

= Ivan Aivazovsky =

Ivan Konstantinovich Aivazovsky (Russian : Иван Константинович Айвазовский , Armenian : Հովհաննես Այվազովսկի ; 29 July 1817 ? 2 May 1900) was a Russian Romantic painter . He is considered one of the greatest marine artists in history . Baptized as Hovhannes Aivazian , Aivazovsky was born into an Armenian family in the Black Sea port of Feodosia and was mostly based in his native Crimea .

Following his education at the Imperial Academy of Arts , Aivazovsky traveled to Europe and lived briefly in Italy in the early 1840s . He then returned to Russia and was appointed the main painter of the Russian Navy . Aivazovsky had close ties with the military and political elite of the Russian Empire and often attended military maneuvers . He was sponsored by the state and was well @-@ regarded during his lifetime . The saying " worthy of Aivazovsky 's brush " , popularized by Anton Chekhov , was used in Russia for " describing something ineffably lovely . "

One of the most prominent Russian artists of his time , Aivazovsky was also popular outside Russia . He held numerous solo exhibitions in Europe and the United States . During his almost 60 @-@ year career , he created around 6 @, @ 000 paintings , making him one of the most prolific artists of his time . The vast majority of his works are seascapes , but he often depicted battle scenes , Armenian themes , and portraiture . Most of Aivazovsky 's works are kept in Russian , Ukrainian and Armenian museums as well as private collections .

= = Life = =

= = = Background = = =

Ivan Aivazovsky was born on 17 July (29 in New Style) 1817 in the city of Feodosia (Theodosia) , Crimea , Russian Empire . In the baptismal records of the local St. Sargis Armenian Church , Aivazovsky was listed as Hovhannes , the son of Gevorg Aivazian (Armenian : Դեմետրիոս Բարսեղյան) . During his study at the Imperial Academy of Arts , he was known in Russian as Ivan Gaivazovsky (?????? ????????????? in the pre @-@ 1918 spelling) . He became known as Aivazovsky since c . 1840 , while in Italy . He signed a 1844 letter with the italianized version of his name : Giovanni Aivazovsky .

His father , Konstantin , (c . 1765 ? 1840) , was an Armenian merchant from the Polish region of Galicia . His family had migrated to Europe from Turkish Armenia in the 18th century . After numerous familial conflicts , Konstantin left Galicia for Moldavia , later moving to Bukovina , before settling in Feodosia in the early 1800s . He was initially known as Gevorg Aivazian (Haivazian or Haivazi) , but he changed his last name to Gaivazovsky by adding the Polish " -sky " . Aivazovsky 's mother , Ripsime , was a Feodosia Armenian . The couple had five children ? three daughters and two sons . Aivazovsky 's elder brother , Gabriel , was a prominent historian and an Armenian Apostolic archbishop .

= = = Education = = =

The young Aivazovsky received parochial education at Feodosia 's St. Sargis Armenian Church . He was taught drawing by Jacob Koch , a local architect . Aivazovsky moved to Simferopol with Taurida Governor Alexander Kaznacheyev 's family in 1830 and attended the city 's Russian gymnasium . In 1833 , Aivazovsky arrived in the Russian capital , Saint Petersburg , to study at the Imperial Academy of Arts in Maxim Vorobiev 's landscape class . In 1835 , he was awarded with a silver medal and appointed assistant to the French painter Philippe Tanneur (fr) . In September 1836 , Aivazovsky met Russia 's national poet Alexander Pushkin during the latter 's visit to the Academy . In 1837 , Aivazovsky joined the battle @-@ painting class of Alexander Sauerweid and participated in Baltic Fleet exercises in the Gulf of Finland . In October 1837 , he graduated from the Imperial Academy of Arts with a gold medal , two years earlier than intended . Aivazovsky returned

to Feodosia in 1838 and spent two years in his native Crimea . In 1839 , he took part in military exercises in the shores of Crimea , where he met Russian admirals Mikhail Lazarev , Pavel Nakhimov and Vladimir Kornilov .

= = = First visit to Europe = = =

In 1840 , Aivazovsky was sent by the Imperial Academy of Arts to study in Europe . He first traveled to Venice via Berlin and Vienna and visited San Lazzaro degli Armeni , where an important Armenian Catholic congregation was located and his brother Gabriel lived at the time . Aivazovsky studied Armenian manuscripts and became familiar with Armenian art . He met Russian novelist Nikolai Gogol in Venice . He then headed to Florence , Amalfi and Sorrento . In Florence , he met painter Alexander Ivanov . He remained in Naples and Rome between 1840 and 1842 . Aivazovsky was heavily influenced by Italian art and their museums became the " second academy " for him . According to Rogachevsky the news of successful exhibitions in Italy reached Russia . Pope Gregory XVI awarded him with a golden medal . He then visited Switzerland , Germany , the Netherlands and Britain , where he met English painter J. M. W. Turner who , " was so struck by Aivazovsky 's picture The Bay of Naples on a Moonlit Night that he dedicated a rhymed eulogy in Italian to Aivazovsky . " In an international exhibition at the Louvre , he was the only representative from Russia . In France , he received a gold medal from the Académie royale de peinture et de sculpture . He then returned to Naples via Marseille and again visited Britain , Portugal , Spain and Malta in 1843 . Aivazovsky was admired throughout Europe . He returned to Russia via Paris and Amsterdam in 1844 .

= = = Return to Russia and first marriage = = =

Upon his return to Russia , Aivazovsky was made an academician of the Imperial Academy of Arts and was appointed the " official artist of the Russian Navy to paint seascapes , coastal scenes and naval battles . " In 1845 , Aivazovsky traveled to the Aegean Sea with Duke Konstantin Nikolayevich and visited the Ottoman capital , Constantinople , and the Greek islands of Patmos and Rhodes .

In 1845 , Aivazovsky settled in his hometown of Feodosia , where he built a house and studio . He isolated himself from the outside world , keeping a small circle of friends and relatives . Yet the solitude played a negative role in his art career . By the mid @-@ nineteenth century , Russian art was moving from Romanticism towards a distinct Russian style of Realism , while Aivazovsky continued to paint Romantic seascapes and attracted heavy criticism .

In 1845 and 1846 , Aivazovsky attended the maneuvers of the Black Sea Fleet and the Baltic Fleet at Petergof , near the imperial palace . In 1847 , he was given the title of professor of seascape painting by the Imperial Academy of Arts and elevated to the rank of nobility . In the same year , he was elected to the Royal Netherlands Academy of Arts and Sciences .

In 1848 , Aivazovsky married Julia Graves , an English governess . They had four daughters : Elena (1849) , Maria (1851) , Alexandra (1852) and Joanne (1858) . They separated in 1860 and divorced in 1877 with permission from the Armenian Church , since Graves was a Lutheran .

= = = Rise to prominence = = =

In 1851 , traveling with the Russian emperor Nicholas I , Aivazovsky sailed to Sevastopol to participate in military maneuvers . His archaeological excavations near Feodosia lead to his election as a full member of the Russian Geographical Society in 1853 . In that year , the Crimean War erupted between Russia and the Ottoman Empire , and he was evacuated to Kharkiv . While safe , he returned to the besieged fortress of Sevastopol to paint battle scenes . His work was exhibited in Sevastopol while it was under Ottoman siege .

Between 1856 and 1857 , Aivazovsky worked in Paris and became the first Russian (and the first non @-@ French) artist to receive the Legion of Honour . In 1857 , Aivazovsky visited Constantinople and was awarded the Order of the Medjidie . In the same year he was elected an

honorary member of the Moscow Art Society . He was awarded the Greek Order of the Redeemer in 1859 and the Russian Order of St. Vladimir in 1865 .

Aivazovsky opened an art studio in Feodosia in 1865 and was awarded a salary by the Imperial Academy of Arts the same year .

= = = Travels and accolades : 1860s ? 1880s = = =

In the 1860s , the artist produced several paintings inspired by Greek nationalism and the Italian unification . In 1868 , he once again visited Constantinople and produced a series of works about the Greek resistance to the Turks , during the Great Cretan Revolution . In 1868 , Aivazovsky traveled in the Caucasus and visited the Russian part of Armenia for the first time . He painted several mountainous landscapes and in 1869 held an exhibition in Tiflis . Later in the year , he made a trip to Egypt and took part in the opening ceremony of the Suez Canal . He became the " first artist to paint the Suez Canal , thus marking an epoch @-@ making event in the history of Europe , Africa and Asia . "

In 1870 , Aivazovsky was made an Actual Civil Councilor , the fourth highest civil rank in Russia . In 1871 , he initiated the construction of the archaeological museum in Feodosia . In 1872 , he traveled to Nice and Florence to exhibit his paintings . In 1874 , the Accademia di Belle Arti di Firenze (Florence Academy of Fine Art) asked him for a self @-@ portrait to be hung in the Uffizi Gallery . The same year , Aivazovsky was invited to Constantinople by Sultan Abdülaziz who subsequently bestowed upon him the Turkish Order of Osmanieh . In 1876 , he was made a member of the Academy of Arts in Florence and became the second Russian artist (after Orest Kiprensky) to paint a self @-@ portrait for the Palazzo Pitti .

Aivazovsky was elected an honorary member of Stuttgart 's Royal Academy of Fine Arts (de) in 1878 . He made a trip to the Netherlands and France , staying briefly in Frankfurt until 1879 . He then visited Munich and traveled to Genoa and Venice " to collect material on the discovery of America by Christopher Columbus . "

In 1880 , Aivazovsky opened an art gallery in his Feodosia house ; it became the third museum in the Russian Empire , after the Hermitage Museum and the Tretyakov Gallery . Aivazovsky held an 1881 exhibition at London 's Pall Mall , attended by English painter John Everett Millais and Edward VII , Prince of Wales .

= = = Second marriage and later life = = =

Aivazovsky 's second wife , Anna Burnazian , was a young Armenian widow 40 years his junior . Aivazovsky said that by marrying her in 1882 , he " became closer to [his] nation " , referring to the Armenian people . In 1882 , Aivazovsky visited Moscow and St Petersburg and then toured the countryside of Russia by traveling along the Volga River in 1884 .

In 1885 , he was promoted to the rank of Privy Councilor . The next year , the 50th anniversary of his creative labors , was celebrated with an exhibition in St Petersburg , and an honorary membership in the Imperial Academy of Fine Arts .

After meeting Aivazovsky in person , Anton Chekhov wrote a letter to his wife on 22 July 1888 describing him as follows :

Aivazovsky himself is a hale and hearty old man of about seventy @-@ five , looking like an insignificant Armenian and an bishop ; he is full of a sense of his own importance , has soft hands and shakes your hand like a general . He 's not very bright , but he is a complex personality , worthy of a further study . In him alone there are combined a general , a bishop , an artist , an Armenian , an naive old peasant , and an Othello .

After traveling to Paris with his wife , in 1892 he made a trip to the United States , visiting Niagara Falls in New York and Washington D.C. In 1896 , at 79 , Aivazovsky was promoted to the rank of full privy councillor .

Aivazovsky was deeply affected by the Hamidian massacres that took place in the Armenian @-@ inhabited areas of the Ottoman Empire between 1894 and 1896 . He painted a number of works on

the subject such as The Expulsion of the Turkish Ship , and The Armenian Massacres at Trebizond . He threw the medals given to him by the Ottoman Sultan into the sea and told the Turkish consul in Feodosia : " Tell your bloodthirsty master that I 've thrown away all the medals given to me , here are their ribbons , send it to him and if he wants , he can throw them into the seas painted by me . " He created several painting on the events , such as The Massacre of Armenians in Trebizond (1895) , Lonely Ship , Night . Tragedy in the Sea of Marmara (1897) .

He spent his final years in Feodosia . In the 1890s , thanks to his efforts a commercial port was established in Feodosia and linked to the railway network of the Russian Empire . The railway station , opened in 1892 , is now called Ayvazovskaya and is one of the two stations within the city of Feodosia . Aivazovsky also supplied Feodosia with water .

= = = Death = = =

Aivazovsky died on 19 April (2 May in New Style) 1900 in Feodosia . In accordance with his wishes , he was buried at the courtyard of St. Sargis Armenian Church . A white marble sarcophagus was made by Italian sculptor L. Biagioli in 1901 . A quote from Movses Khorenatsi 's History of Armenia in Classical Armenian is engraved on his tombstone : ?????????? ?????? ?????? ?????? ?????????? ?????? (Mahkanatsu tsneal anmah ziurn yishatak yetogh) , which translates : " He was born a mortal , left an immortal legacy " or " Born as a mortal , left the immortal memory of himself " . After his death , his wife Anna led a generally secluded life and died on July 25 , 1944 . She was buried next to Aivazovsky .

= = Art = =

During his 60 career , Aivazovsky produced around 6 @, @ 000 paintings of , what one online art magazine describes , " very different value ... there are masterpieces and there are very timid works " . The vast majority of Aivazovsky 's works depict the sea . He rarely drew dry @-@ landscapes and created only a handful of portraits . According to Rosa Newmarch Aivazovsky " never painted his pictures from nature , always from memory , and far away from the seaboard . " Rogachevsky wrote that " His artistic memory was legendary . He was able to reproduce what he had seen only for a very short time , without even drawing preliminary sketches . " Bolton praised " his ability to convey the effect of moving water and of reflected sun and moonlight . "

= = = Exhibitions = = =

He held 55 solo exhibitions (an unprecedented number) over the course of his career . Among the most notable were held in Rome , Naples and Venice (1841 ? 42) , Paris (1843 , 1890) , Amsterdam (1844) , Moscow (1848 , 1851 , 1886) , Sevastopol (1854) , Tiflis (1868) , Florence (1874) , St. Petersburg (1875 , 1877 , 1886 , 1891) , Frankfurt (1879) , Stuttgart (1879) , London (1881) , Berlin (1885 , 1890) , Warsaw (1885) , Constantinople (1888) , New York (1893) , Chicago (1893) , San Francisco (1893) .

He also " contributed to the exhibitions of the Imperial Academy of Arts (1836 ? 1900) , Paris Salon (1843 , 1879) , Society of Exhibitions of Works of Art (1876 ? 83) , Moscow Society of Lovers of the Arts (1880) , Pan @-@ Russian Exhibitions in Moscow (1882) and Nizhny Novgorod (1896) , World Exhibitions in Paris (1855 , 1867 , 1878) , London (1863) , Munich (1879) and Chicago (1893) and the international exhibitions in Philadelphia (1876) , Munich (1879) and Berlin (1896) . "

= = = Style = = =

A primarily Romantic painter , Aivazovsky used some Realistic elements . Leek argued that Aivazovsky remained faithful to Romanticism] throughout his life , " even though he oriented his work toward the Realist genre . " His early works are influenced by his Academy of Arts teachers

Maxim Vorobiev and Sylvester Shchedrin . Classic painters like Salvator Rosa , Jacob Isaacksz van Ruisdael and Claude Lorrain contributed to Aivazovsky 's individual process and style . Karl Bryullov , best known for his The Last Day of Pompeii , " played an important part in stimulating Aivazovsky 's own creative development , " according to Bolton . Aivazovsky 's best paintings in the 1840s ? 1850s used a variety of colors and were both epic and romantic in theme . Newmarch suggested that by the mid @-@ 19th century the romantic features in Aivazovsky ' ' s work became " increasingly pronounced . " She , like most scholars , considered his Ninth Wave his best piece of art and argued that it " seems to mark the transition between fantastic color of his earlier works , and the more truthful vision of the later years . " By the 1870s , his paintings were dominated by delicate colors ; and in the last two decades of his life , Aivazovsky created a series of silver @-@ toned seascapes .

The distinct transition in Russian art from Romanticism to Realism in the mid @-@ nineteenth century left Aivazovsky , who would always retain a Romantic style , open to criticism . Proposed reasons for his unwillingness or inability to change began with his location ; Feodosia was a remote town in the huge Russian empire , far from Moscow and Saint Petersburg . His mindset and worldview were similarly considered old @-@ fashioned , and did not correspond to the developments in Russian art and culture . Vladimir Stasov only accepted his early works , while Alexandre Benois wrote in his The History of Russian Painting in the 19th Century that despite he was Vorobiev 's student , Aivazovsky stood apart from the general development of the Russian landscape school .

Aivazovsky 's later work contained dramatic scenes and was usually done on a larger scale . He depicted " the romantic struggle between man and the elements in the form of the sea (The Rainbow , 1873) , and so @-@ called " blue marines " (The Bay of Naples in Early Morning , 1897 , Disaster , 1898) and urban landscapes (Moonlit Night on the Bosphorus , 1894) . "

= = = Works = = =

Landscapes

Seascapes

Religious paintings

= = = = Armenian themes = = = =

Aivazovsky 's early works incorporated Armenian themes . The artist 's longstanding wish to visit his ancestral homeland was fulfilled in 1868 . During his visit to Russian (Eastern) Armenia (roughly corresponding to the modern Republic of Armenia , as opposed to Western Armenia under Ottoman rule) , Aivazovsky created paintings of Mount Ararat , the Ararat plain , and Lake Sevan . Although Mt . Ararat has been depicted in paintings of many non @-@ native artists (mostly European travelers) , Aivazovsky became the first Armenian artist to illustrate the two @-@ peaked biblical mountain .

He resumed the creation of Armenian @-@ related paintings in the 1880s : Valley of Mount Ararat (1882) , Ararat (1887) , Descent of Noah from Ararat (1889) . The unique Valley of Mount Ararat contains Aivazovsky 's signature in Armenian : " Aivazian " (?????????) . In a panorama of Venice expressed by Byron 's Visit to the Mekhitarists on St Lazarus Island in Venice (1898) ; the foreground of the picture contains members of the Armenian Congregation giving an enthusiastic welcome to the poet .

His other themed works from this period include rare portraits of notable Armenians , such as his brother Archbishop Gabriel Aivazovsky (1882) , Count Mikhail Loris @-@ Melikov (1888) , Catholicos Mkrtych Khrimian (1895) , Nakhichevan @-@ on @-@ Don Mayor ?rutyun Khalabyan and others .

The Baptism of Armenians and Oath Before the Battle of Avarayr (both 1892) depict the two single most memorable events of ancient Armenia : the Christianization of Armenia via baptism of King Tiridates III (early 4th century) , and the Battle of Avarayr of 451 .

Orientalist themes

= = Recognition = =

Ivan Aivazovsky is one of the few Russian artists to achieve wide recognition during their lifetime . The Brockhaus and Efron Encyclopedic Dictionary explicitly described him as the " best Russian marine painter " (?????? ??????? ?????????) in 1890 .

Today , he is considered as one of the most prominent marine artists of the 19th century , and , overall , one of the greatest marine artists in Russia and the world . He was also one of the few Russian artists to become famous outside Russia . In 1898 , Munsey 's Magazine wrote that Aivazovsky is " better known to the world at large than any other artist of his nationality , with the exception of the sensational Verestchagin " . Although according to art historian Janet Whitmore he is relatively unknown in the west .

Ivan Kramskoi , one of the most prominent Russian artists of the nineteenth century , praised him thus : " Aivazovsky is ? no matter who says what ? a star of first magnitude , and not only in our [country] , but also in history of art in general . " Another Russian painter , Alexandre Benois , suggested that " Aivazovsky stands apart from the general history of the Russian school of landscape painting . " The State Russian Museum website continues , " It is hard to find another figure in the history of Russian art enjoying the same popularity among amateur viewers and erudite professionals alike . "

In nineteenth @-@ century Russia , his name became a synonym for art and beauty . The phrase " worthy of Aivazovsky 's brush " was the standard way of describing something ineffably lovely . It was first used by Anton Chekhov in his 1897 play Uncle Vanya . In response to Marina Timofeevna 's (the old nurse) query about the fight between Ivan Voynitsky (" Uncle Vanya ") and Aleksandr Serebryakov , Ilya Telegin says that it was " A sight worthy of Aivazovsky 's brush " (????? , ?????????? ?????? ????????????????? Syuzhet , dostoiniy kisti Ayvazovskovo) .

= = = In Armenia = = =

Aivazovsky has always been considered an Armenian painter in his ancestral homeland and virtually always referred to there by his original Armenian name , Hovhannes . Aivazovsky is highly regarded in Armenia and his significance in Armenian art is greatly valued . He was the " most remarkable " Armenian painter of the 19th century , and the first ever Armenian marine painter . He was born outside Armenia proper , and like his contemporaries , including Gevorg Bashinjaghian , Panos Terlemezian , and Vardges Sureniants , Aivazovsky lived outside his homeland , drawing primary influences from European and Russian schools of art . His creativity and viewpoint have been attributed to his uniquely Armenian roots . According to Sureniants , he sought to create a union which would have brought together all Armenian artists around the world . The prominent Armenian poet Hovhannes Tumanyan wrote a short poem titled " In front of Aiazovsky 's painting " (« ?????????????? ?????? ????? ») in 1893 . It is inspired by painting of the sea by Aivazovsky , mostly likely from the 1870s ? 1890s .

= = Influence = =

Aivazovsky was the most influential seascape painter in nineteenth @-@ century Russian art . According to the Russian Museum , " he was the first and for a long time the only representative of seascape painting " and " all other artists who painted seascapes were either his own students or influenced by him . "

Arkhip Kuindzhi (1841 / 2 ? 1910) is cited by Krugosvet encyclopedia as having been influenced by Aivazovsky . In 1855 , at age 13 ? 14 , Kuindzhi visited Feodosia to study with Aivazovsky , however , he was engaged merely to mix paints and instead studied with Adolf Fessler , Aivazovsky 's student . A 1903 encyclopedic article stated : " Although Kuindzhi cannot be called a student of Aivazovsky , the latter had without doubt some influence on him in the first period of his activity ;

from whom he borrowed much in the manner of painting . " English art historian John E. Bowlt wrote that " the elemental sense of light and form associated with Aivazovsky 's sunsets , storms , and surging oceans permanently influenced the young Kuindzhi . "

Aivazovsky also influenced Russian painters Lev Lagorio , Mikhail Latri , and Aleksey Ganzen (the latter two were his grandsons) .

== Legacy ==

Aivazovsky 's house in Feodosia , where he had founded an art museum in 1880 , is open to this day as the Aivazovsky National Art Gallery . It remains a central attraction in the city and holds the world 's largest collections (417) of Aivazovsky paintings .

=== Posthumous honors ===

Monuments in Crimea , Armenia and Russia stand in Aivazovsky 's memory . A statue of the artist can be found in front of the Feodosia Art Gallery , his former home . A statue of Aivazovsky and his brother Gabriel is located in Simferopol , Crimea 's administrative center . Aivazovsky 's first statue in his ancestral homeland was unveiled in Yerevan in 2003 . Aivazovsky 's first and only statue in Russia was erected in 2007 in Kronstadt , near Saint Petersburg .

An avenue in Feodosia (uk) , streets in Moscow (ru) , Yerevan , and Minsk ; an alley in Kiev (uk) and in many smaller cities : all are named after Aivazovsky . A three @-@ star hotel in Odessa , where dozens of his works are displayed , is named for him as well .

The Soviet Union (1950) , Romania (1971) , Madagascar (1988) , Armenia (first in 1992) , Russia (1995) , Ukraine (1999) , Abkhazia (1999) , Moldova (2010) , Kyrgyzstan (2010) , Burundi (2012) , and Mozambique (2013) have issued postage stamps depicting Aivazovsky or his works .

The minor planet 3787 Aivazovskij , named after Aivazovsky , was discovered by Soviet astronomer Nikolai Chernykh in 1977 .

Several paintings of Aivazovsky from the National Gallery of Armenia hang in the Presidential Palace in Yerevan .

In 2007 when Abdullah Gül became president of Turkey , he redecorated the presidential palace ? Çankaya Köşkü in Ankara ? and brought paintings by Aivazovsky up from the basement to hang in his office . According to Hürriyet Daily News 30 paintings of Aivazovsky are on display in museums in Turkey .

=== Auctions ===

Aivazovsky 's paintings began appearing in auctions (mostly in London) in the early 2000s . His works have risen steadily in auction value . Many of his works are bought by Russian oligarchs . In 2004 , his Saint Isaac 's Cathedral On A Frosty Day , a rare cityscape , unexpectedly sold for around £ 1 million (\$ 1 @. @ 9 million) . In 2007 , his painting American Shipping off the Rock of Gibraltar auctioned at £ 2 @. @ 71 million , " more than four times its top estimate " . It was , " the highest price paid at auction for Aivazovsky " at the time . In April 2012 , a canvas belonging to the artist View of Constantinople and the Bosphorus (1856) was sold at Sotheby 's for a record \$ 5 @. @ 2 million (£ 3 @. @ 2 million) , " well over its top estimate of £ 1.8m " .

In June 2015 Sotheby 's withdrew from auction an 1870 Aivazovsky painting Evening in Cairo , which was estimated at £ 1 @ . @ 5 ? 2 million (\$ 2 ? \$ 3 million) , after the Russian Interior Ministry claimed that it was stolen in 1997 from a private collection in Moscow .

=== Ranks ===

Russian Table of Ranks

1870 ? Actual Civil Councilor (?????????????? ?????????? ??????????)

1885 ? Privy Councilor (?????? ?????????)

1896 ? Actual Privy Councilor (????????????????? ?????? ?????????)

== Awards ==