snuffbox with diamonds!



The most amazing thing is that there was a problem with the publication in Moscow and Riga, as the censorship did not believe that such a text could write the emperor himself. Although Paul I was looking forward to each publication of his call, hoping for a quick answer ...

Despite the publication of royal letter in winter 1801 in the "London Gazette" and then "Lower Rhenish Gazette", no reaction. It seems that European monarchs, who were well aware of the dueling code, simply chickened out. And two months later, 23 March, 1801, there was no more a Tsar Paul I.