

Visit to The Queen's Gallery
RUSSIA, ROYALTY & THE
ROMANOVS

28th March 2019





























Medals of the Order of the Holy Spirit

The length of the ribbon of the Order of the Holy Spirit is 100 cm. The ribbon is white with a blue stripe in the center. The ribbon is worn around the neck and the ends are tied in a bow.



Order of the Holy Spirit (1564-1804)
 The Order of the Holy Spirit was a chivalric order of merit in France. It was founded by Louis XIV in 1693. The order was dissolved in 1804.





Small informational plaque on the red wall to the right of the painting.







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Portrait of a woman in a blue dress, 19th century. The painting is displayed in an ornate gold frame on a red wall. The woman is wearing a voluminous, off-the-shoulder blue dress with lace detailing. She has dark hair styled in waves and is holding a small object, possibly a fan or a book, in her hands. The background of the painting is dark and indistinct. The frame is highly decorative with intricate carvings. The painting is mounted on a vibrant red wall. To the right of the painting, a small, rectangular informational plaque is visible.



Portrait of a woman in a blue dress, by [illegible], 18th century.



Portrait of a woman in a white dress, by [illegible], 18th century.





Two small, vertical informational plaques are mounted on the red wall to the right of the bust.





Portrait of General Sir John D'Almeida, 1840s. The portrait is a full-length standing figure, showing the general in his military uniform, with a sash and medals. The portrait is set within an oval frame, which is itself surrounded by a larger, ornate gold rectangular frame. The background of the painting is dark, and the overall composition is formal and dignified.

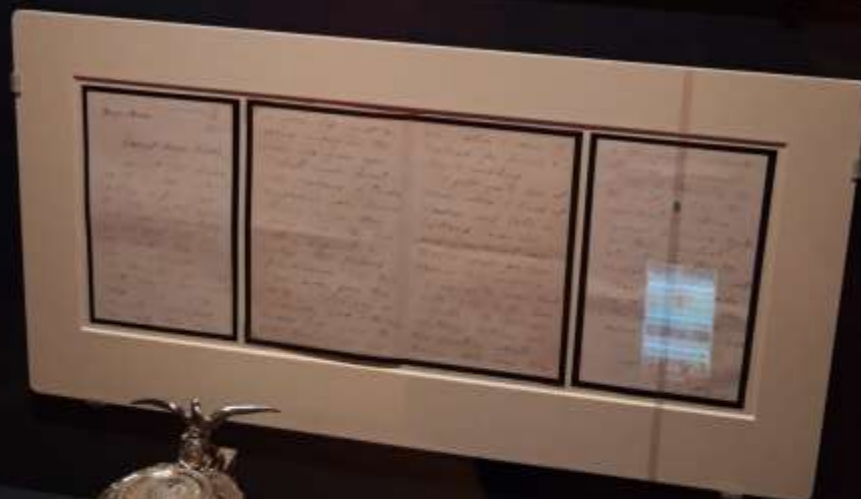
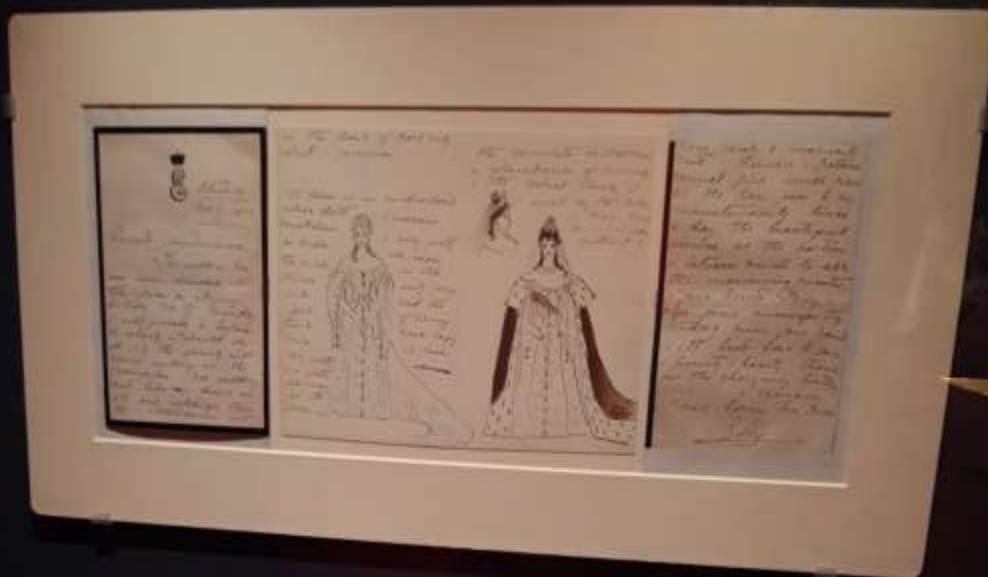








Portrait of Emperor Alexander II of Russia, by Ilya Repin, 1881.



Royal Copenhagen Pottery, Silver Bambard (1800-1810), 1800-1810
 Bambard
 The Bambard was used by the British monarchy to mark the coronation of a monarch.
 The silver Bambard was made by the silversmiths of the Royal Household.











MCCRA,
PHOTOGRAPHER TO THE ROYAL EXHIBITION,
1883.



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PHOTOGRAPHER TO THE ROYAL EXHIBITION,
1883.

From *Photographica* (1883, 87).
St George's Hall, Strand & Marble
Palace, Museum.

1883.

© Museum group.

The Albert Hall contains the
largest space named after the
Queen of the British Empire with
its length of 100 ft. long.
The photograph shows the interior
space of the Albert Hall with 1,000
seats and together with
could be set up in some minutes.





The painting is a reproduction of the original work by the artist. It is a square oil painting on canvas, framed in a simple grey frame. It depicts a winter scene with a path leading through a snowy field towards a line of birch trees. The sky is a pale blue, and the snow is rendered with soft, textured brushstrokes. The painting is mounted on a red wall.

The vase is a white ceramic vase with a dark, stylized landscape painting. The painting shows a path leading through a snowy field towards a line of trees. The vase is mounted on a dark wooden stand.













CHRONOLOGY

- 5 October 1853 • Ottoman Empire declares war on Russia
- 30 November 1853 • Battle of Sinop
Russia defeats the Ottoman Navy
- 27–28 March 1854 • Britain and France declare war on Russia
- 14 September 1854 • Allied troops land at Euphrates, Crimea
- 20 September 1854 • Battle of Almar
- 25 September 1854 • Siege of Sevastopol begins
- 25 October 1854 • Battle of Balaklava
(and The Charge of the Light Brigade)
- 1 November 1854 • Battle of Inkerman
- 17 February 1855 • Battle of Euphrates
- 8 March 1855 • Roger Freeman arrives in the Crimea
- 6–8 June 1855 • First offensive – the Mermaid and the Quarry Pits (Sevastopol)
- 17–18 June 1855 • Second offensive – the Malakhov and the Great Redoubt (Sevastopol)
- 22 June 1855 • Roger Freeman leaves the Crimea
- 16 August 1855 • Battle of Chernaya
- 7 September 1855 • Final offensive against Sevastopol begins
- 9 September 1855 • Sevastopol falls to the allies
- 30 March 1856 • Treaty of Paris ends the war





General Gordon (left) in uniform,
 with his son (right), and
 a friend (center) sitting at a table
 in Khartoum, Sudan, 1884.

The British Empire had its roots
 in the 18th century, when Britain
 became a world power. The
 British Empire was at its height
 in the 19th century, when it
 controlled more than a quarter
 of the world's land area. The
 British Empire was a source
 of wealth and power for Britain
 and for the world. The British
 Empire was a source of pride
 and honor for the British people.



Richard D. Ross, 1860s-1870s
 The Freedmen's Bureau, 1865-1870
 The Freedmen's Bureau, 1865-1870
 The Freedmen's Bureau, 1865-1870

This photograph captures a group of African American men, women, and children, likely freedmen, gathered in a vast, open landscape. The scene is set against a backdrop of rolling hills and a distant cityscape under a hazy sky. The photograph is mounted on a white card, which is placed within a large, ornate, dark brown wooden frame.







SHADOWS OF WAR

ROGER FENTON:
PHOTOGRAPHS OF THE CRIMEA, 1855

Roger Fenton (1819–69) was the first photographer to document a war for public consumption. From March 1855, Fenton spent four months photographing the people and the terrain affected by the Crimean War, pitching the allied nations of Britain, France and the Ottoman Empire against Russia.

Fenton's time in the Crimea was relatively short given the war lasted over two years (October 1853–March 1856) but his photographs captured, for the first time, the chaos and disorder of a warzone, and showed the Victorian public portraits of soldiers in the field, directly affected by battle. Although Fenton was fulfilling a commercial commission, he allowed himself to respond emotionally in his work and this is perhaps why his photographs continue to represent the Crimean War more effectively than any other visual record of the conflict.

This exhibition presents Fenton's work within the wider context of the war, alongside other contemporary artists, photographers and writers also in the Crimea at that time. We begin with a section which, through Fenton's portraits, introduce some of the key individuals and events that occurred prior to Fenton's arrival in the Crimea. Subsequently we examine Fenton's work in more detail, before considering the significant role played by the royal family in focusing the attention of the British public on the impact of war and the returning wounded veterans.

FENTON'S PHOTOGRAPHS IN THE ROYAL COLLECTION

The Fenton photographs on display have been in the Royal Collection since 1855. They were probably acquired by Queen Victoria and Prince Albert for their son the Prince of Wales, later King Edward VII. The Prince of Wales kept his set of 349 photographs in portfolios in his library at Sandringham House, Norfolk. Additional photographs by Fenton from the Crimean War were acquired by other members of the royal family in 1855–6, making a total of 428 photographs in the set.

All of the Fenton photographs on display are originals, printed in 1855–6 from glass plate negatives. The Royal Collection does hold some original Fenton negatives, but none from his Crimean War series. Those negatives are believed to no longer exist.

More information about individual photographs from the entire set can be found on the Royal Collection's website: www.rct.uk

Theirs not to reason why
Theirs but to do and die

Into the valley of Death
Rode the six hundred





THE ARRIVAL OF THE PRINCE OF WALES AT THE PALACE OF ST. JAMES'S, 1795
By Sir Thomas Lawrence, 1795
Oil on canvas, 100 x 140 in. (254 x 354 cm.)
The painting depicts the arrival of the Prince of Wales at the Palace of St. James's in 1795. The Prince is shown in the center, surrounded by a large crowd of people, including men in military uniforms and women in elaborate 18th-century attire. The scene is set in a grand hall with classical columns and a high ceiling. The painting is framed by a highly decorative, gilded border.

Victoria Cross

1857

Bronze, silk

Acquired by King George VI

MCN 440167



Turkish Crimea Medal

1855

Silver, silk

Acquired by King George VI

MCN 440168



Crimea Medal

Late 1940s

Silver, silk

Later specimen of the Crimea Medal
supplied to King George VI

MCN 440169



Above
reverse of
medals

The Crimea Medal was awarded to British (and some French) soldiers and sailors who fought in and around the Crimean peninsula. It was first presented by Queen Victoria to her troops on 18 May 1855.

The Victoria Cross (VC) and the Turkish Crimea Medal on display both belonged to Lieutenant William Buckley, who won his VC for his Valour in service in the Sea of Azoff on 29 May and 3 June 1855. It was presented to Buckley by Queen Victoria on 26 June 1857 at the first distribution of the decoration. The blue ribbon reflected his service in the Royal Navy; it is only since 1918 that a crimson ribbon has been used for all awards.

The Turkish Crimea Medal was issued by Ottoman Emperor Abdülmecid I to the soldiers and sailors of his allies: Britain, France and Sardinia. It was designed by the photographer James Robertson who worked from 1843 as an 'engraver and die-stamper' for the Imperial Ottoman Mint in Constantinople.



Joseph
and Robert
'Corporal'

1871-2
Hand-painted oil

1871-1872

Joseph
and Robert
'Private John'

1871-2
Hand-painted oil

1871-1872

Queen Victoria's first visit to a military hospital was to meet some of the men who returned from the Crimean War. She made eight visits to Chelsea Hospital for Invalids between 1856 and 1861. The Queen's portraits of several of the men who were wounded in the Crimea are on display in the gallery. The photographs of the men who were wounded in the Crimea are on display in the gallery.

Corporal McMahon of the Royal Regiment of Artillery was the first man to be wounded in the Crimea. He was wounded during the Battle of the Alma on 25 September 1854. He was taken prisoner by the Russians but was subsequently released. He was subsequently wounded in the Crimea. Private John Dryden of the 1st Battalion of the 1st Regiment of Foot was also wounded in the Crimea. He had received 31 wounds.





RUSSIA

Royalty and the Romanovs

