



Romanov News
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By Ludmila & Paul Kulikovsky

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*Alexander Palace
August 1st, 1917
Seven empty chairs*



"Alexander Palace at Tsarskoye Selo and Romanovs" - 2nd part of the exhibition in Tsaritsyno

Museum-Reserve "Tsaritsyno" continues to acquaint the audience with the treasures of the last residence of the Russian Emperors. The first part of the exhibition, which opened six months ago, tells the story of the Royal owners of the Alexander Palace. And now - the sequel. It is dedicated only to one year from its entire 220-year old history - 1917.

June 29, 2016, the exhibition "Alexander Palace at Tsarskoye Selo and Romanovs" was opened in eleven rooms of the Catherine's Grand Palace in Tsaritsyno in Moscow. Due to the beginning of a large-scale restoration in Alexander Palace in autumn 2015, its unique collection of art, furniture and personal belongings of the members of the Russian imperial family had either to go into storage or - on display somewhere else. The genius solution was to exhibit it all in Moscow, in Tsaritsyno, a Moscow government supported exhibition centre in a former palace of Empress Catherine the Great.



The first part of the exhibition covers the period from the commencement of construction of the palace in 1766 and the life of its first owner – the future Emperor Alexander I, to the story of the family of Emperor Alexander III - including Tsarevich Nicholas Alexandrovich - the future Emperor Nicholas II. The second part of the exhibition, in three more rooms, opened for public on 21 of December 2016. It is dedicated to Emperor Nicholas II and his family, and the last days of Alexander Palace as a royal residence. From there, on 1 August 1917, soon 100 years ago, the abdicated monarch and his whole family left for exile to Tobolsk.



The opening ceremony on December 20 was attended by the Extraordinary and Plenipotentiary Ambassador of Denmark to Russia Thomas Winkler, Ambassador of Austria to Russia Emil Brix, head of the cultural department of the German Embassy in Russia Jan Kantorczyk, deputy director of Museum Tsarskoye Selo Iraida Bott, Director of IPPO museum Grigori Manevich and Tatiana Romanov from the Elizabeth-Sergei Educational Society, and friends from Russian museums and partners. A Russian Cadet orchestra played, while the guest could enjoy a chocolate mousse and a glass of Champaign.



A few days later the exhibition curator Olga Barkovets gave a guided tour of the exhibition to Ludmila and Paul Kulikovsky.

The three new rooms are themed around first Nicholas and Alexandra, then the children, and last is the epilogue.



February 22, 1917, Emperor Nicholas II left Tsarskoye Selo for Military Headquarters to review military plans. He returned 13 days later to Alexander Palace, but not as the Emperor of Russia, but rather as Colonel Romanov. On March 2, 1917, Nicholas II signed the act of abdication.

The Imperial Family was arrested on March 8. The regime in the Alexander Palace, under the control of the Minister of Justice of the Provisional Government, Alexander Kerensky, called for severe restrictions on the family life of the former Emperor - isolation from the outside world, a guard during walks in the park, and the prohibition of visits and correspondence (with the only exception being those personally approved by Kerensky.)

In July 1917, the Provisional Government decided to take the Romanov family to the distant city of Tobolsk. The departure was set for the night of August 1, at midnight. Nicholas II's family gathered in the semi-circular hall of the palace, where the windows are overlooking the park. In the centre of the Mountain Hall, the travel trunks, boxes, and suitcases were gathered. The servants could be heard sobbing. Only at dawn, they were filed into trucks and several private vehicles intended for family members and their caretakers.

"The sunrise was beautiful, in which we have set out" - Nicholas II wrote in his diary on 1st of August, 1917.

Two trains loaded with the Imperial Family, entourage, servants and a special squad of soldiers assigned to guard the prisoners, headed east under the flags of the Japanese Red Cross.



The first new exhibition hall called "Emperor Nicholas II and his family". "What a bliss to live together in such a nice place as Tsarskoe!" - With these words in his diary in January 1884 Nicholas described his impressions of first days of his family life in Alexander Palace. New owners carried out here for several months a year and actively engaging arrangement of private rooms in the right wing of the palace, which had undergone a major remodelling by architect R. F. Meltszer. Also furniture and other interior items were made based on his design. For the external works on the reconstruction of the palace was engaged architect S. A. Danini. Nicholas and Alexandra chose the designs of upholstery for furniture, walls, carpets, and made refinements in the private apartments of furniture designs.

As the family grew, several children's bedrooms and study rooms appeared in the palace and also rooms for nurses and caregivers. The first daughter Grand Duchess Olga Nicholaievna was born in the Alexander Palace.

The long-awaited heir came in 1904, but proved to have haemophilia, an irreversible disease, and it was decided to hide it from prying eyes. Also, the threat of revolutionary events led the Imperial Family to move from St. Petersburg to Tsarskoye Selo, into the Alexander Palace. The family withdrew within the walls of the country palace, cut off from city life. They are rarely staying in St. Petersburg, each time returning to Tsarskoye Selo, "happy to get away from the city."

Nicholas II took office there held meetings with Ministers, dignitaries and audiences with representatives of the public. All correspondence the Emperor handled alone, he did not have a personal secretary. After a day filled with reading documents and meetings, the Emperor walked in the park, went on a bike ride, a boat or kayak, or clearing the snow in winter.

After many births the Empress was often ill and spent time on sofa. She read, wrote letters, engaged in needlework, and played with the children.

A. Mosolov, Chief of the Office of the Imperial Court, described the family of Nicholas II in his memoirs - "Nicholas II just feels better in the close family circle. He adored wife and children. He had close friendly relations with children, participated in their games, willingly made them walk and enjoyed their warm, genuine love to him. He loved to read Russian classics aloud in the evenings in the family circle. In general, it is impossible to imagine more ideal family environment than the one that was in the Royal family. On the basis of the overall expansion of family morals, both Russian and West European society, family of Russian autocrat is rare a shining exception".

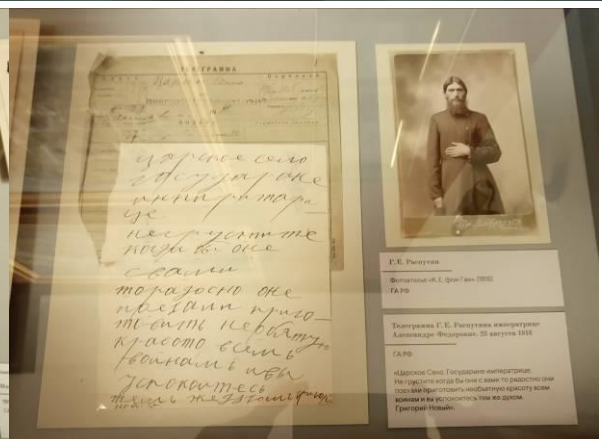
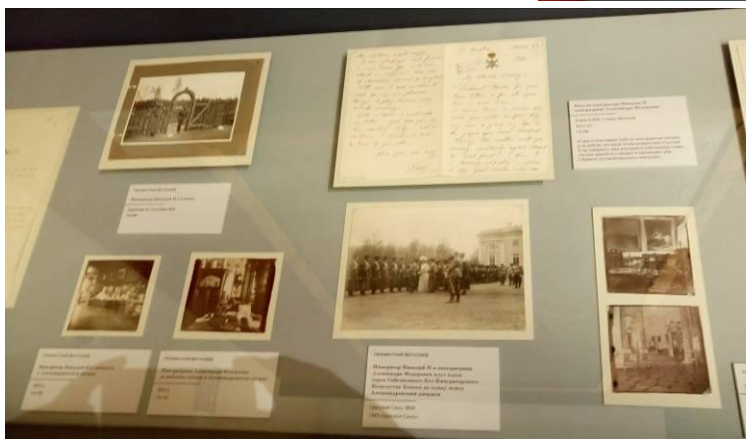
A special place was occupied by Anne Vyrubova, the close friend of Empress Alexandra, which often was a link in the relationship of the Empress and Grigory Rasputin. He repeatedly visited the palace, spoke to the children, and had a conversation with the Royal couple. Losing hope in physicians, the Empress firmly believed that only the "old man" could save her son.



Last Emperor and his wife were very religious. From their bedchamber, more than 700 different icons and crosses were taken. Nicholas and Alexandra had two favourite churches, both in Tsarskoye Selo, near the Alexander Palace - Feodore Sovereign Cathedral, built on initiative of the Imperial Family, and the Church of Our Lady of the Sign. During the First World War, Empress Alexandra Feodorovna and older daughters began with prayers in "Signs" as it were called at home this church. Next, they went to Tsarskoye Selo hospital where they worked as simple nurses: did dressings, helped in operations, and cared for the wounded.

In the exhibition, an "Icon wall" is recreated, with a beautiful "Coronation icon" (St. Nicholas and St. Alexandra), Feodorovsky, St. Seraphim of Serov, St. George, Our Lady of the Sign, etc. There are photos and letters referring to Alexander Palace, and also one handwritten telegram from Rasputin, telling the Empress "not to be sad."

Portrait of Empress Alexandra Feodorovna by N.K. Bodarevsky (1907) is hanging above the light blue couch, which can be seen in the painting - the similar chairs can be seen elsewhere in the exhibition. Opposite can be seen another woman with a sad destiny - Marie Antoinette, the last Queen of France (before the French revolution). A lovely little white child torso is looking - Alexandra as a baby?.... In the other end can be seen the newly discovered portrait of Tsarvich Alexei by P.P. Pershin (1913), hanging next to his father's portrait by E.K. Lipgart (1900).







In the second room is the "World of childhood". Emperor Nicholas II and Empress Alexandra's happiness was their children. They were a close family, doing many things together.

The so-called "children's half" of the Alexander Palace was located on the second floor and contained several adjoining rooms. The children were assigned their rooms according to seniority, from oldest to youngest. Olga and Tatiana shared a bedroom and Maria and Anastasia shared another.

For Christmas, the palace was adorned with many Christmas trees, and the Empress herself personally decorated many of them. The children's half had its own Christmas tree, with separate tables placed around the tree for the children's presents.

In the centre of second room - Christmas tree and along the walls there re section about the children; their photos, writings, Christmas cards addressed to parents, paintings, etc, and toys; Tsarevich Alexei's puppet theatre, a small sled (first Nicholas Alexandrovich's and then Alexei's sledge), dolls of the daughters. In the same room there are Grand Duchess Olga's "court dress", uniforms of Tsarevich Alexei, their books and notebooks.



Two watercolours of Alexandra Feodorovna and Olga Nicholaievna in 1895, made by Elisabeth Merkurevna. Tsarevich Alexei's sledge. Grand Duchess Olga Nicholaievna's "court dress". Below - Two of Tsarevich Alexei's uniforms and in the middle the festive Sicilian costume (a gift from the King of Italy) for his pet donkey Vanka (who came from Cinizelli's Circus)





Above - Tsarevich Alexei's puppet theatre, a gift from the French President Raymond Poincaré, presented on July 9, 1914 during his official visit to St. Petersburg. On this day, Emperor Nicholas II made in his diary the following entry: "In 11 1/2 Poincare himself brought gifts for Alix and the children."

Below - Animal figures from Royal Copenhagen and Imperial Porcelain Factory, with a glass case in front containing photos, letters and drawings of/by Grand Duchesses Maria and Anastasia.





The last room - the Epilogue - starts with Pierre Gilliard's cameras and his photos from 1917, and original documents relating to the abdication of Emperor Nicholas II and their arrest in Alexander Palace.

Pierre Gilliard was a graduate of the University of Lausanne, Switzerland, who taught for thirteen years French to the children of Emperor Nicholas II. According to the memoirs of Gilliard, the camera he bought shortly after moving to St. Petersburg, at the beginning of the XX century, was from the trading house J. Steffen at Kazan, 18. It was not even a shop, but a real storehouse of all kinds of photographic equipment, and various photo-mechanical accessories (assortment replenished so quickly that Steffen even had to publish the magazine "Photography news", dedicated to the innovations of the technologies of the world).

With the Kodak cameras Pierre Gilliard, who became in 1913 the main teacher of Tsarevich Alexei, photographed the Royal family in the Alexander Palace and in Livadia, where they rested in the summer, and in the exile in Tobolsk. Gilliard decided to go to Siberia together with the Romanovs and drove with them to Siberia, where in April 1918 he made his last photo of them: Nicholas II and his five children sitting on a sloping roof of the rustic greenhouse at the Governor house.

"Pierre was standing besides, - says deputy director for research and educational work" at Tsarskoye Selo" Iraida Bott. - He made photos at breakfasts, lunches and walks, Nicholas with Alexei. Only through these photographs of Gilliard can we understand how the father and son were close, they went to the beach together, talking. What is important is not professional pictures, but the fact that it is an invaluable document for the history, which gives us the ability to see through the prism of memories of Gilliard, and understand his relationship with the royal family."

Drawing by Tsarevich Alexei Nicholaievich. 31 May 1917 in Alexander Palace.



Photos taken with the Kodak Bulls-Eye, were first published in a book by Pierre Gilliard's "Thirteen years at the Russian court: Emperor Nicholas II and his family," published in 1921. The camera itself was for a long time kept in Switzerland (there are still kept the original paper pictures), where he a few years after the murder of the Royal family returned. Subsequently, the cameras were donated to his goddaughter, whose son passed it to Tsarskoye Selo in August 2015.

Then in a large semi-dark hall there are 7 lounge chairs from the semicircular hall in Alexander Palace, where the Emperor and his family spent the last night before the exile.



Seven empty chairs left in Alexander Palace....August 1st, 1917



In 1909 Empress Alexandra Feodorovna saw a chair in one of the drawings of the architect Silvio Danini and ordered him to produce 48 of the same chairs for the semi-circular room in the Alexander Palace, where the family usually gathered during a ceremonial event. Covered with enamel paint and decorated with gilded Empire-style décor, the beech chairs were manufactured in the Meltzer factory, who from the middle of the XIX century produced furniture for the Royal residences and apartments for ordinary working people. It is known that under Nicholas II the Trading House "Ø. Melzer" became the most popular supplier of furniture in St. Petersburg. In addition to tables and chairs, in the factory was manufactured wood panels and doors, stucco and bronze decorations, picking fabrics and leather for the upholstery of the walls and lighting equipment developed in their own workshop for the production of lamps.



The chairs of Danini stood in a semi-circular Alexandrovsky hall for nearly ten years. It is on these chairs the Imperial Family spent the last night in the Alexander Palace, from 31 July to 1 August, waiting for cars to take them into exile - to Tobolsk.

On the opposite walls runs a slideshow of autochromes from the deserted Alexander palace, taken after the departure of the Romanovs. The big size of the projections makes it possible to believe you are actually standing in the different rooms, as all seems to be in life size scale. The illusion gives a strong emotional experience, as if you have come there just a little too late to say goodbye to your family.....even the flowers are still standing fresh.

Or as George Lukomsky wrote "nothing has changed. Nicholas II's calendar still reads July 31, 1917".

Only the empty shelf, where once stood the Empress' Imperial Faberge Easter eggs, returning you to reality.



Autochromes were invented by the Lumiere brothers in 1907. Ten years later, in May 1917, the Provisional Government ordered several hundred of these plates and chemicals for developing them. This was done at the request of George Lukomsky - a young art critic, chairman of the Commission for acceptance and registration of the property of the Tsarskoye Selo Palace Administration, which has been instructed to carry out a full inventory of the imperial property passed

into the ownership of the young republic. "To the best of cataloguing inventory, having artistic value, it would appear desirable to photograph all of the most valuable items in the palaces, as well as securing for posterity and science of order and type of furniture arrangement in 1917, i.e. at the time of the end of the Russian monarchy" - wrote Lukomsky Commissariat Provisional government.

For the photo shooting of the palace at Tsarskoye Selo, it was decided to entrust to the military photographer Andrei Andreyevich Zeest. In 1917, he was already advanced in years, poor health and could not "endure for the photographic apparatus and accessories for the shooting." Zeest was promised to provide horse-drawn carriage and - all consumables. Only after that he agreed to do the job.

On the night of August 1, 1917, the Romanov family was exiled to Tobolsk. A few hours later it was completely sealed, and two weeks later with a camera came Zeest. Slowly and without haste, he went through all the rooms and took them as they were when the family of Emperor Nicholas II left.

Instructions were clear - 1) no one was allowed into the palace alone, without permission, and should go only in groups of at least three persons, and 2) nothing was to be "cleaned up" or touched, the palace as it was, was historic, a national treasure. It was to become a museum. The photos were ready on October 11 of the same year, as Lukomsky said in an explanatory note accompanying the accounts paid: for over 1450 photos Andrey Zeest received a fee of five hundred rubles.

The further fate of Zeest's autochromes developed rapidly. In November 1918, 843 image with black and white negatives and 83 colour autochromes were transferred to the publishing house "Kopeika" to be printed, but from there Lukomsky took them when in 1920 he emigrated to Paris. After three years in Berlin, he published a book on cultural studies of furniture from the imperial residence - chairs, tables, sofas, - much of which was lost during the war.

In Tsarskoye Selo the autochromes gradually came back. Twelve photos of the museum were presented in 1958, by an English tourist, a member of the Oxford Union (most likely, it was part of the plates which Lukomsky took with him to Europe), thirty-three were purchased from Zeest's heirs in 1968, and in June 2012, at the auction Olivier Coutau Bégarie the Museum "Tsarskoye Selo" acquired further 49 autochromes - including the species of the Alexander Palace.

There are two quotes on the walls -

"No more separations. Finally, we are together, bound for life. And when this life is over, we will meet again in another world, to stay with each other forever."

- Empress Alexandra Feodorovna in the diary of Nicholas. November 27, 1894 Alexander Palace (Tsarskoye Selo - Anichkov Palace (St. Petersburg)).



"What suffering, our departure, all packed, empty rooms - so painful, our family heart for 23 years."

- A letter from the Empress Alexandra Feodorovna to Anna Vyubova. August 1, 1917.

The "old" part of the exhibition has been slightly changed, as some object for safety reasons can not be exposed for more than 3-4 month at the time. The light, dust and humidity is not kind to certain objects, like documents, watercolours and fabrics. This makes it worth to re-visit this part of the exhibition, as "new" treasures can be found!

In the big hall, where are the monumental paintings of Emperor Nicholas I and his brothers, painted by Franz Kruger, are also on display uniforms of Emperors (and Empresses) and now can be seen different uniforms.

Video -

http://tvkultura.ru/article/show/article_id/162271/





A painting of Emperor Nicholas II and Empress Alexandra Feodorovna in a horse carriage entering the courtyard of the Anitchkov Palace on Nevsky Prospect in St. Petersburg

Memorial complex dedicated to the cities of military glory opened in Moscow

On December 5, 2016, a grey day, freezing cold, snowing and with wind blowing straight sideways, Ludmila and Paul Kulikovsky attended the opening of the monument dedicated to the "cities of Glory" in the Victory Park in Moscow.

The monument is a 16-meter tall column, with the golden double-headed eagle on the top, standing on a square pedestal decorated with reliefs of famous Russian military leaders of different epochs. Among them – St. Vladimir, St. Alexander Nevsky, St. Sergei Radonezhsky, Dimitri Donskoy, Dmitry Pozharsky, Peter the Great, Ushakov, Suvorov, Kutuzov, Nakhimov, Skobelev, Makarov, and Soviet sailors, soldiers, and pilots.

It is worth noting that no Soviet general is shown, only representatives of the Russian people who defeated the Nazi-invasion (shown by a crushed swastika) and went on to take Berlin.

The opening ceremony was attended by Chairman of the Federation Council of the Federal Assembly Valentina Matviyenko; Chairman of the Moscow City Duma Alexey Shaposhnikov; State Duma deputy Vladimir Shamanov; Chairman of the Union of Cities of Military Glory Sergey Gorban; Head of the Department of Cultural Heritage of Moscow Alexey Emelyanov; guests from the cities of military glory, cadets, students of patriotic clubs and young participants of the patriotic program "Roads of Victory". The participants observed a minute of silence in memory of the heroes, who participated in the Battle of Moscow 75 years ago.



The memorial is created by a team led by sculptor Salavat A. Scherbakova and architect Igor N. Voskresensky. The composition of the memorial complex also consists of 45 granite slabs with the coats of arms of the 45 cities of Military Glory.

The monument was created with the assistance of the Union of Cities of Military Glory and an endowment from Ivan Savvidi.

The official opening ceremony ended with the laying of flowers.





The Hermitage shows 50 sets of services from the Imperial Porcelain Factory



December 7, the exhibition "From the Dinner-Service Storerooms. Decoration of the Russian Imperial Table from the Eighteenth to Early Twentieth Centuries" opened in the Winter Palace.

In the Nicholas Hall of the Winter Palace, the exhibition presents the reconstruction of the four royal table - with Arabesque sets of Catherine II from the Russian Museum, with Guryevsky sets of Alexander I, who before the revolution had been handed over to Peterhof and since then it is stored safely, the Kremlin set, designed under Nicholas I, and being kept in Moscow Kremlin Museums, and service, presented by the German Emperor Wilhelm II to the wedding of Crown Prince Nikolai Alexandrovich, the future Nicholas II, from service storerooms of the Hermitage.

The rest of the dishes are presented in small compositions, so that you can see the whole dynamics of the development of style, forms and traditions of the Russian imperial table. Altogether there are about 50 grand-sets from Peter I to Nicholas II.









"The Emperor's Table located separately and on a hill, the tables were decorated with flowers and fruits, and in the gallery, for example, Nicholas Hall, the band could play, so that the meal turned into a kind of theatrical performance," – told Irina Bagdasarov, curator and author of the exhibition concept, a senior researcher at the Department of History of Russian Culture in the State Hermitage.





The exhibition accompanied by excellent illustrative material - watercolours, prints, pictures, menu - and items directly related to the meal itself - napkins folded in the style appropriate time, linen tablecloths times of Elizabeth and Catherine II, cutlery, crystal, and silver utensils.

The impression of the exhibition would be incomplete if you do not look into the concert hall, (between Nicholas hall and two colourful Moor and Avant halls), where in addition to boxes, crates and boxes, which store and carry dishes, there is a remarkable showcase with various assistive devices - bottles, boxes, castors, decanters and other trifles.



The exhibition is open until March 20, 2017.

Video -

<https://www.youtube.com/watch?v=87elxhkBhvM>

Hermitage Day on Palace Square: multimedia 3D-mapping show "The Mystery of Light"

December 7, 2016, on the day of St. Catherine, the multimedia 3D-mapping show "Mystery of the world" was held at Palace Square in honour of the celebration of the foundation of the Hermitage. For one evening the facade became a screen for displaying three-dimensional performance - the illusion of fantastic transformations, with historical, cultural and architectural light games. The entire show was made in Full HD technology. To prepare it to was used digital reproductions of artefacts,

photographs of facades and interiors with high-resolution images of decorative elements and a variety of different patterns, thereby creating a phantasmagoria of light and colour. The multimedia design of art illusions included complicated elements of the facade of the Winter Palace, the ceremonial halls, and the museum's paintings and sculptures. With the help of computer graphics creators of the play presented a mosaic of bright images, among which the most complex was paintings of Raphael Loggias with their ornamental motifs, the Atlanteans of the New Hermitage, the prospect of the palace halls, and clock mechanism "Peacock".

At the heart of the 3D musical score-performance - fragments was works by Sergei Prokofiev, Maurice Ravel, Schnittke, Shostakovich, and Aram Khachaturian.

The sessions of "The Mystery of Light" was broadcasted every 10 minutes from 18.00 to 22.00.



Video - <https://www.youtube.com/watch?v=guBkVbVDALM>

The opening of the permanent exhibition "The Ministry of Finance of the Russian Empire"

December 8, 2016 in the premises of the Ministerial body of the General Staff of the State Hermitage Museum a permanent exhibition, "The Ministry of Finance of the Russian Empire" was opened. It is dedicated to the history of the Ministry of Finance of the Russian Empire and the Provisional Government from 1830 to 1918.

The exposition occupies three halls - Office of the Minister of Finance and the reception. Premises of Ministerial buildings were restored and opened in 2014. Then the interior painting was restored, which was done as close as possible to its original appearance; also, coloured hardwood floor of the first third of the nineteenth century was recreated.

"Now the Ministry of Finance has an office at the Hermitage, and this exposure by right is the jewel of the museum," - said at the opening ceremony, Mikhail Piotrovsky, Director of the State Hermitage. He thanked and congratulated the staff of the Division of Numismatics, who prepared the exhibition.



The reception room has a collection of rare coins and medals related to the history of the Ministry and previously exhibited only in temporary exhibitions. Among them - the trial version of coinage, the first coins of nickel and platinum ingots of various diplomatic missions, counterfeit coins and notes, which are handed over to the Ministry of Finance, as well as "lobanchiki" - semi-legally minted at the St. Petersburg Mint of Dutch ducats, used for secret missions.

The situation of the reduced finance minister's office determined tastes of Egor Franstevich Kankrin (1774-1845), the first master's office, who personally wrote wishes on its design. The main interior of the room, decorated in white and green colours with walnut furniture, upholstered in green, was "painting green, with some decorations in the vault," is working on a group of artists led by artist-designer Giovanni Battista Scotti (1776-1830). The theme is allegorical in nature, their main idea - the glorification of power that cares about its people, and the qualities of the wise rulers. Furnishing of the room reflects requests of finance minister E.F. Kankrin.

The centrepiece of the exhibition on numismatics takes rare Russian coins of the XIX century - a trial rouble of 1825 with a portrait of Emperor Constantine I. "It is worthy to arrive in St. Petersburg only for the sake of the Constantine rouble", - said Mikhail Piotrowski. The history of the minting of this coin is directly related to the dramatic events of the dynastic crisis that followed the death of Alexander I. After the oath to the new Emperor Constantine I several trial silver roubles were minted with his portrait.

Meanwhile, the Tsarevich Constantine immediately after receiving news of the death of the Emperor confirmed its rejection of the rights of the Russian crown. After the reign of Nicholas I, all materials associated with the operation of this coin have been removed from the mint, sealed and kept in the

Office of the Minister of Finance. In 1879 the existence of the trial Constantine rouble learned Alexander II and requested from the Winter Palace the sealed "secret" bag with coins. There were five Constantine roubles, one of which left Alexander II in his personal small numismatic collection, the second copy was handed to the Münzkabinett in Hermitage, and the three remaining coins presented to the next of kin.



Above - The "Constantine Rouble", 1825. Below - "50 Years Anniversary of Russian Ships and Trade Society", 1907



Ceremony in honour of St. George

December 9, 2016 in St. George (Large Throne) Hall of the Winter Palace held the traditional ceremony on the occasion of the Day of St. George.



The Guard of Honour opened the ceremony with the flags of St. George 101 Perm Regiment, 2nd Battalion, St. George jubilee banner Libava Regiment 3rd Battalion, and St. George's standard of the 2nd Division of the Riga Dragoons.

General Director of the State Hermitage Mikhail Piotrovsky greeted the audience - "We have for many years here in the Throne Room spend the day. Gradually, our Hermitage day turned into a national holiday. Once we announced the celebration of St. George to restore the throne room, and raised money for it from Hermitage Friends. St. George's Day is increasingly becoming a day of glory of the Fatherland, and every time we show gifts related to military glory. Today it is the gifts sent to the Hermitage by Sergei Pavlovich Alexeev. Thus, thanks to this audience we attract more donors and patrons. Another tradition - the use of the Throne Hall for awarding employees of the Hermitage".

In the hall was presented the gifts from S.P. Alekseev to the State Hermitage: a hussar dolman, (France, second half of XIX century), an army helmet (Germany, 1912 - 1914.), and a voluntary fleet badge.

The ceremony was as usual attended by the Admiralty Orchestra of the Leningrad Naval Base, who played the march of the Life Guards Regiment, and the "Anthem to Great City" by R. Glier.



"I do not agree with reconciliation!"

22 December, Pravoslavie - Nikolai Bulchuk in the end of a conversation with Prince Alexander Trubetskoy asked him about his thought on the anniversary of Russian revolution. Prince Alexander Trubetskoy is the Chairman of the "Association of the Imperial Guard" and a representative of the Russian Diaspora in Paris.



- Thank you, dear Alexander! At the end of our conversation I would like to hear a few words from you as a representative of the Russian emigration - from a man who sees us from the outside, but remember Russian heritage and also carries it, keeps it for Russia.

Next year, we are reminded of this terrible century of the Bolshevik turmoil when collapsed Orthodox Empire. What would happen today or in the political arena, we are still trying to hear and speak the truth, trying to "gather stones" of old Russia. Whatever you can give, which "forecast" for today's Orthodox people living in Russia?

- Not prediction but recommendation, if I may be allowed to do so. I may be accused of lack of humility, but I would like to remind everyone: after the Time of Troubles Orthodox Church has always committed Chin of repentance. Repentance - is not just asking for forgiveness of their sins, it is - come to life. To understand and realize what was and what should not be in the future.

2017- century of Russian Time of Troubles: I think Russia should come to this date with a sense of repentance. For me it is the most important thing, I advocate this idea everywhere ...

- And how it could be expressed, in your opinion? How to implement this?

- How to realize? I recently read that at one Orthodox Congress held in Stavropol, someone spoke and said: "Do you know that at one time, Patriarch Tikhon received the money to buy back the Royal family from the Bolsheviks, and took this money?" On the one hand, we see that there are such ungrounded attacks only to throw dirt in the face of the Orthodox Russia.

On the other hand, I believe that we have to fight against the so-called "Orthodox Stalinism." We need to understand and realize what is Orthodoxy and what is the victory in World War II. And what was Stalin as one of the main persons of rebellion against God.

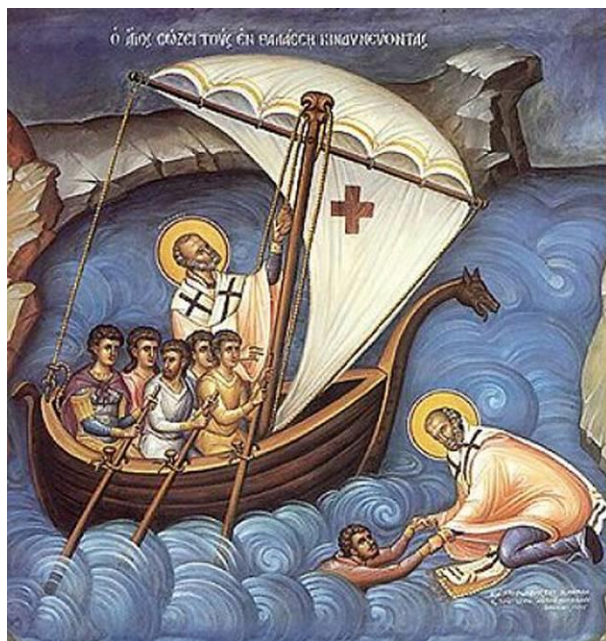
Therefore, we must approach this date with a sense of awareness of all the events. Not with a sense of reconciliation! I do not agree with reconciliation! We have Kuprin's quote: "On the one hand, it was Russia, on the other - International". How can we reconcile this?! It is difficult to accept and reconcile!

We need that Russia will repent, that the catastrophe that is felt to this day would never repeat in the future. That is, I think, the most important point. I wish good luck to all readers and all the Russian people!

The exhibition "The patron saint of sailors and travelers"

From 18 December 2016 to 18 January 2017 Museum of History of the Russian Navy in the territory of the Center for Russian Culture "Izmailovo Kremlin", presents the exhibition "The patron saint of sailors and travellers."

The exhibition is devoted to the image of St. Nicholas as the spiritual patron of sailors and travellers. According to legend, Nicholas went from Demre to Jerusalem to worship the holy places. Through heartfelt prayer Nicholas voyage went well. In life, praying to the St. Nicholas stops any storm and bad weather. And to this day believers who are on the road seek his help.



The exhibition displays icons with the image of St. Nicholas, models of ships, bearing the name of St. Nicholas, and made specifically for this project unique Model Boat of Peter I's "Saint Nicholas".

It is no coincidence that Museum of History of the Russian Fleet is in Izmailovo. It was here in 1713 Peter I found in one of the barns an old English boat, which gave rise to the passion the young Tsar in marine business.

In addition to the model will be presented a floating church of St. Nicholas - the only ship in the Russian Empire, in which was located a full Orthodox church. It operated in the 1910s in the Caspian Sea.

Also, architectural models of Russian churches dedicated to St. Nicholas are presented at the exhibition.





Monument to Emperor Nicholas II was opened in Vladivostok

Vladivostok, 19 December 2016

Monument to the Russian Emperor Nicholas II opened on Sunday, 19 December, in Vladivostok. The event was timed to celebrate this year's remarkable date - the 125th anniversary of the visit to the future capital of Primorsky Krai of Tsarevich Nicholas Alexandrovich.

The monument was erected on the territory of Pokrovsky Cathedral, in the park in the centre of Vladivostok. The monument - a bronze bust of Nicholas II, mounted on a four-sided pedestal. On each of the fronts are commemorative dates associated with the visit to the city - the arrival of the Tsarevich, and laying important and emblematic objects to Vladivostok - the dry dock, the monument to the researcher of the Far East, Admiral Nevelsky, the railway station and the Trans-Siberian Railway.

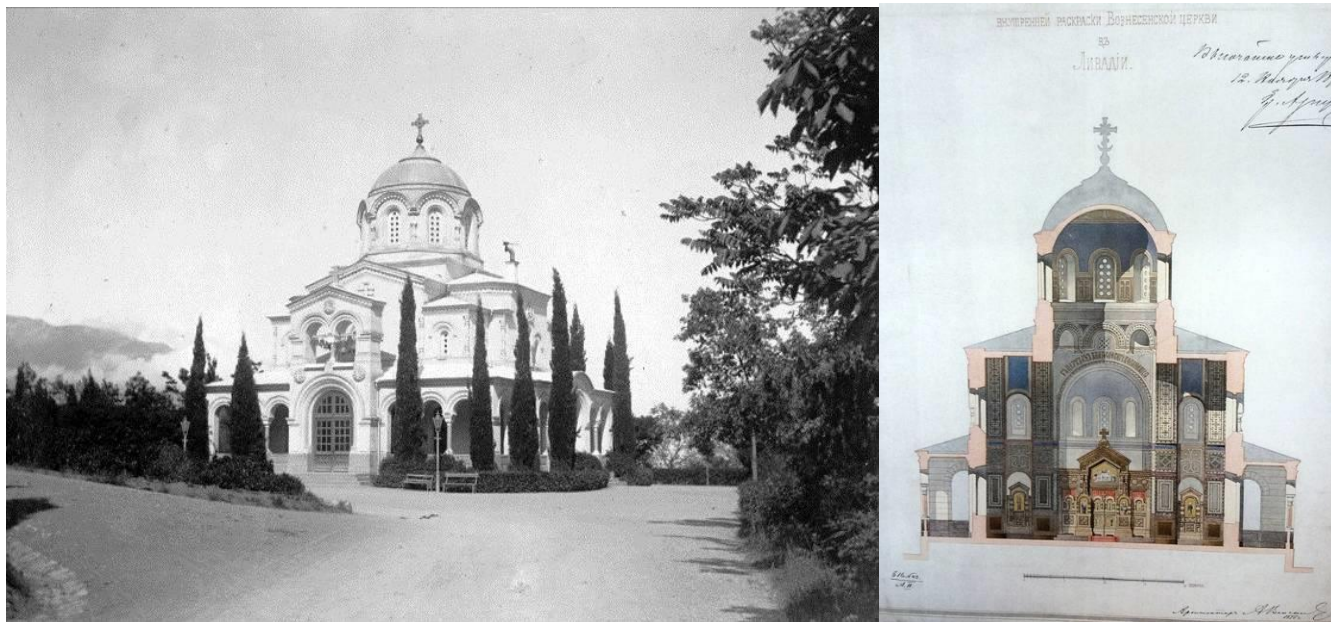
"The bronze bust of Nicholas II, manufactured and installed at the initiative of the organizing committee on perpetuation of the memory of Tsarevich Nikolai Alexandrovich stay in Vladivostok, was done with big help of our friends from the Moscow Orthodox military mission. Author of bust is sculptor Andrei V. Fangs", - said one of the initiators of the monument Igor Chernozatonsky.

In 1891, the future Emperor of Russia Nicholas II, upon returning from his Eastern-trip, made a long stop in Vladivostok. The August traveller, getting to the Russian Pacific Rim by sea on board the frigate "Memory of Azov", travelled to Egypt, India, Siam, China, and Japan. But it was in Vladivostok he realized the main mission of the trip. Here May 19, 1891 the laying of the Great Siberian Way - Trans-Siberian railway took place. In addition, the heir to the throne of Russia took part in the ceremony of laying the railway station building, a monument to Admiral Nevelsky, the

first in the Far East, and a dry dock. In memory of these events, which have played an important role in the development of the Russian Far East in 1891 in Vladivostok was erected a triumphal arch. In 1927 in Vladivostok the arch was destroyed by the Bolsheviks. In 2003, the monument was restored at the expense of citizens, just using old drawings. In 2013, in honour of the Tsarevich's stay in Vladivostok a memorial plaque was unveiled on the railway station building.



7 Dec. Krym Press - The Church of the Ascension is planned to be recreated in Livadia by July 2018 (the 100th anniversary of the execution of the Royal family). This was reported by the press service of Yalta administration.



ВОССТАНОВЛЕНИЕ ХРАМА ВОЗНЕСЕНИЯ ГОСПОДНА

ЦЕРКОВЬ БЫЛА ВОЗДВИГНУТА ПО ПРОЕКТУ АРХИТЕКТОРА А.Г. ВЕНСНА СТАВРИНИЕМ И ИЖИВЕНИЕМ
ЕГО ИМПЕРАТОРСКОГО ВЕЛИЧЕСТВА ГОСУДАРНИИ ВЕРОСЛАВНОЙ МАРИИ АЛЕКСАНДРОВНЫ ДЛЯ ПРИХОЖАН.
ОСВЯЩЕНА 22 ИЮЛЯ 1876 ГОДА СВЯТИТЕЛЕМ ТАВРИЧЕСКИМ ГИРИЕМ. СОСТАВЛЯЛАСЬ ДЕЙСТВУЮЩЕЙ ДО ЗЕМЛЕТРЯСЕНИЯ 1927 ГОДА.

**ВОССОЗДАЕТСЯ
ПО БЛАГОСЛОВЕНИЮ
ВЫСОКОПРЕОСВЯЩЕННОГО
ЛАЗАРЕ - МИТРОПОЛИТА
СИМФЕРОПОЛЬСКОГО
И КРЫМСКОГО
КАК ХРАМ-ПАМЯТНИК
К 100-ЛЕТИЮ ТРАГИЧЕСКОЙ
ГИБЕЛИ ЦАРСКОЙ СЕМЬИ**

ЗАКАЗЧИК: СИМФЕРОПОЛЬСКАЯ И КРЫМСКАЯ ЕПАРХИЯ РУССКОЙ ПРАВОСЛАВНОЙ ЦЕРКВИ

Construction of the new church will be a re-creation of the church which existed until 1929 in Livadia and was erected in 1876, when Empress Maria Alexandrovna was living in Livadia. It was constructed according to the Byzantine style, designed by architect Alphonse Vincent and remained until the 1927 earthquake. Then for two years the church stood closed, until 1929, where with the permission of the city authorities was dismantled for construction materials.

Opening of a permanent exhibition dedicated to the Russian-Japanese war in the Museum of Artillery

21 December, for the first time in the Artillery Museum in St. Petersburg, a permanent exhibition about the Russian-Japanese war was opened. It is to connect numerous exhibits dedicated to one of the key military conflicts of the early XX century.

As is generally known, the Russian-Japanese war began January 27, 1904 with a surprise attack by the Japanese fleet in the Russian naval base in Port Arthur. This was the first time in a war where automatic weapons were used. On the sidelines of the war for the first-time method of firing indirect fire was tested. Developed a fundamentally new artillery equipment. All of these samples could previously be seen in one of the halls of the museum. Huge coastal guns and ammunition to them are presented here.



Archival and documentary photographs highlight the international situation at that time and the reasons that contributed to the outbreak of hostilities in the Far East. Maps are presented which allow to get acquainted in detail with the progress of the military campaign in various strategic areas. Separately displayed defense of Liaodong Peninsula and Port Arthur. An entire collection of rare documents is devoted to the courage of the defenders. Particular attention is paid to the heroes of Port Arthur - one of the instigators and organizers of the defense of the city-fortress, Lieutenant-General R.I. Kondratenko, Staff-Captain L.N. Gobyatko,

Lieutenant V.K. Debogorij-Makrievich, and lieutenant Vitvinsky. Photos of commanders of opposing armies are exhibited. Of particular interest are the remains of the original banner of the 6th East Siberian regiment.

Part of the exhibition is dedicated to the participation in hostilities of volunteer officers and lower ranks of the Russian Imperial Guard. The exposition is supplemented with canvases dedicated to the main events of the Russian-Japanese war, portraits of prominent warlords R. I. Kondratenko and S. Makarov.

There will be over 100 objects from the museum collections, most of which is shown for the first time.

Pavlovsk Museum completed the restoration of the dress of the Grand Duchess Marie Feodorovna

Restoration of the dress of the Grand Duchess, later Empress Marie Feodorovna (1847-1928), wife of Emperor Alexander III is completed. The dress was sewn in the late 1870s at the St. Petersburg workshop "Izambard Shanceau". It is intended for day time when Maria Feodorovna had business meetings or social visits.



The dress is made of cherry silk poplin and decorated with dark purple satin ribbon tied in a lush bow. The elongated bodice, tight-fitting shape, reinforced inside eleven plates of baleen. Cut gates smoothly outlines the base of the neck. Sleeves finished with pleated cuffs in white, covering the upper part of the hands. From the same material is made the graceful neck. The cut of the bodice emphasizes the shoulders slope, flexible and thin

waist and full skirt with drapes on the sides and bustle, gives a feminine model. Rear skirt completed with little friction, lengthens the silhouette and makes a visually slimmer figure. Style dress, elegant and austere, embodies the main fashion trends of those years.

Prior to the restoration of the dress it had significant damage. Stitches in many places "parted" on the front panel, on the side of the fastener narrow vertical strips of fabric were cut, and cuffs were very dirty and torn.

Restorer Veronica Y. Shulmina has done a great job, consistently and accurately fulfill all the necessary operations, ranging from the removal of contaminants and strengthen breakthroughs. She completed the restoration work and reconstruction of complex shapes style dresses.

After the restoration of the dress it is placed in the fifth hall "Costume Museum" along with other items of clothing and accessories belonging to Empress Marie Feodorovna.

"The Greek story" - from the collection of Prince N.B. Yusupov

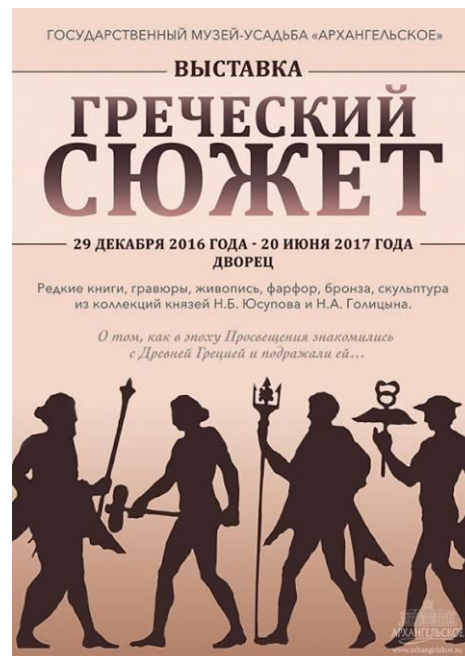
At the end of the Year of Greece in Russia, Museum-Estate "Arkhangelsk" on December 29, 2016 opened the new exhibition "The Greek story".

More than two thousand years of "Greek miracle" fascinates mankind. Arkhangelskoye is riddled with ancient stories and the new exhibition has become a logical continuation of the themes laid down by the owners. Mythology and history is read in the park and indoor sculpture, paintings and canvases in the state rooms of the Palace. In the new exhibition, visitors will see a few rarities of that distant era. Built on the subjects of sculpture, painting, decorative art of XVI - the first third of the XIX centuries from the collection of Museum-Estate, it builds a "maze" of interrelated mythological, historical, literary, artistic subjects and entertaining stories from the life of the famous owner, his interests and hobbies.

Ancient Greek culture has had a huge impact on the course of world history, and laid the foundation for Culture and Education of the European peoples. Particular interest is aroused in the Age of Enlightenment, a brilliant representative of which was Prince Nikolai Yusupov (1751-1831). Book and art collections show serious attitude of the Prince to literature, history, philosophy, art and scientific thought of antiquity.

Organizers of the exhibition only attempt to touch the many-sided themes - "Mythology" and "Travel Prince" and look at them through the eyes of the collector Yusupov. Gift for curious visitors will be the opportunity to check out the pages of French rare editions, translations which are specially prepared for this exhibition by a leading researcher - the keeper of the Museum-Estate I.V. Nikiforova.

Through taste, knowledge and wealth of the organizers of the manor - Prince Golitsyn, and then Prince N.B. Yusupov and his descendants, as well as careful treatment by the staff of the Museum, the historical heritage, the images of the cradle of European civilization, appeared in Russia and reached our time.



Video -

http://tvkultura.ru/article/show/article_id/163206/



The New Martyrs in bronze

Dec 5, 2016. Pravoslavie - In 2017, the 100-year anniversary of the revolution in Russia that had such tragic consequences for the Russian Orthodox Church, a new cathedral will be consecrated in Sretensky Monastery, dedicated to the New Martyrs and Confessors of Russia, "On the Blood, on Lubyanka" - so called because of the martyrs who died here at the hands of the KGB.

The Moscow sculptors Vitaly Shanov and his wife Darya Uspenskaya are working on the cathedral doors. These doors will consist of a large poured bronze bas-relief, filled from edge to edge with ornamental figures, saints, angels, and text. This bold artistic design, based on known iconographic traditions, reflects a unique approach.

It looks like the Royal Martyrs are in the top.....



Activities in Tsarskoye Selo



December 3, 2016 Museum-Preserve "Tsarskoye Selo" opened the exhibition "Matilda. Suits from the film by Alexei Uchitel". The opening ceremony was included in the official program of the St. Petersburg International Cultural Forum.

The exhibition includes about 70 items of clothing designed specifically for the film "Matilda", showing ballroom, evening, business dresses and accessories, in Golden Hall of the Catherine Palace.

The venue is no coincidence - for centuries the Grand Tsarskoye Selo (Catherine) Palace was the official summer residence of the representatives of the reigning House of Romanov, which held lavish celebrations, official receptions, balls and masquerades, arranged opera and ballet performances, music played and famous artists performed.

The shooting of this large film dedicated to the famous ballerina Mathilde Kshesinskaia, lasted more than a year and took place in St. Petersburg palaces and mansions, as well as in the former country residences - Tsarskoye Selo, Peterhof, and Pavlovsk.



Total for the film was made more than 7000 original costumes and wardrobe items - shoes, hats, jewellery and accessories. The manufacture of fabrics and costumes have occupied more than 50 sewing and textile enterprises, hundreds of masters of Moscow, St. Petersburg and other Russian cities. Part of the work has been performed abroad: in the UK, India, China, Pakistan and Germany.

A longer video about the exhibition.

Video - <https://www.youtube.com/watch?v=UWNEmPFN0a0>

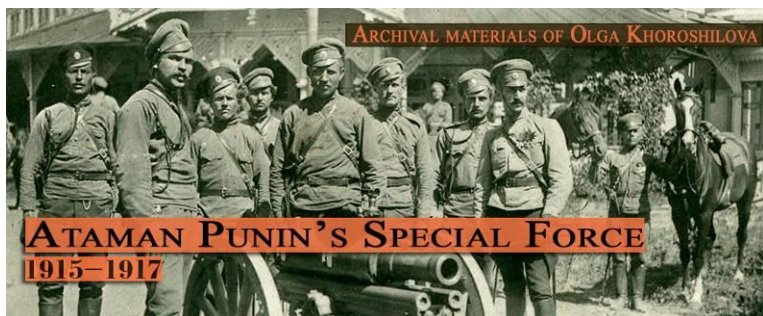
About the installation of the exhibition.

Video - <https://www.youtube.com/watch?v=fCfsmIEVJfI>



"Ataman Punin's Special Force. 1915-1917"

On December 7 Museum-Preserve "Tsarskoye Selo" opened the exhibition "Ataman Punin's Special Force. 1915-1917" (for visitors runs from December 8).



It is located in the Martial Chamber, in the museum "Russia in the Great War" (Pushkin, Fermskaya road, 5A). The exhibition is timed to the Day of Knights of St. George, which in Imperial Russia celebrated 26 November (7 December on the Gregorian calendar).



The exposition is devoted to the squad-legend famous guerrilla formation, created by St. George Knight Lieutenant Leonid Nikolayevich Punin. It is based on documents from the archives of Olga Khoroshilova - granddaughter of Leo Punin brother of the leader. Among the items - photos; drawings and schemes of the enemy positions; newspapers and magazines of those years with the articles of the detachment and personal items of Leo Punin.

Video - <https://www.youtube.com/watch?v=Z-BDXE3JW6w>



Restored sleigh of Empress Maria Feodorovna returned to Tsarskoye Selo

After a long restoration the sledge from beginning of the XIX century returned to the Museum "Tsarskoye Selo". Once it was at the disposal of the Empress Maria Feodorovna - wife of Paul I. Work on the rarity was entrusted to masters of restoration and research association "Phenomenon", therefore the sled traveled from St. Petersburg to Moscow and back.



The Double "policemen" sled was made in 1807 in the workshop of the famous St. Petersburg coach house Georg Geiger "for Her Majesty Empress Maria Feodorovna own trips."

- The fact that these sleds are preserved - a real miracle. So many of their "brothers" disappeared in time and space. In general, among the crews of the Russian Imperial Court were many double sledge; they are often portrayed in paintings and drawings, but up to now only this sample is preserved, - says the curator of the museum's collection "Coaches" Irina Bredikhina.



"The Admiralty in Tsarskoye Selo"

December 21 in the Catherine Palace the known artist Vitaly Ermolaev gave as a gift to the museum-reserve "Tsarskoye Selo" the painting "The Admiralty in Tsarskoye Selo" (Oil on canvas, 2016).

The artist creates paintings on historical themes of the XVIII century. Many paintings devoted to the Russian Emperors - Peter I, Elizabeth, Ekaterina II, Paul I. Many of his works are devoted to Tsarskoye Selo ("Chesma Column", "Tsarskoye Selo Kiss", "Turkish bath"), as well as St. Petersburg and its environs.



The collection of porcelain at Tsarskoye Selo have been supplemented added with the rarest items: a dinner plate and a caviar bowl of the Raphael service - the most significant ceremonial ensemble of the late XIX - early XX century, made at the Imperial Porcelain Factory. The museum acquired them at Bonhams auction in London.

Now in the museum collection there are four items from the Raphael service. Recall that in the spring of 2016 museum received a gift from the members of the Friends Club - a tea pair.

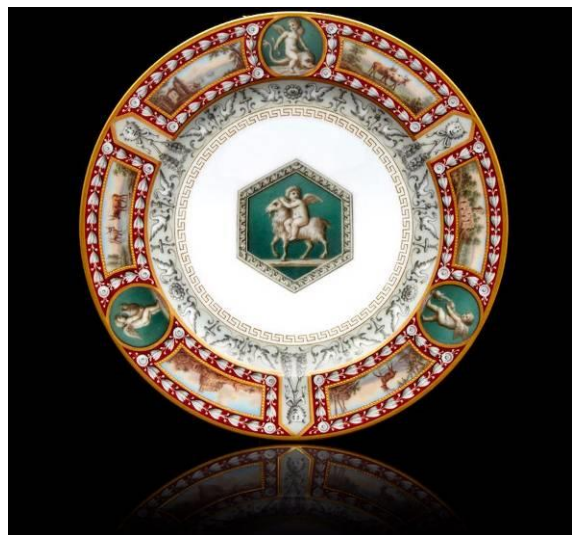
- For us, it is no exaggeration of a landmark event. The service, conceived and constructed for the Tsarskoye Selo, until recently, was not represented in the museum's collection of any item.

Items from the Raphael service are rarely put up for auction, they are very expensive. Four items are already an impressive exhibition ensemble, - says deputy director for scientific work of the State Museum "Tsarskoye Selo" Iraida Bott.

The paintings on the plate and caviar bowl are made after Raphael Loggias in the Vatican grounds.

- In china, the motives of Raphael appear after there was created copies - at the end of the XVIII century, and is particularly common in the second half of the XIX century.

Items of the Raphael service have a complex rich decor, hardly leaving a white background. It includes a fancy belt of garlands, laurel leaves, meander, Arabesque, reserves with fictional landscapes and



angels. Ornamental frame shaped medallions with allegorical compositions, where you can see the most bizarre characters: putti riding on lamb, heraldic lioness, a rider on a horse. Every thing is unique, but as part of the ensemble the total composition shows colour rhythm.

The Raphael service was made at the Imperial Porcelain Factory specifically for the Tsarskoye Selo on order of Emperor Alexander III. Masters started to work in 1883, the ensemble project was developed under the leadership of head of the painting workshop Leonard Schaufelberger. Every year, while the service was made, new products were among the Christmas gifts for the Emperors. Work on the service took 20 years. In 1903, an ensemble for 50 persons was fully prepared and kept in the storerooms of the Imperial Palace Administration. A year later it was transferred to Anichkov Palace at the disposal of Empress Maria Feodorovna.

A set of four items, which now is in a museum-reserve "Tsarskoye Selo", will present a unique parade porcelain set at exhibitions and in the halls of the Catherine Palace.



The safety of Emperor Nicholas II during a visit to Kostroma in a photo exhibition



How to ensure the safety of the Emperor Nicholas II and his family while in Kostroma during the celebration of the 300th anniversary of the Romanov dynasty, was shown students at a photo exhibition in the Kostroma State University.

The first visitors were students of the Institute of Law. J. Nowitsky. Future lawyers listened with interest to the story of the main organizer of the exhibition veteran Vadim Sizov. The initiator of the exhibition was veterans from Kostroma police, employees of the Cultural Center of the regional Ministry of Internal Affairs and members of the Public Council under the regional MOI.

The exposition contains unique information and photos, telling about how public order was ensured during a visit to Kostroma of the reigning persons in 1913.



"Georg Christoph Groot and Elizabeth" - Exhibition in Mikhailovsky Castle, Russian Museum

2 December 2016 - 31 March 2017

Time of Elizabeth - a period in the history of Russian art has been getting mixed reviews. However, this era associated with a brilliant flowering of Russian culture, the development of different types and genres - architecture, painting, drawing, and collecting works of art, which was initiated by Peter the Great and continued by his daughter, Empress Elizabeth.



The exhibition presents more than 150 works of different artists who worked in the era of her illustrious reign. The basis of the exhibition included the works of Georg Christoph Groot (1716-1749) - one of the most prominent representatives of "Rossica" (work of foreign artists who worked in Russia in the XVIII century). The 300th anniversary of his birth is celebrated in 2016.

Groot actually became the founder of Russian portrait school of modern times. He had a significant influence on the work of leading Russian painters of the XVIII century - A. P. Antropov, Dmitry Levitsky, F. S. Rokotov.



The exhibition includes about 150 works from the collection of the Russian Museum and other museums in Russia - 40 paintings of domestic and foreign artists, more than 50 graphic works and 60 works of applied art - exhibits, each of which was clear evidence of the cultural life of Russia in 1740s - the beginning 1760s.



"All the tears that you have shed will glitter like diamonds on the robes of the Mother of God; for all your sufferings and trials God will especially bless you and reward you."

- Prophecy of the Holy Martyr Tsarina Alexandra

St. Maria of Helsinki - About Anna Vyubova (Anna Alexandrovna Taneyeva)

01/12/ 2016, By Archpriest Andrew Phillips

There are a number of ancient Orthodox saints in Scandinavia: St Anschar (Oscar, + 865) in Demark; St Sunniva (c. 990), St Olaf (+ 1030) and St Hallvard of Oslo (+ 1043) in Norway: St Olaf (+ 1022), St Sigfrid (+ 1045) and St Anna of Novgorod (+ 1050) in Sweden. However, there is no ancient Orthodox saint in Finland as such, as it came to the Faith so late, already in Roman Catholic times, so it missed out on being in communion with the Church. However, in the renewal of Orthodoxy in modern times Finland does have a saint: Righteous Mother Maria of Helsinki.

Born on 16 July 1884 in Oranienbaum in Russia as Anna Alexandrovna Taneyeva into a family with Imperial connections, she was to become a lady-in-waiting and the closest friend of the Tsarina Alexandra. Snobbish and profoundly jealous aristocrats, rich but without nobility and imbued with selfish vanity and vulgarity, detested her. Typically for them, they dismissed her and slandered her as stout, unattractive, talkative, naive and unintelligent. However, children loved her and the pious Tsarina saw her pure, kind-hearted and childlike face and beautiful, tender eyes and valued her immense piety and generosity. Thus, the Tsarina befriended Anna, preferring her to the superficial and unspiritual court snobs, and in 1905, at the age of twenty, Anna was given a position at court. The three following years she went on holiday with the Romanovs.



In 1907 Anna Taneyeva married Alexander Vyubov, an officer in the Imperial Chancellery. A few days before she had been warned by Gregory Rasputin that the marriage would be an unhappy one, but she had ignored him. The marriage remained unconsummated, for Anna's husband did indeed turn out to be mentally deranged, having tried to kill her, and had to go for treatment in Switzerland. Within eighteen months the unconsummated marriage had been annulled.

Anna Vyubova, as she had now become known, became one of Elder Gregory Rasputin's followers and on orders from the Tsarina went to visit his home village of Pokrovskoe in Siberia in order to investigate rumors about him, which turned out to be baseless. Her importance grew at court and with the death of St John of Kronstadt Elder Gregory became more and more important to her. For some years, she served as a go-between for the Tsarina and Elder Gregory at those times when his healing powers were needed. During World War I Anna trained as a Red Cross nurse and cared for soldiers along with the Tsarina and the Tsarina's two older daughters, the Grand Duchesses Olga and Tatiana. Her great generosity to the poor left her virtually penniless.

In January 1915 Anna was severely injured in a train accident between the capital and Tsarskoye Selo; the convalescent found herself crippled, but credited Gregory with saving her life through his prayers. In September 1916, she, Lili Dehn and Gregory went to Tobolsk to venerate St John of Tobolsk who had been canonized. Anna opened St Seraphim's military hospital with the huge amount of 100,000 roubles she received from the railway company in compensation for her accident. She also planned to build a church dedicated to St Seraphim of Sarov on her property.

On the evening of 16 December 1916 Elder Gregory told Anna of a proposed visit to Prince Yusupov in order to meet his wife who was reportedly ill. The next morning Gregory's disappearance was reported by his daughter to Anna. An investigation followed and the murderers Prince Yusupov and Grand Duke Dmitri were placed under house arrest. Two days later Gregory's brutalized body was found. On 21 of December it was taken to be buried in a corner on Anna's property adjacent to the Imperial Palace. The burial was attended by the Imperial couple with their daughters, Anna, her maid and a few of Gregory's friends.

On 21 March 1917, very ill with the measles, the much-slandered Anna Vyrubova was arrested for no reason by the masonic Kerensky. Completely innocent, she underwent five months of harsh imprisonment in the Peter and Paul Fortress in Saint Petersburg that even included an unnecessary and humiliating medical examination to prove her virginity. The fifteen interrogations on her political role concluded that she was too morally upright, honest, sincere and childlike to have done anything wrong and she was released.



Anna's memoirs describe her harsh treatment in the damp prison, her illness, the beatings, kicking's, mocking's and being spat upon, and her narrow escape from execution when, miraculously, she met several old friends of her father on a Saint Petersburg street who helped her to escape. This she attributed to St John of Kronstadt, who had already consoled her in a dream before her arrest. She endured much hardship and poverty avoiding the Bolsheviks, but only reluctantly escaped to Finland in early 1921.

Her memoirs, *Memories of the Russian Court*, published in Paris in 1922, provide rare and valuable descriptions of the home life of the Tsar and his family. No-one understood Gregory Rasputin and the

Tsarina better than Anna. Condemned and slandered by the worldly as naïve and unintelligent, she had foreseen everything that would happen with the overthrow of the Tsar. The “intelligent” politicians and aristocrats who had betrayed the Tsar had foreseen nothing.

In 1923 Anna became a nun at the monastery of Valaam under the name of Mother Maria. She lived under the spiritual direction of Valaam elders and lived in poverty as a pious Russian Orthodox nun. Unable to enter the convent of her choice due to her physical disabilities, she stayed in her own very modest house, living the strict monastic life of a secret nun. At first, she lived with her mother and then, when she died in 1937, a loyal friend called Vera Zapevalova (+ 1984), poorly and reclusively. Anna spent this second half of her life first in locations in Finland, then in Sweden and after the Second World War in Helsinki. For over forty years a nun, she died penniless aged 80 on 20 of July 1964 in Helsinki, where her grave is located in the Orthodox section of the Hietaniemi cemetery. She had been born one day before the date of the martyrdom of the Imperial Family and reposed three days after it. In birth, as in death, she had been tied to them. So, ended the life of one who was faithful to the end to the ideals of God, Tsar and Homeland.

“In Finland you have a saint - Anna Vyrubova,” said a hieromonk from the Trinity St Sergius Lavra.

“Turn to her in any need for help. Go to her grave in the Orthodox cemetery there, stand and pray. Feel how easy it is to pray there, how calm and peaceful your soul becomes” (Bishop Arseny).

“May God help us all....to unite with one another in peace and love, offering our tears and ardent repentance to the Merciful God for our countless sins, committed before the Lord and the Tsar crowned by God...And only then will a great and mighty Russia rise up, for our joy and for the fear of our enemies’.

- Mother Maria



Romanov **buzz**



Experts spoke about the restoration of the frescoes in the Assumption (Uspensky) cathedral in Moscow.

The restoration of frescoes is completed on the eastern facade of the Assumption Cathedral of the Moscow Kremlin. In the coming days, visitors will see the Moscow Kremlin Assumption Cathedral without scaffolding and can admire the restored frescos, "The New Testament Trinity" (above the central apse), "Praise to the Virgin" in the eastern lunette and "Sophia Wisdom of God" in the north-east lunette.

The restorers managed to restore the ornaments that was almost lost in the last century.

Video - <http://tv.m24.ru/videos/118042>



The Imperial Orthodox Palestine Society will celebrate 3 anniversaries in 2017. The three anniversaries in 2017 is going to be celebrated in a solemn assembly, scientific conferences and with broad educational activities by the Imperial Orthodox Palestine Society (IOPS). This is the 200th anniversary of the birth of Archimandrite Antonin (Kapustin), Chief of the Russian Ecclesiastical Mission in the Holy Land (1865-1894), 135 years of IOPS (approved May 8, 1882 by Emperor Alexander III) and the 160th anniversary of one of the founders and the first Chairman of the IOPS - Grand Duke Sergei Alexandrovich Romanov (1891-1905).

The announcement of this was made in the reports of the representatives of management on December 1 at the IOPS annual general meeting in the Moscow regional branch of the IOPS, which was held at the House of Scientists.



In the palace and park ensemble Oranienbaum Chinese palace restored. It was built for Empress Catherine on the project of architect Rinaldi. For two and a half centuries, the Palace suffered a lot. Restoration there was not for more than half a century, and now the updated rooms are gradually opened - almost in its original form.

Seven rooms have been restored. The blue and pink living room, large antechambers, the Great Hall, the Hall of the Muses are recreated. The longest time the masters worked on the Beads panels room. Panels made of glass tubes and embroidered, were not touched, but all of the elements was cleaned.

The recreated space visitors could see only in spring, as in winter, the museum does not work.

Video - http://tvkultura.ru/article/show/article_id/162189/



"It's good to be Queen".

When asked if she was finished playing queens, Helen Mirren responds, "No, queens are good, it's good to be queen. I'm preparing to do a piece about Catherine the Great of Russia, an amazing monarch. I mean, the reason certain queens are great to play is because they're powerful."



"In practice, experience and some opinion polls show most people who come to the Hermitage museum have interest in the palaces and czars, not in Rembrandts or Matisses," - said Hermitage museum's director general, Dr. Mikhail Piotrovsky to TASS on November 30.



In Yekaterinburg, may come another church in honor of the Romanov family. A new church may appear in Yekaterinburg on the Iset - we are talking about the Church of Feodorovsky Mother of God, the patroness of the Romanovs. It may appear on the site where boat station was burned near the street Grachdanskoy.

"This church should embody the best traditions of Russian church architecture in their modern understanding. Metropolitan location could not be better, suited for all advanced spiritual guidance is this place..... at the mouth of the river Olkhovka, where the Church in the mirror of water would be united with the Church on the Blood".



Soviet Marshal Zhukov refused to shake hands with the murderer of Nicholas II. According to Urals friends of Zhukov - Marshal Zhukov was very upset because of the shooting of the family of Nicholas II - felt that it was necessary to save the monarch and his family. Same time in Sverdlovsk great honor enjoyed one of the regicides Peter Ermakov. After the Civil War Ermakov became a policeman. And in 1927, he was

promoted to be head of the prison. Peter met regularly with workers' collectives and told how pressed the trigger of his revolver, aiming at Romanov. So much so that even in the capital of the Urals there is a street named after Ermakov. Zhukov watched all these honors and gnashed his teeth.



Finally, in 1951 they met. At a reception, gathered all the local Party elite, Peter Ermakov himself went to Georgy and solemnly held out his hand. Zhukov answered only frowned and muttered, "I do not shake the hands of executioners."



In UK in 2017 it is all about the Russian Revolution. The Royal Academy of Arts is hosting the exhibition "Revolution: Russian Art 1917-1932", while the British Library will be mining its extensive East European collections to curate a series of centenary-inspired events. Star historians - Steve Smith, Laura Engelstein, and Mark Steinberg - will publish scholarly retakes on the momentous events of 1917. Not to mention the slew of stocktaking conferences, workshops, and lectures, at the Centre for Russian Soviet Central and East European Studies in St Andrews.

► The Royal Academy of Arts in London will from 11 February to 17 April 2017 show the exhibition "Revolution: Russian Art 1917–1932". One hundred years on from the Russian Revolution, this powerful exhibition explores one of the most momentous periods in modern world history through the lens of its groundbreaking art. Renowned artists including Kandinsky, Malevich, Chagall and Rodchenko were among those to live through the fateful events of 1917, which ended centuries of Tsarist rule and shook Russian society to its foundations.

Amidst the tumult, the arts initially thrived as debates swirled over what form a new "people's" art should take. But the optimism was not to last: by the end of 1932, Stalin's brutal suppression had drawn the curtain down on creative freedom.

Taking inspiration from a remarkable exhibition shown in Russia just before Stalin's clampdown, we will mark the historic centenary by focusing on the 15-year period between 1917 and 1932 when possibilities seemed limitless and Russian art flourished across every medium.

This far-ranging exhibition will – for the first time – survey the entire artistic landscape of post-Revolutionary Russia, encompassing Kandinsky's boldly innovative compositions, the dynamic abstractions of Malevich and the Suprematists, and the emergence of Socialist Realism, which would come to define Communist art as the only style accepted by the regime.

We will also include photography, sculpture, filmmaking by pioneers such as Eisenstein, and evocative propaganda posters from what was a golden era for graphic design. The human experience will be brought to life with a full-scale recreation of an apartment designed for communal living, and with everyday objects ranging from ration coupons and textiles to brilliantly original Soviet porcelain. Revolutionary in their own right, together these works capture both the idealistic aspirations and the harsh reality of the Revolution and its aftermath.

► British Library's "Russian Revolution: Hope, Tragedy, Myths" from 28 April 2017 to 29 August 2017, is a major exhibition that will shine new light on the unprecedented and world-changing events of the period, focusing on the experiences of ordinary Russians living through extraordinary times.

The exhibition will begin in the reign of the last Tsar and explore the growth of revolutionary movements, which brought about the transformation of Russia's traditional monarchy into the world's first Communist state as well as colossal social and political change. Key figures such as Tsar Nicholas II and revolutionary leaders including Vladimir Lenin will be examined along with the political events of the period.

Today we can reveal that one of the items going on display for the first time is a letter written by Lenin in April 1902, applying to become a Reader at the British Museum Library, now part of the British Library. The letter is signed with his pseudonym, Jacob Richter, which he was using in order to evade the Tsarist police of the time. This letter marks the first of several trips he made to the Library. He later recalled in 1907:

"It is a remarkable institution, especially that exceptional reference section. Ask them any question, and in the very shortest space of time they'll tell you where to look to find the material that interests you."

The exhibition will tell the incredible story of the Revolution through posters, letters, photographs, banners, weapons, items of uniform, recordings and film: from a luxury souvenir album of the Tsar's coronation to propaganda wallpaper hand-painted by women factory workers, this exhibition will unite the personal and the political, bringing to life the hope, the tragedy, and the myths at the heart of this seismic Revolution.





Grand Duke George Mikhailovich in a newly restored film. The Russian Archive of Cinema has restored a 100 years old film. It shows Nizhny Novgorod commemorating their countryman Kuzma Minin, one of the leaders of the People's Militia, who liberated Moscow from the Poles in 1612. The city holiday was filmed by Alexander Khanzhonkov of the Moscow atelier. And in the film - the grandson of Emperor Nicholas I - Grand Duke George Mikhailovich, the leader of the local gentry Michael Von Breen, and even the then governor, chief of police and the mayor at the Transfiguration Cathedral in the Nizhny Novgorod Kremlin.

Video - <http://5-tv.ru/news/112755/>



Tretyakov Gallery shows Vasnetsov, Nesterov and other masters. Mural painting in churches and secular ensembles in sketches of famous Russian artists: Benoit, Bryullov, Ivanov, Nesterov, Serov, Serebrya are represented in the Tretyakov Gallery. The exhibition titled "Painting the walls. Sketches of monumental painting" allows you to see how is changing not only the preferences of architects and customers, but also the artistic era. 120 years ago, in Kiev St.



Vladimir's Cathedral was solemnly consecrated. One of the central images - full-length Mother of God with the blessing of Christ Child. To the work on the paintings were invited several well-known Russian artists, and the sketches are now kept in the Tretyakov Gallery.

Initially, Victor Vasnetsov refused to paint St. Vladimir's Cathedral, but after one day at his dacha he saw his wife with the baby-son in her arms, who held out her arms to him, and it changed his mind. At the exhibition, you can see the work of Mikhail Vrubel, who was also invited to the paint the cathedral, but after a few sketches of work he was removed.

In the Tretyakov Gallery collection there are sketches stored by Mikhail Nesterov, who invited by of the architect Alexei Shchusev, maker of the Martha and Mary Convent of Mercy in Moscow, painted the main Cathedral of the Intercession.

"In recent years, we have got it all here from Martha and Mary Convent. It was purchased just a few years ago, and was restored - it was a chewed roll, covered with mold" - says the curator of the exhibition Irina Shumanova.

Martha and Mary Convent of Mercy, founded by Grand Duchess Elizabeth Feodorovna, is a unique example in the history of Russian monumental art - perhaps the only, where the authors - architect Shchusev and painter Nesterov created a unified artistic vision, to design everything from murals to the last stitch in the robe priests.

Video - http://tvkultura.ru/article/show/article_id/160145/



Danish silent short film showing Emperor Nicholas II arriving in Helsingør (1901) for a visit in Denmark. He was received by King Christian IX of Denmark, and in the film can also be seen Empress Alexandra Feodorovna, Dowager Empress Marie Feodorovna and her sister Queen Alexandra.

Video - <https://www.youtube.com/watch?v=b2kqPeHlKKg>



In this old film footage from the Russian State Documentary Film & Photo Archive at Krasnogorsk (RGAKFD) you can see the Russian Emperor Nicholas II, Empress Alexandra Feodorovna, Tsarevich Alexei, Grand Duchesses Olga, Tatiana, Maria and Anastasia, and also

Dowager Empress Marie Feodorovna as they have a rest aboard the Imperial Russian Yachts "Standart" and "Polar Star".

Video - <https://www.youtube.com/watch?v=EHByFhioMus>



In this film footage from the Russian State Documentary Film & Photo Archive at Krasnogorsk (RGAKFD) you can see different cars from the Imperial Garage which belonged to the Russian Tsar Nicholas II. Among them:

- Delaunay–Belleville SMT («Sa Majesté le Tsar»); Rolls–Royce 40/50HP «Silver Ghost»; Russo–Baltique C24–40; Renault 40CV.

Tsar Nicholas II's most preferred car was the "Delaunay–Belleville". "Delaunay–Belleville" was a large French manufacturer of boilers and locomotives during the XIX century. In 1904 they produced their first automobile. By 1907 the quality, power and reliability of their hand–built limousines came to the attention of the Tsar who was impressed by their power and quiet engine. In 1909 they produced a special version for the Russian Emperor which they labelled "S.I.M." for "Sa Impériale Majesté" ("His Imperial Majesty"). The "S.I.M." version was a longer wheel base model, equipped with a more powerful 6–cylinder engine whose huge 11.5 liter displacement produced a then impressive 70 hp. Curiously, however, it remained chain driven at a time when most other European car manufacturers had already adopted a more "modern" shaft drive. The Imperial patronage was highly prestigious for "Delaunay–Belleville" who were, as a result, considered the finest luxury automobile manufacturer in Europe until the outbreak of the World War I.

While the French "Delaunay–Belleville" was the Tsar's choice for short trips and in town use, for long trips he preferred the sheer speed of the German built "Mercedes" cars. During the period prior to 1914, Mercedes' reputation was world–acclaimed for the incredible power and speed of their cars.

Video - <https://www.youtube.com/watch?v=Qha7SvyxL8o>



Approaching the 100th anniversary of the revolutionary events of 1917. Vladimir Putin gave an order on the preparation and holding of events dedicated to this date. The Russian historical society discussed an action plan for the implementation of the presidential decree.

"There has grown a new younger generation, which has never participated in the celebrations of the November events. History of the Russian Revolution, is gradually ceasing to divide our citizens. Now it is necessary to maintain this trend and create all the conditions necessary for the understanding of the historical events of a century ago", - said chairman of the Russian Historical Society Sergey Naryshkin. The ability of society to find compromises and to avoid a split - one of the most important of these lessons - assured the meeting participants. Commemorative activities should be built in such a way as to obtain an honest, deep and delicate analysis of the lessons of 1917 Revolution. In January, it is planned to hold the first meeting of the organizing committee, where the final action plan will be presented - exhibitions, conferences, films. By the end of this year should be completed the formation of the organizing committee, which will include scientists, professors, representatives of all major educational institutions, creative unions and churches. Sergei Naryshkin offered MGIMO rector Anatoly Torkunov to lead this committee.

"We need to find a middle ground that will allow us to look at these events from various sides. It seems to me that the organizing committee will provide such an approach", - said the Rector of MGIMO (U) MFA of Russia, Academician Anatoly Torkunov.

Video - http://tvkultura.ru/article/show/article_id/162811/



Olga T. Cordeiro, great-granddaughter of Alexander III and the granddaughter of the Emperor of Russia Nicholas II's sister tells of life in Toronto of Grand Duchess Olga Alexandrovna. From Russian TV Canada - TV vestnik.ca.

Video - <https://www.youtube.com/watch?v=0ShuKt4KIs8>



In St. Petersburg, was restored a great timepiece that adorns the facade of the Nakhimov Naval School. The vintage clockwise stopped more than twenty years ago, to repair the unique mechanism, the masters had to do serious research.

The clock was made in 1912, when Peter's waterfront was consecrated and the building of vocational schools named after Peter the Great - later the legendary Nakhimov Naval School - was inaugurated. One of the most beautiful buildings beginning of the XX century.

"Every minute the electronic unit sends a signal to some electrical solenoids that release the mechanical mechanism. The mechanism rotates the arrow a minute, and watch again freeze - waiting for the next signal. One signal in a minute, "- explains the watchmaker Andrei Kudryavtsev. Restoration of such a mechanism - is both a piece of work, and complex mathematics, and electro physics. No drawings or any other documentation has not been preserved. Learning the mechanics, the watchmakers had to do from scratch. Therefore, the master switch clicks with undisguised excitement. On January 14, the Old New Year, the clock will start again - in a solemn ceremony before the formation Nakhimov and guests of honor.

Video - http://tvkultura.ru/article/show/article_id/162694/



As part of the art project "Portrait of Russian Literature" - 2016, the State museum-humanitarian center "Overcoming" named after N. A. Ostrovsky and the Creative Union of Russian Artists presented an exhibition to the 250th anniversary of Nikolai Karamzin.

The exhibition "History of the Russian State in the people" presented a portrait gallery of prominent local artists, scientists and poets, statesmen and national heroes. From paintings and medals by Igor Khamraev "Lay", bronze medals and sculptures of the historical cycle by sculptor Vladimir Chibisov - to the large-scale painting "Silence" by Sergei Afonsky, dedicated to the murder of the family of the last Emperor Nicholas II.



1927: Amazing Earthly Visits By Spirit of Murdered Czar

By Carl de Vidal Hunt, Paris

Alexander Michailovich, Grand Duke of Russia (1866-1933), a grandson of Czar Nicholas I, and brother-in-law of Czar Nicholas II, served as a naval officer during the last years of the Romanov dynasty. He was married to Grand Duchess Xenia Alexandrovna and the father-in-law of Prince Felix Youssoupov. After the Russian revolution and the fall of the dynasty Alexander settled in France.

Grand Duke Alexander "Sandro" Mikhailovich is known for his autobiographies - "Once a Grand Duke" and "Always a Grand Duke" and his commentary on European monarchy during the 1920s and 1930s in "Twilight of Royalty" - but did you know that he also wrote about spiritualism? This led a journalist to make an interview with him, in which he talks the medium-assisted "visits" of his late brother-in-law, Emperor Nicholas II. Here is the full article with the interview.



In his humble lodgings on the ground floor of an ordinary building in Passy where his train of servants consists of a single grim-faced Cossack, the Grand Duke Alexander of Russia has been in constant communication with his departed brother-in-law, the late Czar Nicholas II.

Through the mediumship of an unnamed psychic the imperial exile has received messages of cheer from all the members of the Czarist family who were assassinated by the Bolsheviks at Ekaterinburg on the night of July 18, 1918. Both the Czar and the Czarina have come to him from spirit land with the comforting news that a "resurrection of Russia" will follow the spiritual enlightenment of millions of Russians who are now chafing under the Soviet regime.

The spirit of the murdered Emperor has visited the Grand Duke twice a week since 1921, assuring him that he has been happily reunited with his family and that the day is fast approaching when the vast

stretches of old Russia will be teeming with men, women and children whose consciousness will have been reached by the good souls of the beyond.

The Grand Duke Alexander is an earnest man. He has devoted his life to an ideal of universal love and brotherhood. Before the revolution, he was one of the richest and most powerful members of the Imperial family. The people of Russia loved him for his kindness of heart. Now he is poor. But the heavy hand of adversity has not downed him. He works hard at writing every day. Three of his books have been published in Paris. The forth, under the title "The Religion of Love" and written in French, has been translated into English and will soon be off the press. The wife of Alexander, who is a sister of the late Czar, lives in London as a guest of the British royal family.

When I called at the Grand Duke's modest flat in Square Alboni for the purpose of this interview, I found him, as usual, seated behind the little green card table which serves him for a writing desk. He rose and greeted me with the genial smile and handshake that characterizes him.

"What's up now?" he asked.

"I want to get all the facts about your communications with the spirits," I said with an answering smile. "Have you talked with the Czar lately?"

Alexander sat down quietly behind his writing table and offered me a cigarette. His face grew serious. "I had word from him yesterday," he said, "but I doubt the wisdom of telling people about it in the newspapers."

"What did he say?" I asked.

Taking a sheet of white paper from under his blotter, the Grand Duke held it out to me to read. There were two Russian words on it, written in a scrawly hand and signed 'Nicki.'

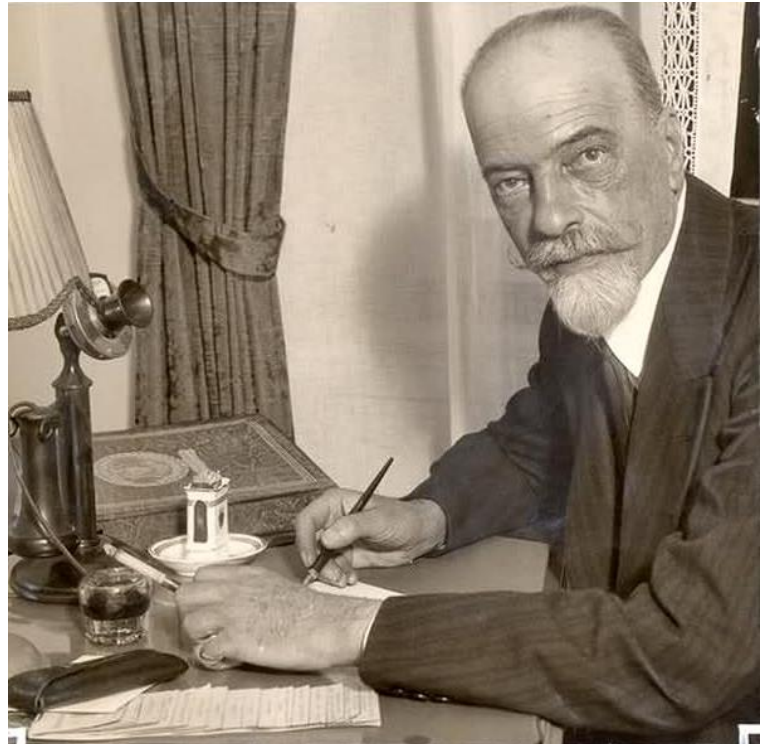
"He says 'keep up courage,'" Alexander explained. "He signs all his messages 'Nicki' because I always called him by his nickname. "

"The writing is always done in the dark, right on this table. I sit in this chair and the medium with whom I have worked for years occupies the sofa there in the far corner of the room. Presently I hear the scratching of a pencil on the sheet of paper before me.

"The moment the noise ceases, I snap on the electric light of my working lamp at my elbow. The medium is still on the sofa, but on the sheet of paper is a message, sometimes merely a word or two, often two or three sheets completely filled with writing. I have stacks of them." And the Grand Duke showed me a large pile of loose foolscap packed under his reading lamp.

"It is the Emperor's own handwriting," he continued. "He came to me the first time in 1921, three years after his death, and explained that he had been so shocked over the murder of his loved ones that he could not work his way through to the sphere which permits terrestrial communication.

"From other messages I gathered that he, as all those who have passed into the beyond, must



gradually ascend to the Great Source of the eternal laws of love before they can enjoy complete felicity. It is a purifying process, a sort of school which teaches them to forget what they have been and what they have known on earth before they may be initiated in the wonderful ideals of the afterlife. It took the Czarina longer to reach that sublime stage. She only came to me last year."

"Does she ever meet Rasputin?"

"There is no doubt that she will meet him, sometime when he has been graduated from the lower spheres into the higher radiance of universal love and forgiveness."

"Has the Czar's spirit ever made any attempt to actually speak to you, or to communicate with you other than by his written messages?"

"No, apparently, he is satisfied to keep in touch with me by this hand-written messages, and I have never attempted to actually converse with my dead brother-in-law in his spirit form. In fact, I have never seen him on any of his many visits to my apartment, for he never comes except in absolute darkness and with the assistance of the psychic medium who seems particularly able to call him back from the Great Beyond."



"I always feel his presence very distinctly, though, and I sit absolutely quiet until he finishes writing what he has to tell me. I see nothing uncanny about his earthly visits, for I have long believed in the power of the spirit to move among friends who are still in the flesh, and I know that after my own death I shall be reunited with him, with his dear Czarina and with their charming children."

"Did the Czar predict a return of the monarchy to Russia?"

"He has said that a resurrection of Russia will occur under the influence of the spirits of such men and women who have fallen under the sword of the Russian revolution and that all men in Russia, irrespective of creed or political persuasion, shall be led toward the Light and on into the fold of the great fraternity of love."

"Some physical struggles will precede the great awakening of Russia, but the moral and spiritual ideal will be reached eventually."

The exact day of the rehabilitation of Russia could not be given by the Emperor. It is not in the power of the spirits to predict events with accuracy, for they live in the timeless sphere and are unable to gauge the time on earth as to months or years. Besides, they must leave certain things to human speculation and to terrestrial circumstances. This may sound paradoxical, but it is my firm belief as gained from unquestionable spiritual sources.

I know many people are cynical in matters of psychic phenomenon, but let them remember the line of Arnold:

*But often, in the world's crowded streets,
But often in the din of strife,
There rises an unspeakable desire
After the knowledge of our buried life*

"I know the newspapers like to amuse their readers with 'humorous' stories of trumpet sessions and table rapping, but I do not belong to the table-turning class of spiritists and I am too confident in your professional friendship to anticipate anything but an earnest report on my work and ideals."

"What is this Religion of Love' you have written about?"

"It is the religion which all great thinkers, conscious of their souls, have reflected in their works; it is the religion which lives in the soul of every human being who does not let matter dominate him. And spiritualism is the introduction to the religion of love because one of its fundamental principles is 'Love thy Neighbour.' I consider human beings of all races and nations as soul-mates, all members of the same family having the same spiritual country."

"Where you 'inspired' when you wrote your books, notably 'The Union of the Souls?'"

"Yes, I was guided subconsciously. The spirits did not dictate what I wrote. We are all guided on earth until we depart. There is a little chap who calls himself 'Magnus' and who helps me considerably in establishing the links between my consciousness and my spirit friends. Magnus has come to this plane five times to live, but always died very young. Yet in these short reincarnations he has gathered a wealth of knowledge which he subtly conveys to me through my medium. It is a knowledge used for good and for the education of all creeds. It is a wisdom which I should have known when power and incalculable wealth placed me in a position of great responsibility. But my fall is bearing good fruit. It may be a late crop, a tardy awakening, but I am happy it came at all.



"Look at what it has done for the others. We all fell on our feet, as it were. Grand Duchess Marie runs an embroidery shop in the rue Montaigne, one of my boys is in business in a New York broker's office, another working here in Paris as a fashion designer, my daughter Irina is married to Prince Youssoupov, the man who slew Rasputin and who is now head of a prosperous tailoring establishment where my daughter works with him every day for ten hours. We have found our way into the right channels, you see, and thousands of refugee Russians have done the same.

"It maybe we were in the wrong jobs over there in the old Russia of ease and luxury and that we had no business being Grand Dukes and Princes and Emperors when we could do more good to our fellow creatures in the capacity of shopkeepers, teachers, writers and artists. It needed a physical upheaval to bring out our spiritual selves and the blessing that comes with earnest work, no matter how lowly. Now we see the truths in their proper light. We have a mission in life and we are working at it hard and steadfastly. You may take the original preface to 'The Union of Souls' and print it if you like. No, that's my pencil, thank you. Au revoir, cher ami."

The preface the Grand Duke gave me was addressed to the souls of all men and to the women.



December 20 - "Charlotte Ellis Literary Agency is delighted to announce that Princess Olga Romanoff's memoirs will be published in October 2017 to coincide with the centenary of the Russian Revolution. Charlotte is acting as the agent between the author and publishers Shephard-Walwyn, publishers of Coryne Hall's biography of Empress Maria Feodorovna, Princess Olga's great grandmother and sister to H M The Queen's own great grandmother Queen Alexandra."



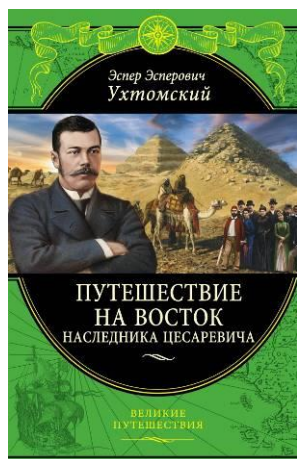
Alexander Park of Tsarskoye Selo. XVIII of the early twentieth century. The daily life of the Russian Imperial Court



This book "Alexander Palace in Tsarskoye Selo" is a logical continuation of the previously published works by I.V. Zimin. Appeal to the history of Alexander Park, with its many buildings and pavilions due to the fact that the park and the palace are in one country Imperial residence and study the history of history is another wrongfully. History of Alexander Park has deeper roots in the past, rather than the history of the Alexander Palace. All Emperors and Empresses, since the beginning of the XVIII century lived in Tsarskoye Selo, with love and diligence settled in their residences and parks. As a result, the territory of the Alexander Park appeared bizarre fusion of architectural fantasies and preferences, which manifested itself not only the talent of architects, but also a reflection of the personal interests of the Russian Monarchs ...

Publisher: Tsentrpoligraf, Moscow. Hard cover. 383 pages. Isbn# 978-5-227-07199-6

The Tsarevich's Journey to the East



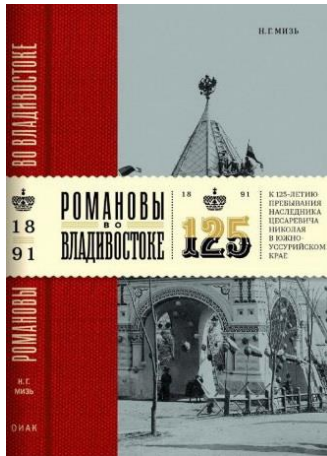
In the 1890-1891 Prince Ukhtomsky accompanied the Tsarevich, the future Nicholas II, in his journey to the East on the cruiser "Memory of Azov". After returning from the trip Esper Sperovich Ukhtomsky was elected a member of the Russian Geographical Society.

The book, written as a result of this journey, contains information on the history, ethnography and religions of the peoples of the East, as well as illustrations, was a success and immediately published in English, German and French.

Ukhtomsky was a statesman of the Russian Empire, Prince of the kind of Rurik. He collected Buddhist antiquities and it was considered the most complete collection of objects up to 1917. In 1900, this collection was exhibited at the World Exhibition in Paris, where it received a gold medal. Later it became an important part of the oriental collection of the Hermitage and other museums of St. Petersburg.

Publisher: E, Moscow. Hardcover. 448 pages. ISBN 978-5-699-89753-7

The Romanovs in Vladivostok. By the 125th anniversary of Tsarevich stay in the South-Ussuri region



The book based on archival documents and historical publications describes the visit of Tsarevich Nicholas in the South-Ussuri region in history and events to accompany him, as well as provide interesting data on the visits Vladivostok of other members of the Russian Imperial House - the Great Princes of the Romanovs in the period from 1873 to 1916 and the importance of visits by representatives of the Romanov dynasty, for the development of the city and region. Some materials and illustrations are published for the first time.

Publisher: Published Fil'kin AG, Vladivostok. Hard cover. 212 pages. Isbn# 978-5-9907869-3-6

Video presentation of the book in Vladivostok (In Russian):
<https://www.youtube.com/watch?v=bKEKFigDRyK>



Sovereign Russia



This book is about the structure and history of the highest state institutions of the Russian Empire and the most important state ceremonies. The book describes the main symbols of the Russian state until 1917: the sceptre, orb, crown, shield, sword, flag and so on. Described most of the coats of arms, operating in Russia - starting from the time of St. Vladimir and ending with Alexander III.

Also in the "Sovereign Russia" includes a section dedicated to the history of the Russian nobility and the bureaucracy, is Peter's "Table of Ranks."

The book "Sovereign Russia" describes the court ceremonial, focusing on Russian coronations of Tsars, starting with Ivan III. It is believed that the first was who coronated was Ivan IV. In the full sense of the word this is true, but the first attempts were made even by Ivan III.

In the book, more than 600 illustrations - works of Russian and foreign artists, illustrations of the Coronation Album of Alexander II and Alexander III of, images of Russian state symbols.

Publisher: Olma Media Group, Moscow. Hardcover. 448 pages. Isbn# 978-5-373-07743-9

Anna Vyrubova. Pages of my life. Romanovs. Family album



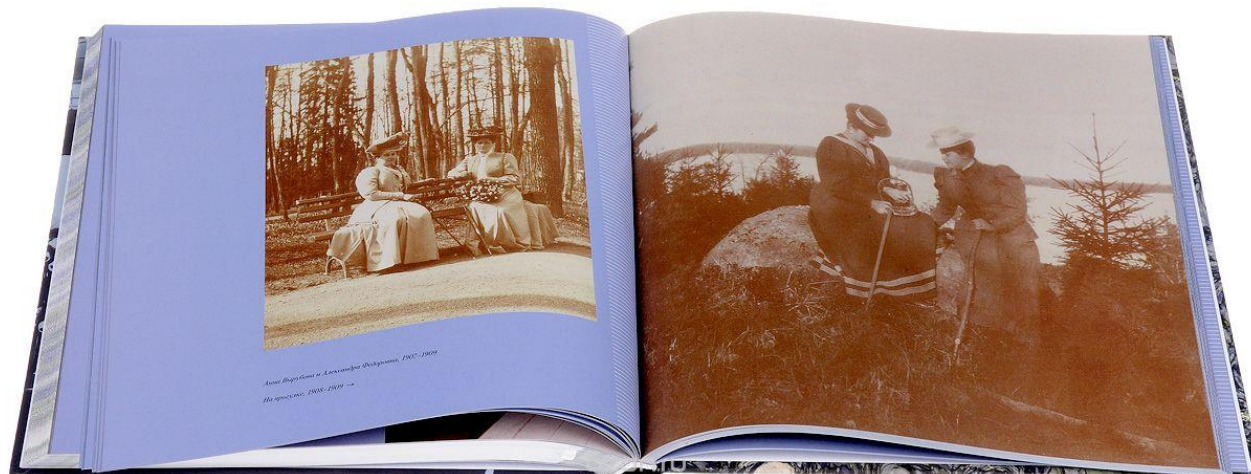
"Talking about the importance of memories of Anna Alexandrovna Vyrubova nee Taneyeva, it is not necessary - it is self-evident. Of all outsiders A. Taneyev was closest to the Royal family and better than many knew it for the last twenty years. As the intermediary between Empress Alexandra Feodorovna and the outside world she knew almost everything about the Empress....and the people and things, and she experienced with the Royal family both the happy days of greatness, and then the most bitter moments of humiliation. She kept relationship with Royal family almost to the end, finding ways to keep up a correspondence in incredibly difficult conditions.

For the proximity to the Royal family, she underwent severe persecution on the part of the Provisional government, and by the Bolsheviks. The name Vyrubova is still the epitome of something

reprehensible, some intrigue and endless mysteries of the court in the eyes of a certain section of Russian society."

The book also includes photos of the daily life of the last Russian Emperor. Out of six albums and about three thousand pictures stored now at Yale University, are many photos published for the first time.

Publisher: Ripol Klassik, Moscow. Hard cover. 416 pages. Isbn# 978-5-386-09404-1



Under the hammer...

Romanov related items in Auctions



Empire, Moscow, Russia, on 3 December

A badge for "The opening of the monument to the memory of Alexander II. August 16, 1898". Unknown Workshop, Russia 1898. Silver, enamel. Weight 3.50 gr. Size 30h x 21 mm.



Piquet, Paris, France, on 13 December

22 letters, 22 postcards, 2 children's drawings and 1 small photograph of Grand Duchess Olga Alexandrovna Romanov (1882-1960), sister of Tsar Nicholas II, between 1895 and 1914 sent to her teacher Ferdinand Thormeyer.

Olga writes to Mr. Thormeyer to practice her French during her summer stays in Denmark: "I am writing to you because I have to write French every morning (letter from Bernstorff, without date)". Outside the games with her English cousins, yacht trips, horseback rides or bicycle rides with her uncles, aunts and cousins on her mother's side, the families of most of the European monarchs of the time, she tells about the great events, in particular the organization of the funeral of her grandmother the Queen of Denmark in 1898. Grand Duchess Olga is very close to her brother Grand Duke Mikhail Alexandrovich. She recounts their activities (walks, hunting, sailing ...) and their common disdain for the large social receptions organized by her mother. Olga also shares with Mikhail his love of Russia, officers, soldiers and the army in general. She was overwhelmed by the reverses of the Russian army in Japan in 1904-1905. Olga deeply loves her brother and worries about the great sadness that invaded her since 1906 and the distances he takes to her. She tries to find him by visiting Gatchina or by inviting him to Olgino where she lives with her husband. But her brother escapes her. In 1912, she bitterly condemns her unseemly marriage as a betrayal of her elder brother, Tsar Nicholas II: "the thing has happened." This set of letters from Olga from Russia ends with the beginning of the First World War: she tells that she treats the wounded in her letter of 1914.

et l'anniversaire
 nous
 une fête, et
 matinées promenes
 comme Misha,
 le lac et puis en
 charabanc avec
 beaucoup
 vous plait écrire
 d'Abastouman
 us salue beau
 i cher Gocha,

Anna

Gatchina.
 Le 15 mai
 27 1899
 Samedi

Cher Gocha,



Anna vous leche le
 a mordu le myrte
 and il le laçait!

Les chevaux Francis
 herbes - écrit, Fice, et
 à craindre! Le cheval
 est à H. A. - un simple
 e soldat qui il a acheté
 ys pour un rien!
 les Russes font qu'
 bien - et pe
 ce! Errores.
 st. Je suis
 vous que m
 e avec des
 pathiques.
 ra est main
 ra. Elle a e
 i certaines
 jours - pou
 le à Olegino
 is hors le 20
 me laisse
 2 qu'il est a
 du voir cher
 kes meilleu
 u noknoum

Petichoff. 4th Nov 1911.

Cher Gocha,
 long temps que
 ai pas écrit.
 nes revenues
 8 jours. J'ai dû
 stat - pour rester
 humain



...remant je
 nous dis au revoir, cher
 Bonné.

Anna

P. S. si'il vous plait
 écrivez!

Bernstorff
 Vendredi



Cher Bonné,

Je vous salue
 beaucoup, beaucoup p
 la chère petite shod
 que vous m'avez enve
 Misha a écrit que
 c'était pour lui.



Bernstorff

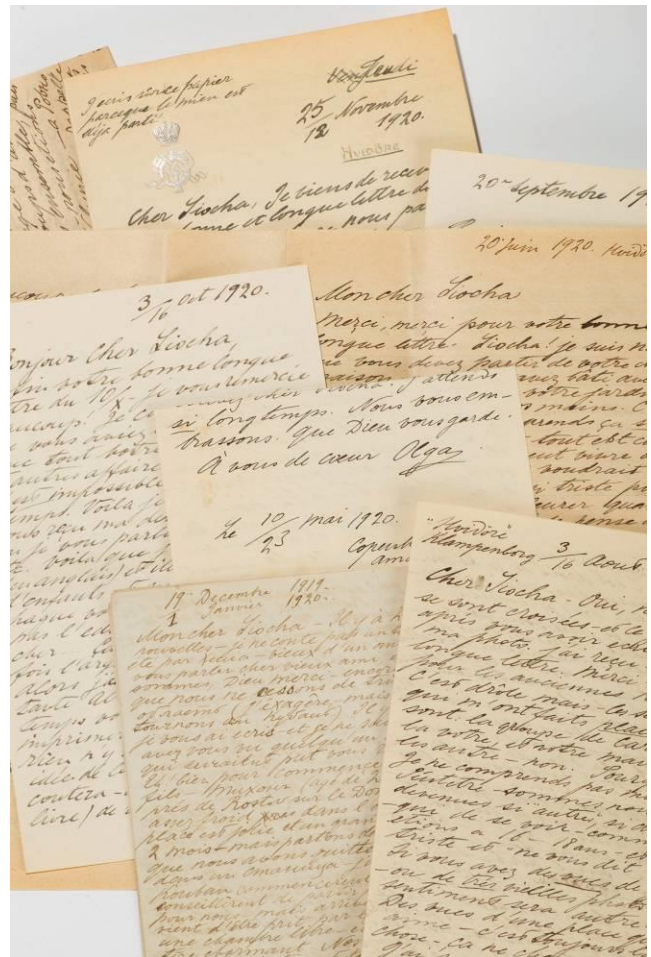
Bernstorff. 20th Août.



Cher Bonné Gocha
 Enfin je m
 écris. Je lis, en ce t
 "En quarantaine", et f
 pense que c'est fol
 Du jourd'hui And
 et moi nous nous
 somme promene
 sur nos vélocipèd
 et quand nous
 passé près d'une
 course, elle s'est
 pour nous regard
 et vous voyez que f
 une peur bleu de
 vaches, et moi f
 volé, André apre

Set of 41 letters and 6 postcards of Grand Duchess Olga Alexandrovna Romanov (1882-1918) written between 1920 and 1925 to her teacher Ferdinand Thormeyer, called "Siocha".

The Grand Duchess relates, in French to Thormeyer, how she left with her husband Nikolaj Kulikovsky and their 2 young children, the land of Russia. How she symbolically picks up a clod of earth before leaving. - letter of February 1920) and how she found refuge in Denmark, at the Palace of Hvidore, near her mother, Empress Dowager Maria Feodorovna, to whom she provides daily care. The life of the Grand Duchess is difficult: she has for the first-time financial worries, must raise her own children and look after her aging mother. In this difficult situation, Olga with incredible energy struggles on all fronts: she gets money by selling her watercolours and publishing them in children's books in England, she lavishes it on the boys courses of French and English. Choosing them a pragmatic education model "to turn them into engineers - Which will give them work in life. If we go back to Russia, they will be Cossacks. "She misses Russia and devotes all the energy she has left to her country. She lives modestly with the help of Ferdinand Thormeyer, a Red Cross delegate, with money and gifts to her. Olga feel the passage of time and sign in 1923, at 41 years old: "your old Olga".



24 letters, 13 postcards / greetings and 2 photographs of the Grand Duchess Xenia Alexandrovna Romanov (1875-1960), sister of Tsar Nicholas II, between 1887 and 1943 to Ferdinand Thormeyer.

Xenia wrote all her letters in French, except one in Russian in 1888. Thormeyer, took care of the children of Tsar Alexander III from 1886 to 1899. Between 1887 and 1917, Xenia speaks of her amusements at the Court in a series of letters written mostly on her own letterhead. She approaches Ferdinand Thormeyer in 1921 because he is a witness before 1917 and is part of her past. Xenia also obtains news from Olga about Mr. Thormeyer who receives many more letters from her younger sister than herself. Thus, Xenia's tone is more affectionate after 1920: "Dear M. Thormeyer," becomes "Dear Siocha," as her brother and sister called him before. Xenia tells about her daily life near London, her visits to her mother in Hvidore (Denmark) and her stays in Paris. She focuses on her children and closely follows their education, even though they are already grown up. She is worried about their future. It should be noted that, for her, the education of her sons is particularly difficult: in Russia, they were raised with the prospect of becoming officers, after 1920, this education is useless to them and they have difficulty. She remains very attached to her land and her Russian origins until the end of her life and is scandalized by these "Bolshevik animals, those possessed of the devil" (letter of January 1930). She is very happy to see that several of her acquaintances have managed to find refuge in Paris: "Paris is invaded by my compatriots, one hears Russian everywhere, and one finds knowledge among the taxi drivers, the waiters of restaurant, etc. Truly, you would think you are in St. Petersburg because all the closest friends are here."

Yenia
Examinez votre longue
lettre & les fautes d'orthographe

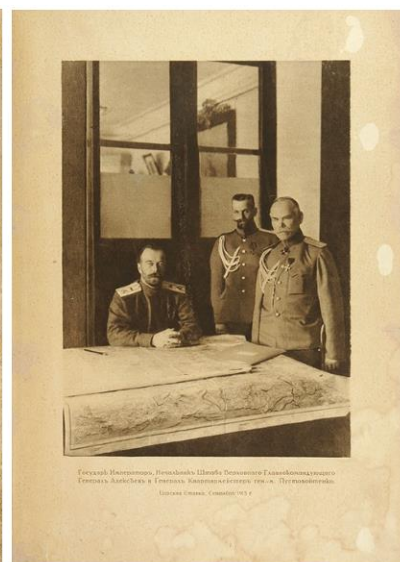
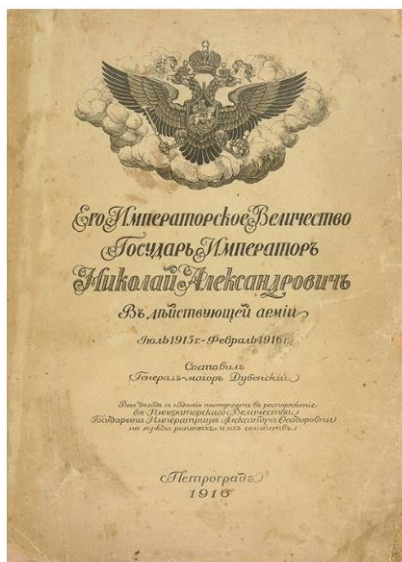
Painting by Grand Duchess Olga Aleksandrovna of Russia (1882-1960)

"Corner of the park of Olguino", oil on cardboard, signed, titled, dated 1913 and dedicated on the back, 21,5x30 cm Provenance: Ferdinand Thormeyer Collection.



"House of antique books in Nikitsky", Moscow, Russia, on 27 January

"His Imperial Majesty Emperor Nicholas Alexandrovich in the army. July 1915 - February 1916". Publication of the Ministry of the Imperial Court, 1916. Gold lettering on top of the cover and spine. Estimate: 15 000 - 16 000 roubles.



Did you know....



... that in St. Petersburg streets had no names.....until 1768

Signs with street names and house numbers seem to us a quite natural and necessary city affiliation. In fact, how to find the right house without knowing its address? Nevertheless, in St. Petersburg for a long time lacked not only address plaques on the houses, but even the names of the streets.

In 1721, Friedrich Christian Weber wrote: "However, surprisingly, none of the street in St. Petersburg, has no name, and one another describes a place that was asked, referring to this or that living in this area, is not called a man whose they know, and then have to continue questioning."



Only in 1737 in the streets there are the first names, but even in the beginning of the reign of Catherine II, not all the streets of St. Petersburg had its name. The situation has changed 8 (19) in May 1768, when Catherine II gave General of Police of St. Petersburg N.I. Chicherin instructions: "Command at the end of every street and every alley append boards with name of the street or alley in the Russian language; for those streets or alleys without names, if you please add a new. Form the boards clean and without many ornaments."

From the first addressable boards of Petersburg reached us only one. It is situated on the building of the Old Hermitage (Palace Emb., 34) from the Winter Canal. On this board sealed the old name of the Winter Canal - Postal embankment. The same board, but with the word "Palace" is located on the same corner from the Palace Embankment. However, this is just a reconstruction of the old board, created in 1969.

