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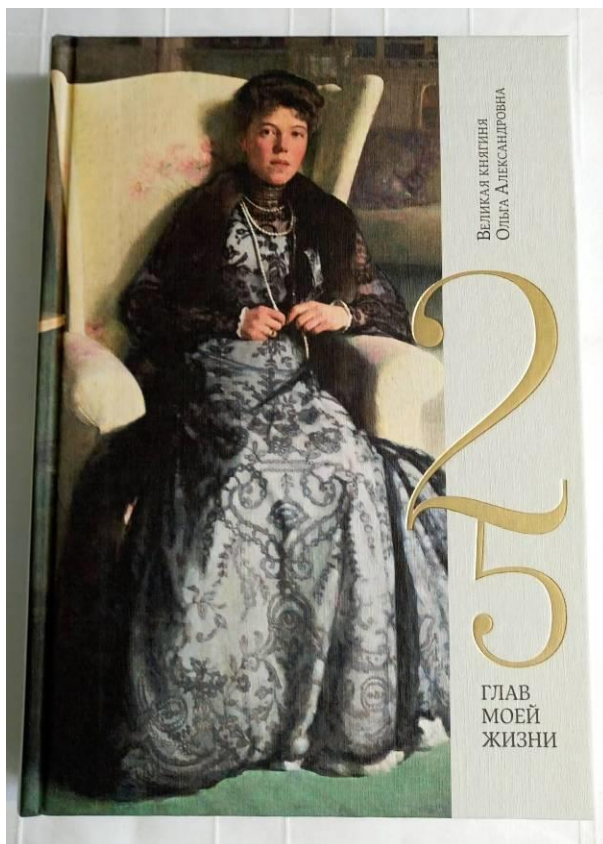
By Ludmila & Paul Kulikovskiy

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Emperor Nicholas II and his family on the cover of a Russian calendar 1916



Presentation of the book "25 chapters of my life" by Grand Duchess Olga Alexandrovna

February 15, 2017, in Moscow, presentation of the book of Grand Duchess Olga Alexandrovna "25 chapters of my life" took place in the Historical Museum. The memoirs of the younger sister of Nicholas II for the first time were published in Russian.

At the heart of the book - a series of articles written by the Grand Duchess Olga Alexandrovna in Danish and published in Denmark in March and April 1942 under the title "Memoirs of the Grand Duchess." In the book, is for the first time published a series of photographs from archives and private collections, as well as presented her artwork. The book tells about the main events of the Russian life of the Grand Duchess - childhood and adulthood, the death of her father Alexander III, the first and second marriages, her work as a nurse in the First World War, the stay in the Crimea and the Kuban during the Revolution and Civil War.

The presentation was arranged by Ludmila and Paul Kulikovskiy - great-grandson of Grand Duchess Olga

Alexandrovna. To the lecture-hall of the Historical Museum they had brought four copies of paintings by the Grand Duchess, as well as books as gifts to the speakers.

Anastasia Vasilchenko curator of Historical Museum had, as a surprise, brought a painting of Grand Duchess Olga Alexandrovna gallant sitting in her uniform of the 12th Arktyrsky Hussar Regiment, of which she was the honoree commander, on a feisty horse, charging in front of the regiment. Maybe not a masterpiece, but absolutely to the point, a painting not shown in public in the last 100 years, of the Grand Duchess as a "fearless" woman in charge of her life.



Left - Grand Duchess Olga Alexandrovna in the uniform of 12th Arktyrsky Hussar Regiment. Photo by Vadim Konev. Right - books and paintings at the presentation. Photo by P. Kulikovskiy.

The presentation was by invitation only and was mainly attended by friends of Ludmila and Paul Kulikovsky, among them Galina Schutskaya, Director of the Romanov Boyar House; Anastasia Vasilchenko, curator of State Historical Museum; Natalia A. Narochnitskaya, famous historian, Head of European Institute of Democracy and Cooperation; Sonia and Nicholas V. Sluchevsky, Director of the Stolypin Centre; Anna V. Gromova, Chairman of board of the Fund Elizabeth-Sergei Educational Society; Paul Rodzianko; Larisa N. Ryabchenko; Natalia and Leonid R. Kharitonov; Ambassador Dimitri Ruyrikov and Elena Ruyrikov, Director of the Prince Dimitri Romanov Charity Fund; Olga Kostina, Art historian, Julia and Aage Nielsen, Tatiana and Sergei Richter, Julia and Ivan Glazunov, and many more. In total about 100 people had arrived to hear about the remarkable woman - Grand Duchess Olga Alexandrovna.



Top - Ludmila Kulikovsky starting the presentation. Photo by Vadim Konev. Below - The audience to the presentation. Photo by P. Kulikovsky.



Ludmila A. Kulikovsky - "Ladies and Gentlemen! Dear friends! Good evening! We are gathered today on a wonderful day, on the Feast of the "Sretenie", which is traditionally very popular in Orthodox World. This word translated from Church Slavonic language means a meeting. I believe that it is not by chance and the light of this day and the spirit of this day will sanctify our meeting.

We are very happy to see everyone, and very glad that you came to share an evening with us celebrating the completion of the international project we have been working on since 2005.

The result is the publication in Russian of the book of memoirs of the Grand Duchess Olga Alexandrovna, the younger sister of Nicholas II "25 chapters of my life".

Before we turn to the presentations, speeches and discussions, on behalf of the authors of this book I want to thank the management of the Historical Museum for the fact that they kindly allowed us to hold the presentation in these walls, in the heart of Moscow.

The fact that we are here today is not by chance. The museum was created by Emperor Alexander II, and named after his son, the future Emperor Alexander III, Olga Alexandrovna's father, the author of the book and the heroine of our evening.

The Romanovs have always personally supported this museum. It was beautifully shown at the recent exhibition about Grand Duke Sergei Alexandrovich and Grand Duchess Elizabeth Feodorovna. This tradition is supported by the descendants of the Romanov family. One of the recent examples is the charitable projects of Pavel Eduardovich Kulikovsky in the "Romanov Boyars House" - branch of the Historical Museum. We made it together with the descendants of the architect Feodor Richter, who are also in this room.

So, to the program of the evening. We will hear about the project, and it will be followed by three reviews of the publication. Three independent reviewers, as it is accepted to speak in the academic world, who have already read the book will share their impressions.

Maybe then we will disclose the mystery and find out how many Grand Duchess Olga Alexandrovna portraits are in the storages of Historical Museum, as well as the paintings of the Grand Duchess herself. And I hope we learn about the curiosities, the style of her narrative.

We will talk a lot about Olga Alexandrovna today. I will allow myself to quote a sentence from the first chapter, which very accurately characterize her personality.

"I am telling this little story because I want to stress already, now in this very first chapter what life has taught me that love is stronger than hate. I know that evil is a powerful force, but I firmly believe that goodness will triumph even though at times it is long in coming and puts human patience and faith to hard tests."

However, we begin our program with a representative of the management of the Historical Museum, the deputy director Marina V. Chistyakova.



Ludmila A. Kulikovsky. Photo by Vadim Konev



Paul E. Kulikovsky. Photo by Vadim Konev



Marina V. Chistyakova - "Welcome to Historical Museum, which in these days are celebrating its 145 years' anniversary since its founding. The history of the Historical Museum is closely connected with the Romanov dynasty. It was Emperor Alexander III who in 1883 opened the first rooms of the Museum. Now we are going to present the memoirs of his youngest daughter Grand Duchess Olga Alexandrovna. Some facts of her biography are well-known – she was an artist and the last of the Romanov family who left Russia. We are pleased that today her great-grandson Paul Kulikovsky, a good friend of State Historical Museum will introduce us to his publishing project".

Paul Kulikovsky then presented a copy of the book "25 chapters of my life" to Marina V. Chistyakova, who handed it to the head of the library of the Historical Museum.

Galina K. Schutskaya, head of Romanov Boyars House" - a branch of the Historical Museum", remembered the first meeting in her office with Ludmila and Paul Kulikovsky in 2008. Since that time "we have very friendly relationship."

She also noted that descendants of the Romanov family visited Romanov Boyar House very often, but Paul Kulikovsky is the only one of them who three times sponsored historical reconstruction projects in the Museum.



"We are gathered in the days when Historical Museum celebrates the 145th anniversary of its foundation. Indeed, Alexander II signed a decree of 9 February 1872 on the establishment of the museum and he named it after the Tsarevich. But it was Tsarevich Alexander Alexandrovich who persuaded his father, Tsar Alexander II of the necessity to open the National History Museum. It is well-known that the initiators of the Historical Museum, the well-known historians wrote a letter to the heir, and he convinced his father of the need to establish it. Russia needed such a museum, a National History Museum. Later it was Emperor Alexander III who opened the museum.

What is so special about this evening? We celebrate the 145th anniversary and commemorate Alexander II and Alexander III,

and the fact that today in this hall the great-grandson of Emperor Alexander III Paul Kulikovsky will introduce a book about the younger daughter of Alexander III Olga Alexandrovna.

Unfortunately, I have not read the book, only seen its version in English, and now it is presented in a different way. In the book, there are a lot of interesting pictures, and in the end, there is a genealogical scheme, which gives an idea of dynastic ties of Romanov. I think this book will be of interest. It actually has already aroused interest. People from Historical Museum staff asked me where they could buy the book. I have noted that behind me there is already a queue of people wanting to buy it."

Paul E. Kulikovsky - "Dear friends. I would also like to say many thanks to you for joining us today. This book means a lot for me and I'm very happy to be able to tell you - It is done!"

Congratulations with the 145 years' anniversary to the Historical Museum. It is no secret that the Historical Museum has a special place in my heart. I love the museum and its many extraordinary talented staff, who are taking good care of our historical heritage, and are creating excellent exhibitions.

In Canada, on November 24, 1960, died the last Grand Duchess of Russia. Olga Alexandrovna, was the youngest child of Emperor Alexander III and Empress Maria Feodorovna. She had then lived 38 years in Russia, 28 years in Denmark and 12 years in Canada.

I was born on December 17, 1960, in Canada, and so by a few weeks missed the opportunity to meet my great-grandmother.

I grew up in Denmark, and until now, have lived 8 years in Russia. I am usually saying, I am making the return trip of my great-grandmother.

Grand Duchess Olga Alexandrovna continued to be a part of our family life, mainly due to my mother, who had lived more with her, than with her own parents - the youngest son of GD OA, Guri N. Kulikovsky and his wife Ruth.

My mother says - "She was an extraordinary grandmother. She was a sincere and noble person by her very nature, always responsive to anyone who needed it."

"She was interested in the real life and the people around her. She was a very positive-minded person who preferred not to regret the past."

Also, many people who had knew her, were always happy to meet us and to tell about their memories of "the Grand Duchess", as they usually called her. Also for them, Olga Alexandrovna was still in their life, often remembered by one or several of her paintings hanging in their living room.

In 1964 was published the first biography about her - Ian Vorres' "The last Grand Duchess". It was a huge success and is now a classic in Romanov literature. It was based on interviews with GD OA, but it was not written by her.

Other books followed, some based on a few of her letters and some on re-discovered Russian archive material.

One would think that by now - some 56 years later - all is said, that can be said about her life. But no, there is still plenty more to tell.

This book "25 Chapter of my Life" is her own words. It is her phrases, her choice of what to include and what to omit, and her way of telling her story. It is in fact her only existing memoirs.



It all started back in 1941. When my great-grandparents Olga and Nikolai Kulikovsky celebrated their silver wedding on November 17, there was a lot of interest from the media. They had a story to tell, and they agreed to give interviews at their home, in Denmark.

The huge interest led to a request from a Danish newspaper to GD OA

- Could she write her own memoirs, as they would like to publish them - She accepted.

These memories were published from March 22 to April 21, 1942 under the name «Memoirs of the Grand Duchess.»

Only a few noted, that she had made 25 chapters - a reference to her silver wedding.

In January 1991 was opened an exhibition of Grand Duchess Olga Alexandrovna's paintings in the city Ballerup in Denmark, where she had lived.

Among the objects in the exhibition was the old published articles with her memoirs and the idea of re-published them in a book format was launched.

But only in 2005, in connection with the upcoming reburial of Empress Maria Feodorovna - the mother of GD OA -, was the idea put into action.

The first edition was published in September 2006 - the day before the reburial events started in Denmark - and the second already in April 2007. The book was sold with success in Scandinavia, and it was assumed that it could also be of interest to the English-speaking world.

Together with my friends, Karen Roth from Switzerland, and Sue Woolmans from England, we made the translation and included additional material to the book.

In 2010, "25 chapters ..." was published in English.

It was clear all the time, that we also had to return the Grand Duchess to her beloved homeland, giving her the opportunity to talk again with her compatriots.

However, the process was not easy and we had several setbacks. Some people offered to help, but didn't do as promised and we wasted a lot of time, before realizing it and finding new partners.

We were lucky that some of our friends gave us positive comments and kept us motivated, saying it was an important project and we had to continue. Among them, I would here like to thank: Zianida Peregudova, Anastasia Vasilchenko, Sergei Smirnov, and Nicholas Sluchevsky.

It took a long time to complete it, but with the help of Leonid Kharitonov and Georgi Kuchkov, we have finally made it.

The Russian edition is based on the handwritten notes of the Grand Duchess, not on the articles that was original published, which means all of her notes are included, nothing is omitted.

Added are some letters written by the Grand Duchess' nieces, the daughters of Emperor Nicholas II, and of a few others persons. They allow the reader to further get into the atmosphere of the time and look at events from the inside.

Searches in the archives of the State Historical Museum, and the State archive of the Russian Federation has given us the opportunity to enrich the publication with previously unpublished photographs of Grand Duchess Olga Alexandrovna.

She was also a painter, and it is believed that this occupation was her mental escape from the terrible reality of her time - wars, revolution, murder of her family and friends, and the worst of it - the need to leave her beloved Russia. We thought it was appropriate to reflect this, an important part of her life and have included some samples of her paintings in the book.

The book cover is a fragment of a 1905 painting by Peter Neradovsky. The painting is in the storage of the State Historical Museum. It shows Grand Duchess Olga Alexandrovna sitting in a comfy chair in Alexander Palace in Tsarskoy Selo.

This is how I see her in connection with this book - The reader is sitting beside her, listening to her, as a close friend, while she talks freely about her life, the happy and the tragic moments of her life, and everyday things."



Natalia A. Narochnitskaya: "This book is a success, it is very necessary book".

"It is a great honor to be here I will not speak as a reviewer, but about my feelings. First of all, I want to bow low to the descendants of the great Romanov family, and the descendants of other names belonging to the great Russian History that are present today, because the fact that they are here in the Historical Museum on Red Square is a symbol of the living connection of the Russia that we lost and preserved through them, the descendants of these families. As in the song of Solveig, with love, faith and loyalty. And it is very valuable to us. It seems to me, it is very important and very precious how selflessly Paul Kulikovsky helped the restoration of the Romanov Boyar House.

The fact that Paul Eduardovich, as he said in his speech, did return to their homeland, this is the assistance in the connection of the lost Russian and Russia today. I was reading the 25 chapters of the life of the Grand Duchess, and have found many similarities to my childhood, which, thank God, shows Russia is keeping traditions.

The book was published with taste, on good paper, now we are unfortunately accustomed that publishers are trying to attract the reader's use flashy covers, catchy names, publish books on bad paper. Here, all couched in the good tradition of publishing, printing, thanks to publishers, thanks to those who worked with them and probably asked for this style.

Memoirs hit the artless simplicity, of course, this is the genuine aristocracy, when people are internally such, never show not only the superiority, but even their education, another way of life. They will be pleasant, sympathetic with any interlocutor, and create the impression of a pleasant companionship, no snobbery, arrogance. And family life is presented not only as a document of the epoch, but as the disclosure of such Russian spirit and traditions, debunked many myths, for some unknown reason creates around the tsar's. Displaying a strict upbringing, but children at the same time had the opportunity to joke, to be naughty, tumble, run. Austerity is in the other - Romanovs spiritual responsibility was very high. the Lord will ask more from the one who was lifted by Providence. The Lord is not a Democrat!

The words with which we began our meeting, that love is stronger than evil and it should win. It is also very Russian sense.

Memoirs have organic link with the Russian nature, Russian landscapes, wolves, mosquitoes. I like it, too, is familiar to all. This relationship permeated all of Russian literature, poetry, survived until the 20th century. These memoirs, recorded Russian nature, Russian life, a Russian language, Russian daring, mischief, unwillingness to follow the canons of decent behavior of the girl from a good family, and at the same time a great sense of responsibility.

And of course, the Romanov family was the temple of love to Olga Alexandrovna. This is all-pervading. And certainly, it is a sign of a happy childhood. And a happy childhood forms the soul of man, that in spite of all the trials, loss, grief, loss of not only the domain when the Grand Duchess turns into a laundress and cook in her own home, it is for her so felt like something unimportant, yesterday was so and today - so. The most important was inside her soul.

And, of course, this book is a success, it is very necessary book. It will help to restore the historical memory, foundations of our state, our relationship to our history, our involvement in all its historical forms of the past, present and future. Our history, manifests itself not only in battles from the textbooks, but in unique delights of these memoirs.

Thank you for this project, the Historical Museum, the publisher and, of course, the Kulikovsky couple for the real everyday feat of returning Russia today, that which we have lost and regained."

Anna V. Gromova: "This book is a huge event in my life."

"We are at a very joyous occasion. I am impressed by the great charm of this book. We live in an amazing time, when the falsification of history, outright slander of the Romanov family became our ordinary, everyday life. As we come near 2018.

And then in a moment of despair, I read this marvelous book. Dear ones, nobody should justify or rehabilitate the Romanovs - The Romanovs speak for themselves. Grand Duchess Olga Alexandrovna tells by her plain language about her complicated, full of contradictions, both tragic and happy life. The way she told it reveals to us completely different Romanovs than the ones that we often read in the Russian press or hear on TV or radio. This slander debunked, splits itself. And maybe the efforts of historians are not so important, how important direct speech of people who call to our heart, our conscience. Because after reading this book, it is impossible to slander Romanov.

Grand Duchess Olga Alexandrovna, talking about some terrible moments, she witnessed when they bypass the village deserted houses, they saw the traces of the crimes, the possibility of violence and murder. She does not write about it. She writes: "All that we have seen, this is so sad, it is not for publication." It is not to be printed. That is, something in our lives, not to be printed.

For me, a revelation and great joy was to read about Olgino, wonderful Ramon near Voronezh, beautiful river floods in the spring. I was born in about the same places, and it is very close to me.

It was important to see anew the brothers of the Grand Duchess. Abbas-Tuman. A visit to her sick brother. Very interesting opinions about the Wild Division, because I imagined that it was much easier. As we have always regarded the Grand Duke Mikhail Alexandrovich was loved in the Wild Division, all were unanimous, followed him. And in fact, it was his great leadership talent, a great commander's will, which he showed to collect the division.

For me, Olga drew a stunning portrait of Emperor Nicholas II, a loving brother, tremulous, but also very strict. Wonderful atmosphere of Emperor Nicholas II family! As she writes about Alexandra, even talking about some of her weaknesses, some of her features. Olga Alexandrovna, writing so gently, with such patience, with such understanding of all her loved ones. It's amazing how Grand Duchess describes the hospitals of the First World War, her amazing deep perception of death. Such an Orthodox. For me, it was as if the soul of the soul talking. Wonderful dialogue.

I was amazed what patience had Grand Duchess, what humility, no words of condemnation, no murmur at the fate and life. Great patience and infinite kindness, gratitude to God, immeasurable, it is all over in every flower, in every picture, every description of nature. The memoirs tell a lot about education. This is not only a historical source, but a very necessary and important book.

All providentially, book appeared after difficulties and ordeals. It praises Romanov, modestly, quietly. I want to thank all those who worked on its publication. The appearance of such books, such moments of revelation - the missing links in the chain that connects our history, the Russia which we have lost, and which is to be. I hope that we will be lucky to meet such a wonderful book. For me this book - huge event in my life."



Nicholas V. Sluchevsky: "Her palette - mercy and compassion."

"When I started to read this book, I realized that I could not do it. Despite the fact that I grew up in this environment. For many reasons. For example, how to retrieve events from the context of the early twentieth century?"

I would like to mention one detail which Paul missed. They wanted to translate it in a style that best correlates with the Russian language of the Grand Duchess, with language which she knew, with that era. We have other jargon. Other semantic components, the other conditions. It was a difficult task. But they coped with it: translation stunning. You have chosen the right person.

I had a feeling of sorrow, because as Paul with a few weeks, did not meet his great-grandmother, and we are also too late to sit down with the Grand Duchess at the table and can no longer drink a cup of tea with her. She was such a person. This can be seen in these memories. Churchill said, when you're going through hell, do not stop. So, the life of the Grand Duchess, she never stopped, even for a moment. You do not remove the book from the spirit of the time. She writes about a purely family life, about what happened personally with her. She writes about family, about the love of family. She never condemns anyone. Who is an aristocrat? A person who goes through a sea of garbage and do not get soiled. He does not carry the garbage with him.

The second thing you will not find in this book - the eternal truths. Olga is not a philosopher, it is - an ordinary woman, who is the Grand Duchess and she copes with it perfectly. She was a good person. It's a landscape with a pen, she describes all the extraordinary, it's like a lyrical essay of Albert Camus. She describes the landscape as a landscape painter, not a writer. The book includes a lot of lyrical descriptions.

She writes about her God. But her God - it is not God of great things. This is the God of small things, he was always next to her as her best friend. The book is imbued with this feeling, which is why Olga is not capable to blame. Her palette - mercy and compassion. And on each page, you feel it. Another word of it, I grew up with that word – responsibility, debt, obligation. Not in the sense of everyday life, material. It is a duty that is passed and creates a chain of love. She does it for you, because it is its spiritual commitment, no one is forcing this. It is perfectly natural for a person of this nature. When we have, the story goes in conjuncture, we believe it is necessary to fix it. And only the most direct authentic sources give us this opportunity. And the value of these memoirs, oddly enough, paradoxically it is in their subjectivity. We are told not to learn new facts, learn something new and get a feel for what's going on around her.

According to Paul's request, I'll tell you about one of the projects of Stolypin center - the publication of books, restoration of the archives of the Russian emigration. This important project called "The History of the Exile." Unfortunately, only one center at Stanford University Hoover has 63 million units. How many major Russian scientists go to study this files to California? How many? Another example - Bahmetevsky archive at Columbia University. Wild Division was already mentioned. There are amazing unpublished memoirs in Bahmetevsky archive of Colonel Raphael Raphaelovich Petrov, they - all of the Wild Division. Now we're going to start publishing the memoirs of General Nicholas Maratov. During the First World War, he came to the Persian front to Mosul, quite important city today. The Jews have a correct concept of the Holocaust - "Forgive, but never forget." It is important. Our history is still waiting for disclosure. As history is written. It is understood that it is written by the victors, which prove the legitimacy of their power. But always remember that lie is a foundation-stone of the evil. So, for me the



archives - more precious than gold. And our task, thanks to Paul and Ludmila, thanks to the Grand Duchess it is done - is to enable our terrific history to be heard by people today."

Anastasia O. Vasilchenko: *"Wonderful portrait grace the cover and elegantly complements the exquisite book".*

"I congratulate you with the release of this book, we realized that it would be unusual to read, that will bring us joy. Congratulations to the compilers, Paul and Ludmila, for them it is the ending of a long journey. Often, to publish somebody's text is more difficult than your own, because it is a dual responsibility.

I read the Ian Vorres' book as a young girl. On the basis of this text, I got the idea of the Grand Duchess Olga, her bright image. Now it is expanding by her own story.



I want to talk about her portraits, which are kept in the Historical Museum. First of all, we show for the first time the portrait (it is on my right) by Paul Dmitrievich Shilov. It is 105 years, and the portrait is fantastic. Olga is depicted as a chef Akhtyrsky 12 Hussar Regiment, which was very important in her life. The portrait has an inscription of the artist to her as the chief Akhtyrsky regiment. Apparently, this was made to the anniversary of 1812, in which the regiment played an important role.



It is important to note portrait that adorns the cover of the book. I am very pleased that Paul chose it on the cover, because it is an amazing portrait. From Romanov Portrait

Gallery, it can be compared only with the portrait of Nicholas II by Valentin Serov. Book includes a lot of pictures, there are about 100 of them, from different sources, mainly from State Archive. Photos presented are both professional and personal, amateur. And of course, the book includes her watercolors, her paintings.



In addition to the work of Neradovsky there is a portrait of Sternberg, who graced for a long time the main staircase of the Historical Museum. And we would like to bring it for decoration of this presentation, but then we decided that it is better known than Shilov's painting. A watercolor portrait of her never seen before. For Sternberg, a salon painter, the mentioned portrait is unusual, because Olga Alexandrovna displayed in a simple dress with a bouquet of wildflowers that describes her very precisely and correctly.



The portrait of Neradovsky created three years earlier, is quite exceptional. The portrait is a custom made, formal portrait, big - 2.5 meters high. But at the same time, it is a "room" portrait. And if we look at it, we will, as Paul says, look into the eyes of Olga Alexandrovna. She is sitting in her exquisite outfit, with refined palette. But we see the simplicity and integrity of this nature. And despite some tension of her posture in the chair, her personality awesomeness read here. And, of course, this is largely a merit of Peter Ivanovich

Neradovsky, a remarkable man, who besides that was a great artist, a pupil of Repin and was also an outstanding museum staff, an outstanding researcher. And perhaps, like Yuri Alexandrovich Olsufyev's relative, Neradovsky was well acquainted with the Grand Duchess, and the imprint of personal friendship, personal trust between the artist and his model has created this amazing portrait. Amazing for refinement, for brushes and precision nature of transmission. And I am very glad that this wonderful portrait grace the cover and elegantly complement the exquisite book.

Olga returned to Russia by her art, her watercolors. The only one pre-revolutionary work of Olga Alexandrovna, which is stored in Historical museum, is showing flowers in pots in a window sill. Provenance unknown. There are not so many of her works in old museums, it is curious that we have it.

The book is decorated by her art and her watercolors, printed on good paper, with a fine color reproduction. We are accustomed to think of Olga Alexandrovna as a master of watercolor, but she nevertheless also painted in oil.

What can you say about her as an artist? The watercolors show her personality, her simplicity, clarity, her love of nature. Nature and Still Life, is the main theme, and the landscape is in the first place. And she endlessly paints these landscapes. This was a need of her soul throughout life, started as a young girl, and right to the end and thus to comprehend the world and enjoy its beauty. Admire the beauty of God's world. It is very clear to read in her work. We read them clearly, so these things are loved by the public, because they convey her attitude.



Her art works presented in this book represent many genre scenes. Apparently, a lot of things she painted from memory, drawing the Trinity-Sergius Lavra, Kiev-Pechersk Lavra and the church in Kolomenskoye. And all of this can be seen and, more importantly, to feel not only through text but also through images her character, it's her amazing view of the world, clear, solid, clean and a very right for us. Very many amazing Easter still-life, very bright, colorful, transmitting this wonderful holiday. It is difficult to date the paintings, if there is not already put a date by her next to her confident stroke "Olga".

Leonid Romanovich Kharitonov, literary editor -
"Before we get started, I knew little about Olga Alexandrovna. The literary editor and translator is a person who is required to read the text more carefully than anyone else. Especially I was interested to grasp the meaning of these words. So, I did it very carefully. And I tried to make the text sound natural, plastic and easy as it sounds in the original, and to convey the simplicity, I assure you, it is very difficult.

When I read these beautiful memories, I began to think, what is so special in this book, that makes me return again and again to this lines and does not let go. And I realized, this is the identity of the Grand Duchess, incredibly charming, the same ladies are not done any longer. Many talked about her aristocratism. I have not met so many aristocrats in my life.

According to my ideas, she embodied the best features of this type of people. Simplicity, modesty, in any case, not exalting himself before others, willingness to perform any work, what she learned from childhood.



I read how Olga Alexandrovna heroically worked in the hospital and has deserved an award - the officer's medal "For bravery".

Not by chance when she was still a child was not afraid of anything, not afraid to go on a bear hunt, felt well in the dark forest with wolves, who were nearby, in contrast to a girlfriend. She described very funny how her girlfriend was scared. The Grand Duchess was stunningly behaving during a fire, calmly and confidently. She spread serenity, confidence, confidence in the successful outcome.

Two words about the specific challenges that I have faced in my work of literary translation editor. The fact is that I have not had to deal with the original, because the original is increasingly written in Danish. In some cases, there is confusion, because in the translation and the English text had some dark places that were difficult to unravel. And then I, as a last straw, I turned to Paul, who advised me. And we happily went out.

When I thought of the Grand Duchess, I came up with a quote from my beloved book by Alexander Chudakov "Lies haze on the old stage": "Like every Prince, he knew lathe work". As any Grand Duchess, she was ready for any business that will prepare her life."

Ludmila and Paul Kulikovsky thanked all their guests for coming, making this presentation a celebration, and then invited them all for a reception with a glass of champagne and sweets.

In the bookshops in State Historical Museum the book "25 Chapters of My Life" were for sale and many took the opportunity to get their copy and to get it signed.



Left - Olga Kostina gets a signed copy of the book. Right - Julia and Ivan Glazunov with Paul Kulikovsky.



Left - Galina Panova, Ludmila Schumskaya, Paul Kulikovsky, Anna Gromova, Ludmila Kulikovskaya, Tatiana Romanova. Photo by G. Manevich. Right - Aage Nielsen, Paul and Ludmila Kulikovskaya, Julia Nielsen, Elena and Dmitri Ruyrikov. Photo by V. Konev



The Tsarevich Alexei and Grand Duchess Maria burial-case continues

Decision on recognition of the remains expected at the Council of Bishops from 29 November to 2 December 2017

- We hope that, as the work is very voluminous and the report will be very large, somewhere in the end of the second quarter of this year we will be able to present the results: investigators - to the Investigation Committee, and we - for the upcoming Synod of Bishops - Bishop Tikhon said in an interview with the agency "Interfax-religion".

As for the question of recognition of the remains of the relics found, the bishop said, "the Bishops Council will make the final conclusions", which will take place from 29 November to 2 December 2017.

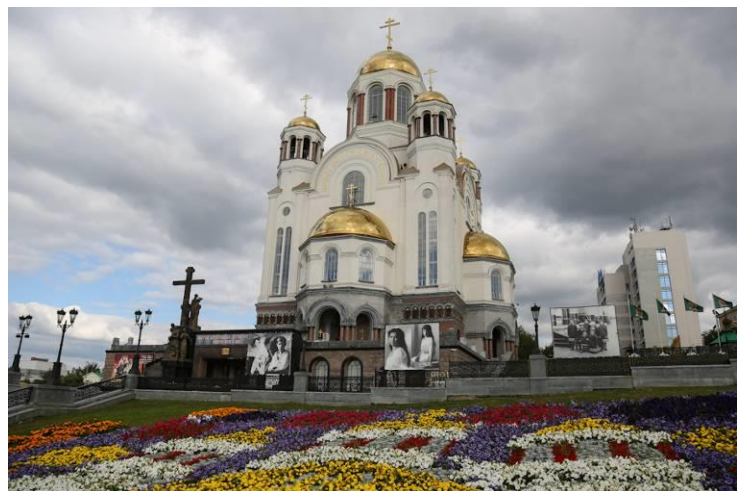
- There is intensive work. This is genetic examinations, which are conducted in the best laboratories in the world. Very interesting anthropological examination with fundamentally new information - I can not yet say what. Institute of Anthropology studied, criminologists, anthropologists. This is a historical examination, which involves our leading historians, archivists, and criminological examination - said Bishop Tikhon.

Representative of the Church said that investigators "have already discovered a lot of interesting and important", but so far this information can not be disclosed because the investigation is ongoing.

Patriarch Kirill is to go on a pilgrimage to the Urals on the centennial of the murder of the Royal family

February 17. INTERFAX - Patriarch of Moscow and All Russia Kirill plans to lead the commemorative events to be held in 2018 in the Sverdlovsk region in connection with the centenary of the murder of Nicholas II's family.

"As for next year, the century, we must do everything in order to accomplish this pilgrimage, if we are alive and well", - the Patriarch said in Moscow on Friday at a meeting with Sverdlovsk Region Governor Yevgeny Kuyvashev, responding to his invitation to visit the region.



"We, the Yekaterinburg metropolis, are preparing for this event and, of course, we want to invite you to take part in activities that will be devoted to this tragic date," - said Governor Yevgeny Kuyvashev.

The main events will be held on July 17, 2018, at night. The Patriarch said that this date is important to the Urals, the Russian Orthodox Church, people and history.

"I have long wanted to visit in these days Yekaterinburg, the procession to pass, and to pray with the people", - he said.



"February. Tragedy. The lessons of history. 1917"

February 18, 2017 in the Hall of Church Councils of Christ the Savior was held the scientific conference "February. Tragedy. The lessons of history. 1917". The conference was organized by the Fund Ludvig Nobel, the Imperial Orthodox Palestine Society and the Imperial History Club. It was attended by the chairman of the Department for External Church Relations of the Moscow Patriarchate, Metropolitan Hilarion of Volokolamsk; Minister of Culture of Russian Federation and Chairman of the Russian military-historical society V.R. Medinsky; Chairman of the Imperial Orthodox Palestine Society S.V. Stepashin; A.V.Gromova, Chairman of board of the Fund Elizabeth-Sergei Educational Society, descendants of Russian nobility: Prince D.M. Shakhovskoy; Count P.P. Sheremetev; Prince A.A. Troubetzkoy; Ludmila and Paul Kulikovskiy; metropolitan and bishops, and several historians.



Several speeches were made about the events in 1917, referred to by some of them as the "great revolution" and by other as the "great tragedy". Starting with Metropolitan Hilarion of Volokolamsk and ending with Sergei V. Stepashin, the speakers were happy to present their "acquired" view on what happened and who is to blame, but had little to tell when it came to lessons and how to move forward.



The conference opened with the report of *the Chairman of the Department for External Church Relations of the Moscow Patriarchate Metropolitan Hilarion of Volokolamsk*. According to the Archbishop, the history of Russia in the twentieth century has shown that the lack of confidence, and even more theomachies leads to errors in political and public life. "It is many centuries faith shaping the future of our people, and love for his native land brings people together in a powerful force", - stated the Metropolitan Hilarion.

Referring to the events, the age-old anniversary is now celebrated, hierarchy recalled: "Those who were behind the February revolution, could not hold the resulting power. This circumstance has prepared the arrival in October 1917 to

power in Russia, the Bolsheviks, who did not spare its predecessors, by destroying or expelling them from the country. The October Revolution, a terrible massacre of the Royal family, fratricide, terror and mass repression - all this was a great tragedy for our nation. Russia lost a lot of people of all social classes. These were difficult years of persecution, smite the shepherd, and the sheep scattered (Mk. 14. 27), the Russian Orthodox Church throughout the world. "

According to Metropolitan Hilarion, the Russian Church for centuries has been and will always be with his flock: "The clergy shared the fate of the people in severe years of the Tartar yoke and the Times of Trouble of the beginning of the XVII century, during the Napoleonic invasion and in the trenches of the First World War, during the Red Terror and in the dungeons of the NKVD during the Great Patriotic war, in the days of the collapse of a single fatherland, and in times of severe economic shocks. In this we stand, strengthened by the Lord, and will stand. "



Then sounded remarks of *Minister of Culture of Russia, Chairman of the Russian military-historical society V.R. Medinsky*. Speaking about preconditions, causes and lessons of February 1917, the minister said: "February - this is not just a change of form of government. February - is the demolition of the state as a legitimate institution, recognized by people in the forms of organization of society for centuries. Today, the historical causes of the explosion in 1917, the need to study deeply and not seek nor demonized, nor, God forbid, to idealize the Revolution. It happened a century ago. The past does not change, but we must learn from it. The main lesson of February is that a hundred years ago, a tragedy for Russia was the unwillingness of smart, educated, bright, talented people representing different political forces professing different worldviews, had different views on the future of the country, to subordinate their private ambitions of Russia's interests, and



together work for its benefit by solving the obvious systemic problems. As a result, social dialogue has been tampered with slaughter, bloodshed, civil war. This scenario of political confrontation instead of social dialogue. "

It is important to make the centenary year of revolution, so as not create irritation in the public mind, as the Russian society is not united in the assessments of the events of a century ago. The event was a destruction of historical continuity in the development of the Russian civilization it broke the centuries-old line of Russian history, the vector is determined by two important principles: The State and Christianity. In periods of revolutionary upheaval breaks taboos emergency brake, guaranteeing the previously more or less stable existence of society, morality is destroyed, lost value of human life, are pulled to the surface the darkest instincts, uncontrolled violence is a form of discharge of the accumulated energy of universal negation. The result of the revolution and the civil war was a dramatic decline in population. Dire consequences were the dehumanization of social consciousness, loss of stable moral principles and benchmarks."

Chairman of the Presidium of the International Council of Russian Compatriots, rector of the Paris Conservatory named after Sergei Rachmaninoff Count P.P. Sheremetev, speaking at the conference:

"Let me say a few words as one of those who no longer live a hundred years, but nearly a hundred overseas rather than in their own country. I am very pleased that the Ludvig Nobel Foundation gives an opportunity to address you in connection with historical events, and that this is happening in the Cathedral of Christ the Savior - to visit it again is for me a wonderful joy. The Bolsheviks destroyed it, and the power of Russia and its people that have collected enough money to put the cathedral at the place where he stood for so many years.



The very date reminds us that a hundred years ago, there was a revolution in Russia, which resulted in this land and around the world have suffered literally everything. Everybody knows that England, Germany and even America took part in the destruction of Russia. And some of them, such as America, continue to "undermine" Russia. It is unacceptable.

We must be very careful. Many of us have been preparing for this year with great trepidation. Being outside of Russia, I think about our country on a daily basis. I came for the first time in Russia 35 years ago, and since then, every week I come here and try to work here. I feel I'm your countryman, and a member of our noble country. Ten years ago, President Vladimir Vladimirovich Putin gave me a Russian citizenship, and I am proud of it.

You are lucky because you live in a world where a lot more can be created. Many people are willing to participate in the development of Russia. We must remember the millions of victims of the one and the other, whether red or white, who were killed or tortured to roam so far on the roads of the world. We must remember that we have one homeland, regardless of whether we live on this earth or abroad. The 100th anniversary of the revolution - it is not an anniversary, an event for which you want to remember. We, Prince Lobanov-Rostovsky, he is not here, we decided to offer our compatriots, whether they were revolutionaries or, as we are, refugees to put a monument to reconciliation in Russia.

When I talked about the idea at the last Congress of Compatriots in Moscow, Patriarch Kirill raised his hands to the sky and said: "Thank God, I support!" With such blessings, can go forward. The contest was held, the sculptor on it already works, the place where it will be installed are identified.

Crimea - this is the land from which sailed from Russia in the last steamers the Russian people who had to leave their country forever. The monument will stand on Russian soil, in the Crimea, which again became a part of our country. We need to meet each other and be reconciled."

Then talked *the scientific head of the Institute of World History, Russian Academy of Sciences, President of the State Academic University of Humanities S.A. Chubaryan*. "In fact, this is the first major event that is associated with the events of the 100th anniversary of the Russian Revolution. I think it is symbolic that it takes place in the Cathedral of Christ the Saviour, - said the scientist. - It gives the whole idea of the upcoming year of reconciliation. "The Russian Revolution was a tragedy for the society, but a tragedy - is also a part of history, part of the historical experience reminded Chubarian, stressing: "We need a vaccine against the revolution, and the vaccine - this is the historical lessons, the knowledge that has brought our Russian revolution."

Addressing the gathering in the Hall of Church Councils, *executive president of "Franco-Russian Dialogue" Association, Chairman of the Association "Society of the Imperial Guard Memory" Prince A.A. Troubetzkoy* asked a question: whether the revolution was needed? He elaborated on the achievements of pre-revolutionary Russia in various spheres of society, and said:

"We have entered the year, which reminds us that 100 years ago, the course of our history turned sharply on the initiative of those who did not realize that a coup in the country during World War II, is death to the outcome of the war itself, and can lead to an internal collapse of the country. It happened, when taken advantage of this situation, those who would like to experiment with the Russian world revolution, which Lenin dreamed.



The February revolution was made on the eve of the offensive against Germany and Austria and is really crazy if you do not talk about treason.

And who needed a Russian revolution and the upheavals? Was it necessary to ruin the growth which was an example for the whole Western world? Perhaps this was the main reason for the West supporting these coups. Why to put a bomb under the foundation of Russia, as Lenin did, which also told President Putin?

The country was not as backward as it is told by Western Russophobes. Economic growth stood at 10 per cent a year. According to US economists, Russia was in the middle of the twentieth century to occupy the first place in Europe in terms of economic development. There is an indicator of the health of the country - the birth rate in the country was the highest in Europe.

We can recall Russian achievements before the revolution, and can be proud of our country: electric welding, radio, telegraph, telephone, metallurgy and petrochemistry, submarines, aircraft, gyroscope... The world famous Russian chemist Dmitri Mendeleev. Biologist Ilya Mechnikov received the Nobel Prize in Physiology and Medicine in 1908. In general, the first Nobel Prize in the physiology received Russian Ivan Pavlov in 1904.

At the end of the nineteenth century at The Hague Conference Nicholas II proposed the creation of an international league of peace. This was long before the formation of the League of Nations, and especially the United Nations. This shows the sensitivity of the Sovereign vision on foreign policy issues and the danger of war. But Russia was removed from the fruits of victory in the war.

The revolutionary events brought a destructive system instead of historical culture and, above all, the spiritual values on which Russia is built. On Lenin's orders began an unprecedented terror, the barbaric murder of the Royal family, clergy, innocent people, destruction of churches.

Reconciliation, which is talked about, is not enough for me. Reconcile - and then quickly turn the page. Reconciliation monuments does not solve all the issues of national unity. Instead of reconciliation will be deadlock. There can be no reconciliation until there is a general repentance in Russia. Russia should admit it.

I recall that in Russia after the Time of Troubles Church served as a rank of reconciliation, and general repentance with a call for unity. Only repentance will lead Russia towards reconciliation. Let's use these fatal events for Russia to make sense of repentance in our history and show the world the unity of the Russian people, no matter where they lived."

Director of the Institute of Russian History, member of the Presidium of the Russian Historical Society Y.A. Petrov testified: "Every revolution - a deep wound on the body of the nation. This wound need healing for a long time, and the time required for complete healing, is still unknown." He elaborated on the various aspects of the events of February 1917 and the conclusions can make for ourselves, those who live a century later. He said: "Our main task today is at least a little to increase the level of consolidation of the society. This is absolutely necessary in order to avoid the repetition of even the external events of a century ago. Russia received a good lesson that the disintegration of the state is, the disappearance of the people. I think that we have learned."

The revolutionary events of 1917 was genocide of the Russian people told *the chairman of the "Union of Russian nobility" Prince D.M. Shakhovskoy.* "This is a special moment today. Not only for the 17-year not only for the sake of this tragic betrayal to Russia, we have gathered here. Our meeting today - it is a certain awareness that in our breast beats one heart, and the heart of Russia. We can look in different directions, but all our efforts, our efforts must be her creation.

I recalled before this meeting a lot of what is written about the revolution, but I always came in one word head, you know them: "We - the children of Russia's terrible years." We lived with it and always dreamed of returning to Russia. And now the meeting takes place.

Every day we are confronted with certain contradictory concepts. We are told that there was white terror, and we say: Red Terror. All this was, and it is necessary to understand what the starting point of this phenomenon. It is, in general, philosophical.

I believe that the revolution - it is genocide of the Russian people, and with this genocide, we will never reconcile. It was a genocide, in which we have lost, not only elite, but also the most valuable estate, on which Russia was built. This Russian peasantry. In the words of one historian, it is - Russian ploughman. At some point, we lost our daily bread, and there was fear and hunger. Not only in the 20s. I think, most importantly, what it is necessary to think about how the common effort to build Russia. On both sides of the fence people had a dream of Russia. We must cultivate the history. But how? In full awareness of reality. We need, as always, truth.

Candidate of Historical Sciences, L.P. Reshetnikov told how to take a century ago the revolutionary events of the population of the Russian Empire, about victims among different classes during the



February revolution. "We need for our young people, for all of us to the conclusion that any revolution leads to destruction, it is leading the country to the most severe shocks. The revolutionaries can not be heroes".

Chairman of the Supervisory Board of the Foundation A.V. Gromova, in her opinion, "it is necessary to throw all forces to ensure that historical truth has triumphed, the objective historical truth has reached every person who loves his country - Russia, faithful to its history and historical memory."

Chairman of the Synodal Department for Church of the Moscow Patriarchate's relations with society and the media V.R. Legoyda, said «The XX century - a century with two most terrible wars, the age of the collapse of ideologies. And, perhaps, the only indisputable result of the last century - is the holy martyrs for the Christian faith. It is the gift that we have from the XX Century". "Learning the history and educating our children in the truth and in the knowledge of the facts of what happened, we have to educate them so that the separation of the past will not become their inheritance."



Summing up the conference, Chairman of the Imperial Orthodox Palestine Society S.V. Stepashin, in particular, said: "No country in the world, no revolution did not cause such a violent and bloody attack on the Church, as was done in 1917 in our country. It was beaten, its culture, ideology, moral principles were attacked. This is a serious lesson that we must learn from the events of 1917. The second lesson - this is an underestimation of the power of people and their true position, true sentiments. This is one of the major challenges and lessons for any government. Today's conference and an appeal to the events of a century ago - is not just the memory of history. Here, in the Christ the Savior, we have to realize that hatred blinds, devastates, disconnect the spiritual foundations and the support of individuals and society. This feeling does not give understanding of historical events and the scale and can not be justified by the facts of history. Revolution - is a tragedy".

"In memory of those who died for their faith in Christ"

February 18, 2017, after the scientific conference "February. Tragedy. The lessons of history. 1917" in Christ the Savior Cathedral, was opened the photo exhibition "In memory of those who died for their faith in Christ", with the blessing of Patriarch of Moscow and All Russia Kirill. The exhibition tells about the life of the Church in the years of atheistic persecution and the fate of the victims of the faith, including the new martyrs.



Speaking at the opening ceremony of the exhibition, the chairman of the Department for External Church Relations of the Moscow Patriarchate Metropolitan Hilarion greeted the participants on behalf of the Primate of the Russian Orthodox Church. He said:

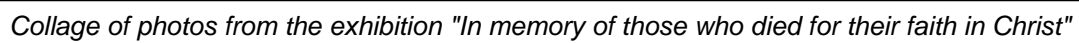
"The Cathedral of Christ the Savior indicates that our country and our Church have a long and tragic history. We know that this church was built on public donations in memory of the heroes of the Patriotic War of 1812. And we know how Bolshevik government dealt with the church - as it was blown up, trying to build a Palace of Soviets with Lenin statue at the top. But nothing came out of this godless building. We know how then the Saviour Christ resurrected, and now are also these walls. These walls reflect everything that happened with the Motherland in a difficult XX century.

That was a tragic century for our country: two world wars, two revolutions, mass repression. All this we discussed today at the conference. This is evidenced by the exhibition that we open, where we look at the photos of peaceful, soothing the eyes of people from the past - the people we do not want to forget, because they gave their lives for Russia and for the faith.

When they say about reconciliation, it is important to understand that this is very important for the stability of the concept of society, it is necessary for people to live in peace, but reconciliation does not mean that we should delete from the history any names or "hide" certain questions of history. Was there repression? There were. There were millions of innocent victims. We need to talk about it directly. The church gave its assessment of XX century, in 2000 when it canonized martyrs and confessors. We canonized by name more than 1,700 people, but we are talking about tens, perhaps hundreds of thousands of people who have suffered for their faith.

I wish events like those that took place a hundred years ago, never to be repeated in history. I wish God's help all of us."

Video - <https://www.youtube.com/watch?v=4rpfJ3aWGV0>



Collage of photos from the exhibition "In memory of those who died for their faith in Christ"

Requiem for the "Victims of 1917"

After the scientific conference "February. Tragedy. The lessons of history. 1917" in Christ the Savior Cathedral, and the opening of the photo exhibition "In memory of those who died for their faith in Christ", a "Requiem" was arranged - a combination of a documentary film (its premiere), created by the studio "Golden Calf" (artistic director - Andrey Maksimkov), accompanied by the International Symphony Orchestra "Tauride" (artistic director and chief conductor - People's Artist of Kabardino-Balkaria, Michael Golikov) and the State academic Moscow oblast Choir A.A. Kozhevnikova (artistic director - Mykola Azarov).



The movie was very well made, provoked strong emotions, as it covered many of the terrible aspect of what happened during the years of the Godless state, and the live music effectively supplemented it. Many had tears in their eyes.

It did not take long before the thought came - this should be seen by a wider audience.....as soon as possible!

So much history is about the "winners" and little attention is paid to the victims.



One part of the "Requiem" can be watch here -

<https://www.facebook.com/Pag eRomanovNews/videos/1855287954720100/>



At the end of the "Requiem" several of the guests were called up to the stage: Count Peter Sheremetev, Prince Alexander A. Troubetzkoy, Prince Dmitry M. Shakhovskoy, Paul Rodzianko, Paul Kulikovsky, Elena Agapova, and the heads the Fund Ludvig Nobel - Anna Yakovlev, Evgeny Lukoshkov and Yaroslav Golko.

Count Peter Sheremetev said a few words and then started a video created for the event - "Remembrance of the victims. Feb. 1917 Tragedy" -

<https://www.youtube.com/watch?v=UBvCQEf6io>



Facing the audience during a presentation and then the screen for the show of a special video

Patriarch Kirill called the revolution of 1917 "a great crime"

On Sunday, February 19th Patriarch of Moscow and All Russia Kirill conducted in the Cathedral of Christ the Savior the Divine Liturgy. To the church was brought to the icon Mother of God "Reigning".

At the service were present the Chairman of the Imperial Orthodox Palestine Society, Sergey Stepashin, Elena Agapova, Anna V. Gromova, the former mayor of Moscow, Yuri Luzhkov, Prince Alexander A. Troubetzkoy, Prince Dmitry M. Shakhovskoy, Count Peter Sheremetev, Ludmila and Paul Kulikovskiy, Paul Rodzianko, the Ambassador of Serbia to Russia Slavenko Terzic, and the heads the Fund Ludvig Nobel Anna Yakovlev and Evgeny Lukoshkov.

After the augmented litany were prayed for peace in Ukraine.

Then prayers were made for the repose of souls - "the departed servants of God who died in the revolutionary internecine warfare."

In 2017, the 100th anniversary of the revolution in Russia. In February-March days of 1917 the autocracy fell, and the power was in the hands of the Provisional Government, and October 25, 1917, the Bolsheviks made coup in Petrograd.

In the end, His Holiness addressed the faithful - "The revolution was a great crime. And those who lied to people, who mislead them, who provoked them to conflict, pursued not the goals that they openly declared. There was a very different agenda, of which the people did not even think", - said the patriarch.

According to him, almost everyone who made the revolution, "has fallen victim to the subsequent repression." Most often, according to the patriarch, the revolutionaries were those "who shed innocent blood, who tortured and tormented." In the centenary of the Revolution patriarch urged not to ignore the understanding of those events and to prevent their recurrence.

"Because of these terrible events of a century ago, we must make a very important conclusion: we need their virtue to atone for his sins and the sins of our ancestors. We must build a society of good



and justice, which must overcome the sin of his personal and social life ... We need to see the sorrow of another person", - said the primate of the Russian Orthodox church.

The head of the Russian Orthodox Church compared the events of 1917 with the events in the east of Ukraine.

- We know what end civil strife ... All this occurred in the fight against the external enemy. Power was unable to fix itself and simply walked away. The revolution was accomplished in February. And the power was taken by those without any revolution, who were more organized, purposeful and cruel. And we know what happened as a result of the seizure of power. The country, the people were plunged into the abyss of civil strife. Here today we shudder when we hear news about events in eastern Ukraine ... So, let's imagine that the same internecine strife occurred in the years after the revolution throughout the country ..., - said Kirill

Videos - 1) <https://www.youtube.com/watch?v=D6lLkA2Bm7A>

2) <http://mr7.ru/articles/152760/>



It was then possible to go to the icon of Mother of God "Reigning" (or "Enthroned"). The icon appeared on March 2, 1917, on the day of Emperor Nicholas's abdication, in the village of Kolomskoye near Moscow. News of the icon's discovery spread throughout Russia, and there were several miracles of healing from physical and mental infirmities. As time went by, the icon renewed itself and became brighter and brighter. Particularly striking was the blood-red robe of the Virgin.

Since the icon was revealed just as the Emperor abdicated, many people believed that the Queen of Heaven had assumed Royal authority over the Russian land, and so the icon became known as the "Enthroned" (or Reigning) icon.

It was discovered that the icon had come from the Ascension convent in Moscow. In 1812, before Napoleon's invasion, this icon and others were sent to Kolomskoye's Ascension church for safekeeping. Apparently forgotten, the icons were never returned to Moscow.



A Service and Akathist to the "Enthroned" Icon were composed with the assistance of His Holiness Patriarch Tikhon (+ 1925). Many copies of the icon were venerated throughout Russia, but these were confiscated by the Soviets. The Service and Akathist to the icon were also forbidden to be served.

The original icon is said to be in the Novodevichy Museum in Moscow, and there is a copy in the Church of the Kazan Mother of God in Kolomskoye.

The “Enthroned” or “Reigning” Icon, which belongs to the Panachranta type, shows the Theotokos seated on a throne with Her Son.



Left - Sergei Stepashin at the icon of Mother of God "Reigning". Right - Prince Dmitry M. Shakhovskoy

In the big hall under the Cathedral of Christ the Savior were served trapeza, held a few more speeches and then a group photo was made, ending two days in remembrance of the victims of the tragedy in 1917- the February revolution and the October "coup d'État".



Royal House of Windsor: Princess Olga Romanoff breaks down after revealing family history

22 Feb. Express. By RORY O'CONNOR



The Channel 4 show revealed fresh insights into how George V rescued the monarchy by dumping his family's German roots, and explored Edward VIII's abdication crisis.

The 66-year-old Princess, of the "doomed" Russian dynasty, cried as she recalled her father and uncle's shaky history from almost 100 years ago.

Princess Olga said: "My father never said it was George's fault. He always thought it was the Prime Minister – but apparently it was the King. "I'm very glad my father died before the letter was found because he would have been really upset."

Viewers were divided by the show, with some fascinated by the history, and others left disgruntled by the truth.

One viewer tweeted: "Fascinating! Channel 4 - The Royal House of Windsor."

"Watching the royal house of Windsor... best line so far, 'there's not a jot of English blood technically in them'," posted another.

A third wrote: "Watching the Royal stuff on #C4.... it's only 100 years since the sponging b*****ds changed their name from Saxe-Coburg to Windsor!!"

"Watching @Channel4 The Royal House of Windsor amazing history. Everybody has family skeleton's. Our Royal family," said a fourth.



Service in memory of Prince Dimitri Romanovich held in Paris

8 February. TASS - Service in memory of Prince Dimitri Romanovich Romanov was held on Wednesday, February 8, in the evening in Paris at the Holy Trinity Cathedral on the 40th day of death. Requiem served the head of the Korsun diocese of the Russian Orthodox Church, Bishop Nestor.

Prince Dimitri Romanovich Romanov, died on 31 December 2016. He is the youngest son of Grand Duke Roman Petrovich of Russia and Princess Praskovya Dmirievna Sheremetieva. He was born in France in Antibes in 1926, during his life he lived in France, Italy, Egypt and from 1960 until his death he was resident in Denmark.

In Russia and in the Russian diaspora abroad was appreciated his contribution to the preservation of historical memory, the spread in the world of Russian tradition and Russian culture.



"Dimitri Romanovich throughout his life carried the love for Russia, - said Bishop Nestor - A benefactor, philanthropist, a man of great heart, he wanted to combine his work with history."

The choir of the Holy Trinity Cathedral sung "Eternal Memory".

The service was attended by Princess Dorrit Romanov, the Ambassador of Russia in France Alexander Orlov, Prince George Yurievsky, and members of the Russian community, together with French parishioners.

In remembrance of the "Ice March"

February 26, Forgiveness Sunday, in Novospassky Monastery was made Panikhida for the participants in the "Ice march". The service took place in Znamensky church, which houses the exhibition "From us, God, yes resurrect Russia!", created by the efforts of the Union of descendants of Gallipoli and the Foundation for the Memory of the White movement.



The Ice March, also called the First Kuban Campaign, started on 23 of February 1918, as the Red Army entered Rostov. Not long after the Communists took control in central Russia, the Don Krug in Novocherkassk declared its independence. Novocherkassk became a haven for those opposed to the Bolshevik Revolution, and soon hosted the headquarters of the Volunteer Army, made up for the most part of former Tsarist officers, and under the command of General Mikhail Alekseev and General Lavr Kornilov.

The Cossacks aimed primarily to defend their independence, but the Volunteers persuaded them that they could guarantee this only by joining with them in fighting against the Bolsheviks, who had the support of a large part of the non-Cossack population of the Don region. With the encouragement of Kaledin, the Whites, still only some 500 strong, managed to recapture the city of Rostov from local Red Guard units on 15 December [O.S. 2 December] 1917.



However, by the beginning of 1918 better-organized and stronger Communist forces began an advance from the north, capturing Taganrog on the Sea of Azov on 10 February [O.S. 28 January] 1918. Kornilov, now in command of some 4,000 men at Rostov, judged it pointless to attempt a defense of the city in the face of superior forces. Instead, the Volunteers made ready to re-locate to the south, deep into the Kuban, in the hope of attracting more support, though the whole area

was in deep winter. Thus, began the Ice March. With his defenses gone and his government in a state of collapse, Kaledin shot himself (11 February [O.S. 29 January] 1918).

On 23 February, as the Red Army entered Rostov, Kornilov began the march south across the frozen steppe lands. The soldiers, carrying one rifle each, and hauling some field artillery, were accompanied by long trail of civilians, the middle-classes of Rostov, fearful of Bolshevik reprisals. The march continued day and night, sometimes in a long single-file through the deep snow, avoiding the railways and hostile population centers. Those who could not endure the ordeal, the sick and the wounded, were simply left behind, many shooting themselves rather than risk falling captive to the enemy.

After several weeks of wandering, and several skirmishes with pursuing enemy forces, Kornilov decided to mount an attack on Ekaterinodar, the capital of the recently established North Caucasian Soviet Republic. The attack, which began on 10 April, was met with heavy resistance from forces more than twice the size of the Volunteers. Kornilov was killed when an artillery shell destroyed the farmhouse where he had set up headquarters. He was succeeded in command by Denikin, who decided to abandon the assault and withdraw to the north.

In the period since the beginning of the Ice March in February, the indiscriminate use of Red Terror by the Don Soviet had produced a wholesale reaction among the Cossack population, even among those hostile to the Whites. Small-scale risings against the Communists began to grow in intensity, especially around the area of Novochoerkassk. During April, as many as 10,000 cavalymen gathered at Zaplavskaya, from whence they advanced to recapture the Don capital. Here they elected Pyotr Krasnov as the new Ataman. On his orders the ancient title of All-Great Don Host, last used in the seventeenth century, was recreated.

By June, Krasnov had 40,000 men under his command. Denikin and the Volunteer Army was in the best position to take advantage of a dynamic situation. Returning from the south with their fighting ability intact, and hardened by the ordeal of the Ice March, the army of the counter-revolution acquired a new momentum. By the summer, reinforced by Cossack units and armed by the Germans, Denikin was able to mount the Second Kuban Campaign, which was to give him control of much of the south, and a base to mount a serious challenge to the Bolshevik government in Moscow.

All those who survived the Ice March, which soon acquired the dimensions of legend, were awarded a Crown of Thorns Medal, pierced by a sword, in memory of their courage and their martyrdom.



Panikhida served in Novospassky Monastery for Grand Duke Sergei Alexandrovich

February 17, after the Divine Liturgy, was served Panikhida for Grand Duke Sergei Alexandrovich, who was killed in a terrorist attack on this day in 1905, in the Church name after St. Roman the Melodist. Among those attending was Anna V. Gromova, Sergei Stepasin, Ludmila and Paul Kulikovsky, Dmitri Grishin, Ludmila Shumskaya, Grigori Manevich, and sisters from the Martha and Mary convent of Mercy.

The Divine Liturgy led the governor of the monastery Bishop Savva (Mikheev), Vicar of the Patriarch of Moscow and All Russia. In his sermon after the Liturgy, Bishop Savva reminded the audience about the work of the Grand Duke Sergei Alexandrovich, an outstanding representative of the Romanov dynasty,

the governor-general of Moscow, a patron, trustee and chairman of a large number of various state and public organizations. Especially Bishop Savva noted the numerous works of the Grand Duke incurred for the Holy City of Jerusalem for pilgrims from the Holy Russia.



Then Hieromonk Paul (Gelyastanov) together with the brothers of the monastery made a memorial service for the murdered Grand Duke Sergei Alexandrovich and his coachman Andrey Rudinkin, as well as the nun Dosifei and all those representatives of the Royal family buried in the crypt of the Romanov Boyars.



After the memorial service the chairman of the Imperial Orthodox Palestine Society Sergei Stepashin addressed the audience:
- "Dear brothers and sisters! This year is very special for all of us. While we traditionally commemorate the Grand Duke Sergei Alexandrovich in the day of his death, this year will also be marked by the 160th anniversary of his birth. The Orthodox people think that a person is alive, if is still alive the memory of it. We remember Sergei Aleksandrovich, not only as the first

Chairman of the IOPS, an outstanding mayor. He, together with Archimandrite Antonin (Kapustin) paved the way to the Holy Land. And we are doing everything possible to continue the proceedings initiated by them, building a school in Bethlehem, we want to open a school in Syria. In the summer,

after restoration the Sergey House will be opened in Jerusalem. Thank you, Grand Duke, eternal memory!"



Then Anna Gromova, the head of the Supervisory Board of "Elisabeth-Sergievskie Educational Society" said a few words:

- "It is very sad, but at the same time inspiring us today - In the year of the 160th anniversary of Sergei Alexandrovich we have a lot of work. Around the glorious heritage and the bright memory of the first Chairman of the Imperial Orthodox Palestine Society are united so many organizations, including the monasteries, hospitals, hospices. They work by turning to prayer Sergei Alexandrovich and Elizabeth Feodorovna. All Russia, like a pearl necklace, encircled by these organizations, which are working for the good of society. I would like to wish all the further, following the example of the Grand

Duke, praise the greatness of their own affairs of the Fatherland, and to our country - the perfect spiritual future."

The memorial events continued with a conference in the St. Nicholas Church in the monastery. The doctor of medical sciences, the anthropologist Victor Zvyagin told about the study of the burial of the Grand Duke Sergei Alexandrovich. Researcher of Charitable Foundation for the Memory of Metropolitan of Moscow and Kolomna Macarius Helena Kowalska gave a presentation on the activities of Holy Martyr Grand Duchess Elizabeth Feodorovna perpetuate the memory of her husband. Then everyone could ask questions to speakers.



At the conclusion of the conference was presented the book "The Grand Duchess Elizabeth Feodorovna: documents and materials of 1905-1918.", prepared by Helen Kowalska and a group of authors.

The husband of the first Romanov Tsarina - Ivan IV

On February 16, in the Patriarchal Compound at the Church of the Sign, on Varvarka Street in Moscow - next door to the Romanov Boyar House - was held a scientific conference about "Ivan the Terrible and his time". It was dedicated to the 470 years' anniversary of Ivan IV coming to the throne, on 16 January 1547, and the wedding on 3 of February 1547 with Anastasia Zaharin-Yuriev (Romanov). Among those attending was Ludmila and Paul Kulikovsky.

The organisers were Galina Konstantinovna Shchutskaya, head of the department of the Historical Museum "Romanovs Boyars House", and Honoured Worker of Culture of the Russian Federation, and Maria Nikolaevna Maksimova, scientific worker of the department of the Historical Museum "Romanovs Boyars House".



Andrei D. Yarnovsky

The Deputy Director of State Historical Museum Andrei D. Yarnovsky said welcome and then followed many interesting presentations;

- "Wedding on the reign of Grand Duke Ivan IV (the events of 1547, reflected in "The face chronicle of the vault)", by Emilia V. Shulgina, PhD, History, head of the department of manuscripts and early printed books of the Historical Museum.

- "Tsar Ivan IV and Boyars Zakharyiny-Yuriev", by Galina Konstantinovna Shchutskaya.

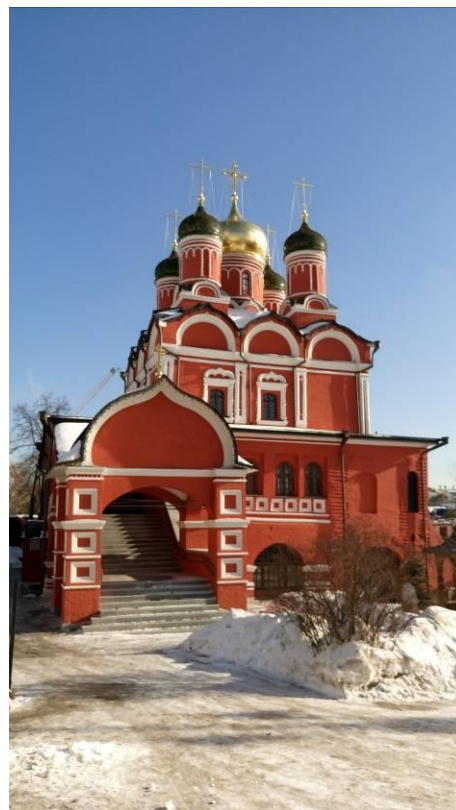
- "Localism in the period of the last "Tsar's Courtyard" by Ivan the Terrible" by Yuri Moiseevich Eskin, Deputy Director of the Russian State Archive of Ancient Acts.

- "Unicorn in the State Symbols of Ivan the Terrible: Semantics and Reasons for the Appearance", by Evgeniy Vladimirovich Pchelov, PhD, History, Head of the Department of Supporting Historical Disciplines, Russian State Humanitarian University.

- "Cheerful oprichny yard - what did the oprichniks play?", by Nikolai Alexandrovich Krenke, Doctor of Historical Sciences, Leading Researcher, Department of Archaeology, Institute of Archaeology Russian Academy of Sciences.

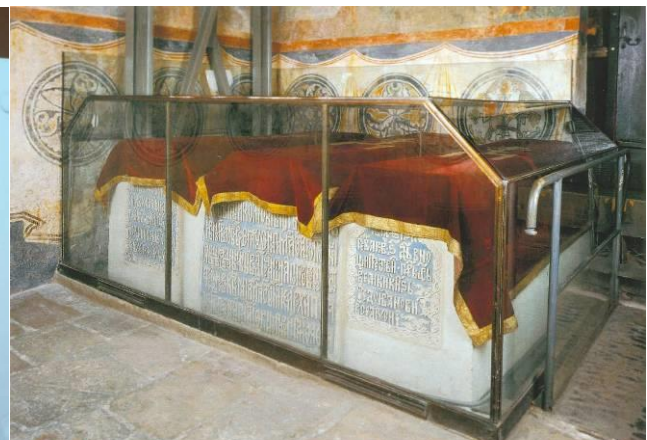
- "Hand-written books from the library of John Vasilyevich Grozny in the collection of the Department of Manuscripts of the Russian State Library", by Maria Semenovna Krutova, Doctor of Philology, Chief Palaeographer of the Department of Manuscripts of the Russian State Library.

- "Praise to Tsarina Anastasia Romanovna in the "Chronicler in Brief" by the abbot of the Boldinsky Monastery, Joseph Kraspists", by Elena Ivanovna Serebryakova, the senior employee of a department of manuscripts and early printed books of the Historical Museum.



Galina K. Shchutskaya

- "Monuments of history and culture of the epoch of the reign of Ivan the Terrible preserved by the Alexandrovskaya Sloboda museum-preserve are witnesses of the Tsar's achievements", by Marina Konstantinovna Rybakova, the head of the scientific and exhibition and exhibition department of the museum-reserve "Alexandrovskaya Sloboda".
- "On the question of the portrait of Tsar Ivan the Terrible", by Mikhail Mikhailovich Krasilin, Senior Researcher, Department of Comprehensive Scientific Expertise, GosNIIR, Honorary Academician of the Russian Academy of Arts.
- "The result of forensic medical examination of the skeleton of Tsar Ivan IV in comparison with the remains of his son and Prince Skopin-Shuisky", by Viktor Nikolaevich Zvyagin, Doctor of Medical Sciences, Professor, Head of the Medical Forensic Identification Department of the Russian Centre for Forensic Expertise of the Russian Ministry of Health.
- "Anthropological aspects of the complex study of the burial of Ivan the Terrible and his sons", by Margarita Mikhailovna Gerasimova, PhD History, Leading Researcher, Centre for Physical Anthropology, Russian Academy of Sciences.



Tomb of Ivan the terrible in 1953 and present days

Historic sources present disparate accounts of Ivan's complex personality: he was described as intelligent and devout, yet given to rages and prone to episodic outbreaks of mental instability that increased with his age. In one such outburst, he killed his son and heir Ivan Ivanovich. Scientists for a long time suggested that Ivan suffered from syphilis, or that he was poisoned by arsenic or strangled. Others have linked it to the death of his 30 years old wife Anastasia (1530-1560). It started Ivan's descent into madness. Ivan suspected the Boyars for having poisoned her and in revenge became mean towards them.



Margarita is the daughter of Mikhail Mikhailovich Garasimov, who was a Soviet archaeologist and anthropologist. He studied the skulls and meticulously reconstructed the faces of more than 200 people, including, Ivan the Terrible, Yaroslav the Wise, Friedrich Schiller and, most famously, the Emir Timur (Tamerlane).

She was telling about his work in 1953 with the opening of the grave and then with the reconstruction of Ivan the Terrible, showing a lot of photos and giving many interesting facts.



Tsar Ivan the Terrible' grave in the Cathedral of St. Michael in Kremlin, had been flooded many times and was on the outside falling apart. However, when the grave was opened his remains were found in a fairly good condition. A small Italian glass cup was found at his head.

Then based on his skull and chest bones, Gerasimov could reconstruct his appearance.



Samples for chemical tests were taken, as one of the big questions was if he had been killed by syphilis or poison. The chemical and structural analysis of his remains disproved the earlier suggestions that Ivan suffered from syphilis, or that he was poisoned by arsenic or strangled.

At the time of his death he was 178 cm tall and weighed 85- 90 kg. His body was rather asymmetrical and had a large amount of osteophytes uncharacteristic of his age; it also contained excessive concentration of mercury.

ТАБЛИЦА СОДЕРЖАНИЯ МЫШЬЯКА И РТУТИ В МКГ НА 100Г ВЕЩЕСТВА В КОСТЯХ СКЕЛЕТА, НОГТЯХ И ВОЛОСАХ, А ТАКЖЕ ФРАГМЕНТАХ ОДЕЖДЫ ИЗ ПОГРЕБЕНИЙ ЦАРЕЙ ИВАНА IV, ФЕДОРА, ЦАРЕВИЧА ИВАНА И КНЯЗЯ СКОПИНА-ШУЙСКОГО

Персоналии	Мышьяк	Ртуть
Царь Иван IV	8 – 150	12 – 1333 !
Царь Федор	10 – 800 !	3 – 33
Царевич Иван	14 – 267	20 – 1333 !
Скопин-Шуйский	0 – 130	3 – 266

по данным: Научный архив Государственных музеев Московского Кремля. Фонд Оружейной палаты. Дело №9. 1966 г.

Researchers concluded that while Ivan was athletically built in his youth, in his last years he had developed various bone diseases and could barely move. They attributed the high mercury content in his body to the use of ointments for joints healing.

In the bones of Tsar Ivan IV was found little content of arsenic, but high content of mercury. For Tsar Feodor it was the opposite - suggesting he was killed with

arsenic! Also Tsarevich Ivan had a high level of mercury content, while Prince Skopin-Shuisky seems to have a "normal" level of both.

Later samples of Anastasia's hair also showed high concentrations of mercury. Scraps of shroud at the bottom of her tomb also contained the poisonous metal. Cosmetics and paints in the 16th century were known to contain mercury but that cause was ruled out by the researchers, the body of the young woman could not accumulate such amounts of mercury, even if she used cosmetics and ointments daily. Upon acute poisoning, the body tries to excrete mercury through kidneys, bowels and with sweat. Bones do not have enough time to accumulate mercury. So Tsar Ivan IV was right - she was poisoned!

The team also found high levels of mercury in hair taken from a cap belonging to another suspected murder victim, Grand Duchess Yelena Glinskaya, the second wife of Vasily III who died in 1538 and the mother of Ivan IV.



1917 Romanovs and Revolution Exhibition at the Hermitage Amsterdam

- on now until 17th Sept

By Sue Woolmans

I was pleasantly surprised to find the Hermitage Amsterdam focusing a second exhibition on the Romanov family - one of their earlier ones had been a stunning show on the Romanov court with art, china, clothing and photos. Of necessity, I guess, a few pieces in this new exhibition are repeats but worthy ones, and there's enough that hasn't been seen before, especially in Europe, to make a trip to Amsterdam worthwhile.

There is the danger that the exhibition peaks too soon though. Room 1 is stunning, the best room. It's a reproduction of The Passage shopping arcade in St Petersburg as it could have looked in 1917 - there are two rows of shop windows showing the goods that were for sale to the lucky few who could afford them. For example - a dress shop window showing the fashions of the day; a Faberge window showing the more utilitarian goods the firm was making then, like a compass or a Red Cross brooch; a stunning selection of Deco vases; a photographer's window with lots of Karl Bulla shots of St P in 1917. At the end of the room is a semi-circular large photograph of Palace Square with an imposing Repin portrait of NII. And then every 15 minutes, the lights darken a little and a film show runs above Palace Square. Familiar shots of the Romanov family - the children running around in sailor suits, dancing on the deck of a boat, and then at Stavka. The lights then turn red, start flashing and menacing music with a few Eisenstein shots heralds the revolution. The design of this room is fantastic, possibly the best I have ever seen in an exhibition. I could have stayed in it for hours.

But moving on - and we are pretty much back to standard exhibit layout for the rest of the show with exhibits in glass cases, with some quite large reproductions of familiar photos such a group one of N&A's Coburg engagement. Now this isn't a criticism as there is space to see things, to walk round

them, to get up close so the layout is still very good. For example, in this room is a beautiful shimmering golden cashmere day dress worn by a young Alexandra in a glass case that you can almost walk all the way around, and certainly see the detail of the pleating on the rear of the dress. And then on an end wall is the lovely Tuxen of N&A's wedding - smaller than I had expected, but lit wonderfully so his tiny dabs of white paint to create diamonds on Alexandra's crown seem to shimmer in the light. And nutters like myself can get up close and spot which royal is which.



So, we are going pretty much chronologically and you know the Coronation and Khodynka come next. A different Khodynka mug makes a nice change from the usual metal ones we see. The Tuxen of the Coronation led to another 15 minutes of "spot the royal". And then it is time to get to know the family of Nicholas and Alexandra. There is definitely some repetition here - drawings and toys belonging to the children I had seen before. Dresses belonging to OTMA I hadn't - Tatiana's a particularly lovely beaded affair that instantly seemed to be her even before I had read the labelling that said it was. I must praise the reproduction of Alexandra's study from the Winter Palace - the desk with its Faberge ornaments sits here in a glass case, with a b&w reproduced photo of it in situ at the Palace behind, with the original Vigee le Brun of a young Tsarina Elizabetha Alexeevna portrait hanging over it. Very evocatively done. One of my favourite items of the exhibition is also here - a picnic basket given by Queen Victoria to the family - a big wicker basket with compartments for plates and cutlery and glasses sitting in wicker holders. Lovely.

The war is now upon us and inevitably there are uniforms worn by NII and Alexei - they look as fresh as a daisy and familiar, and on scanning the catalogue I see they are from the currently closed Alexander Palace. There's the bar of medals and ribbons NII always wore. Sterilisation equipment and a syringe made by Faberge, used in the Empress's hospital train. And an interesting section on how the paintings and sculptures of the Hermitage were packed away and sent to Moscow in 1917 - which I

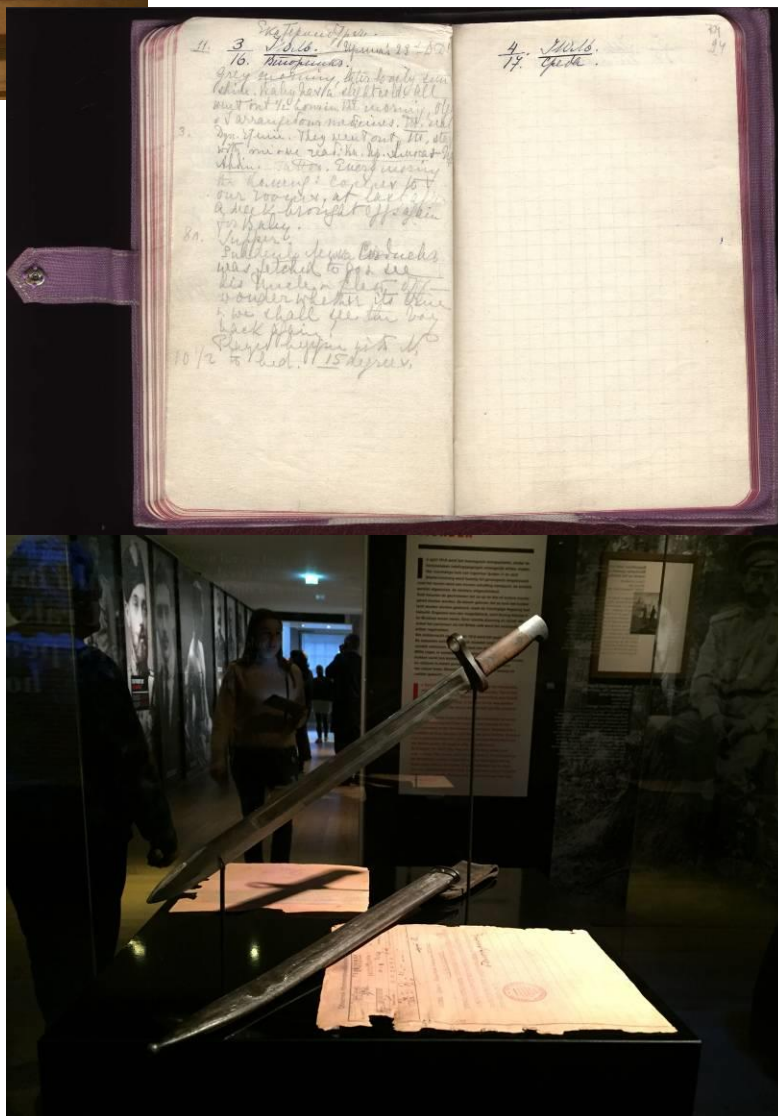
thought only happened during the Second World War. Many documents too including a telegram from Rasputin, and Nicholas's Manifesto on the Commencement of War with Germany.



The death of Rasputin was illustrated with the document the family sent to NII in defence of Grand Duke Dimitry - with NII's handwritten note on it expressing his dismay at his relative's request. And there is his Abdication Manifesto as well as Michael Alexandrovich's rejection. The desecration of the Winter Palace is shown in a set of before and after photos; and very poignantly with a bayonet damaged portrait of Alexander II - I heard myself exclaim, "but it's a von Angeli" but I doubt the Revolutionaries had heard of him.

And then the end. Two very poignant exhibits here - one being Alexandra's diary, open on the last page. Its not really a diary, its a notebook covered in lavender coloured material by Tatiana. The dates are handwritten and Alexandra had written in the date for the next day already.... And one of the bayonet's used to kill the family in Ekaterinburg. It wasn't quite what I expected. I had envisaged a long blade fixed on top of a gun but this was not on a gun at all, and appeared to be a cross between a sword and a dagger with its own sheath. It is described as a "Knife bayonet" from a Winchester rifle. There is little other information and I would have liked perhaps to know who used it and how it got from Ekaterinburg to GARF.

There was one last room which detailed what happened to other members of the family - who escaped and who didn't. Lovely dress in here belonging to Empress Marie Feodorovna as well as the uniform of one of her Cossacks. This room was upstairs on a balcony overlooking the Passage - lovely to see it from above again at the end.



There is a catalogue, in English and Dutch, which is a series of essays on the family and the lead up to the Revolution. There is a comprehensive list of each object on show at the end of the book which is in very very small writing so hard to read, but seemed to me full of more interesting information than the essays. Sadly, there is not a picture of each object which I would have liked. You can buy it by mail order from Van Hoogstraten bookshop in the Netherlands -

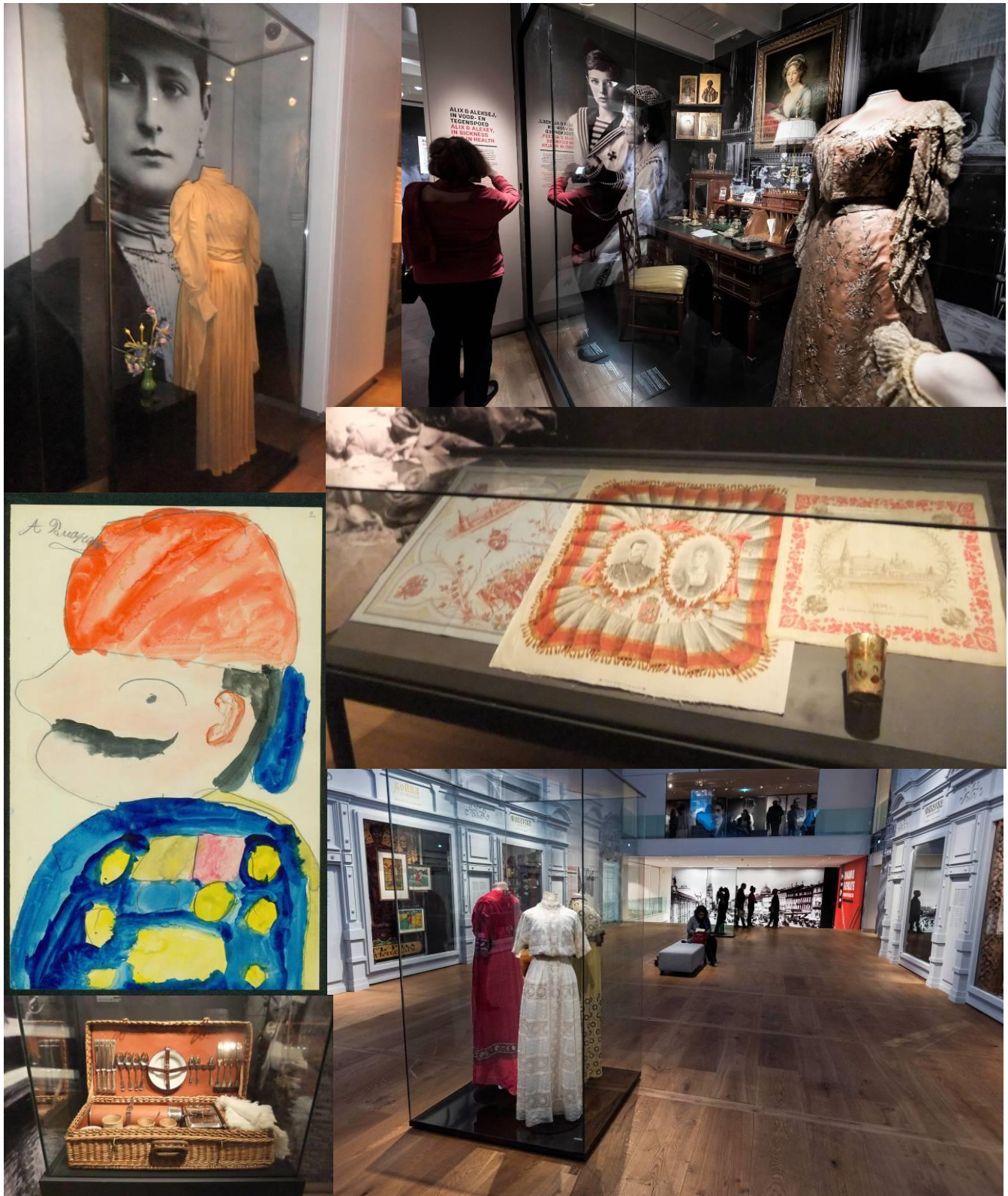
http://www.hoogstraten.nl/theshop/product_info.php?products_id=926

I was lucky enough to go to the opening weekend of this exhibition along with my friend Netty Leistra who writes a blog so for further info please see:

<https://nettyroyal.wordpress.com/2017/02/10/helen-rappaport-caught-in-the-revolution/>

<https://nettyroyal.wordpress.com/2017/02/08/1917-romanovs-revolution/>

The exhibition will travel to Russia and is to be shown in an expanded form there.





REVOLUTION – Russian Art 1917-1932 at the Royal Academy London

By Sue Woolmans

I know little about Revolutionary art so I am possibly not the best person to review this exhibit for Romanov News - but as I seem to be the central London correspondent, I felt I should make an effort to at least go along and see. And I would say, if you are in London over the next few months, I'd book a ticket to go to this. It's extensive and it is very well put together. There are an enormous 10 rooms of paintings which are enhanced with film clips, porcelain, textiles and photos. There are paintings by Chagall, Kandinsky, Malevich, Nesterov and Brodsky – loaned by the Russian Museum and Tretyakov Gallery.



The exhibition tells the story of the revolution chronologically through art. The revolution was supported by avant-garde artists and in turn they were supported and encouraged - even protected, by the People's Commissariat of Enlightenment run by Anatoly Lunacharsky. He ensured that many historic buildings were also protected and tried to make sure education remained a priority. He was later erased from Soviet record books.

Lenin needed help from the artistic community in creating his “Monumental Propaganda”. He needed the Bolshevik message to be seen by the workers so there were posters slapped on buildings, slogans invented and monuments put up - many of which can be seen here. Stalin took this to a new level when he introduced the first of his Five Year Plans in 1928. We are shown paintings of tractor and turbine factories, and even a tomato paste factory (very red). Photos feature heavily too portraying young, strong, healthy happy workers operating smooth running pieces of machinery. There are even photos of said machinery – crankshafts and generators. Of course, this is all very glossy and hopelessly untrue. Starvation, freezing temperatures, industrial accidents, collective farming and poverty made the reality a nightmare for ordinary people.

In 1932, the State Russian Museum held a show called “Fifteen Years of Artists of the Russian Soviet Republic”. One whole room was dedicated to Malevich - the RA has managed to find a photo of this room and then to find most of the paintings that were originally shown in it - his Red and Black Squares, his Suprematist series and faceless figures such as Woman with a Rake. Malevich did try to conform to Soviet ideas that expected art to be representational, and amazingly died of natural causes in 1935.

But time was really running out for these creative artists, as the Soviet system crushed them. Alexander Blok died in 1921 of heart problems that could have been at least helped if the Soviets had let him travel abroad. Osip Mandelstam was sent to a labour camp, never to leave it again. Vsevolod Meyerhold died by firing squad. Chagall fled to France, Chaliapin to Finland.

My favourite painting of the whole exhibit was Nesterov's The Philosophers from 1917. Two men, Sergei Bulgakov and Pavel Florensky walking through the countryside near the St Sergius Lavra. It was one of the few exhibits looking back to old Russia but with a twist. Bulgakov was exiled, Florensky shot. I must also mention much of the porcelain, which comes from the Petre Aven collection in Moscow. Somehow Soviet propaganda looks far more elegant on a white background – possibly because a lot of the porcelain



came from the Imperial factory originally. There is one telling porcelain figurine – “Bourgeois Woman Selling her Wares” made in 1918 – bringing to life a figure many of us have so often read about.



The exhibition ends in the “Room of Memory” with a series of photos from the Personal Investigation Files of prisoners held by the state I say series – they are projected individually on a screen which I stood and looked at for 20 minutes. Intellectuals, members of the ruling classes, housewives – I didn’t see any photo twice in my 20 minutes. Each photo bears the legend of what happened to the prisoner – mostly death – or release and re-arrest. A sad end to the exhibition and I left feeling angry that so many people suffered so much under the Soviet system, which I guess is exactly the reaction the organizers of the exhibition wanted. There has been criticism in the British press that this exhibition is celebrating and glorifying the revolution. I don’t think it is at all.

A Vasily Nesterenko exhibition in Moscow

On February 9th, at the Moscow Manezh Exhibition Hall Ludmila and Paul Kulikovsky attended the opening of the exhibition "Our Glory - Russian Power", on the occasion of the 35th anniversary of his creative life and the 50th years birthday of painter Vasily Nesterenko.



Photo above and right by Vadim Konev

Among the hundreds of paintings are many related to historical important events in the Russian history, including "Times of Troubles", "1812", "Crimean war", First World War, and religious paintings.





But he has also made several paintings depicting Grand Duchess Elizabeth Feodorovna and Grand Duke Sergei Alexandrovich.





Exhibition about the abdication of Nicholas II and the miraculous icon

February 13 - RIA Novosti. - The Moscow museum-reserve "Kolomenskoye" opened 1 March an exhibition dedicated to the miraculous icon of the Mother of God "Reigning", found in the basement of the Ascension Church on the day of the abdication of Emperor Nicholas II.

The main theme of the exhibition is the "intercession of the Blessed Virgin Mary of Russia". Exposition presents more than 200 exhibits, including the royal family relics, evidence of the February Revolution, the materials of the First World War and the overthrow of the monarchy. Museum staff also prepared an electronic exposure based on newsreel shots, documents, photographs.

The icon of the Mother of God "Reigning" was attained March 2, 1917 in the Church of the Ascension, located in Kolomenskoye, the estate of Russian Tsars. This event coincided with the abdication of Emperor Nicholas II from the throne. For many believers, this coincidence was a sign that Our Lady has taken under her protection the Tsar's country.



"When the image of the Mother of God, seated on the Royal throne was raised, and when it became clear that the name of the image - "Reigning", then the best minds of Russia took this as a sign of God. He took the Tsar, but gave the Mother of God to lead the country, and the Shroud of Our Lady is not removed from our fatherland" - said the Patriarch of Moscow and All Russia in one of his speeches.

The icon has become one of the symbols of the reunification of the Russian Orthodox Church and the Russian Orthodox Church Outside of Russia. In August 2007, the icon was taken to Russian parishes in Europe, America and Australia, which, according to organizers of the exhibition, had already contributed to the "consolidation of the Russian world."

March 15, the day of celebration of the 100th anniversary of the finding of the icons in the new style, the exhibition was opened for the participants with a festive liturgy. May 17, the anniversary of the signing of the Act of Canonical Communion between the two Churches in Christ the Savior Cathedral, will be the presentation of the multimedia version of the exhibition in the Russian science and culture centres in several foreign countries. May 19, the day of the birth of Emperor Nicholas II, the museum will host a meeting with the representative of the Romanov dynasty - Olga N. Romanova, say the press service of the museum-reserve.

Video - https://tvkultura.ru/article/show/article_id/168947

The exhibition "Gold coins in the history of the Romanov dynasty"

The exhibition "Gold coins in the history of the Romanov dynasty", which unite exhibits from the Moscow Kremlin Museums, the State Historical Museum and private collections, opened on February 22 at the Museum of the International Numismatic Club.



"The exhibition features more than 700 unique exhibits, done in the reign of the Romanovs, and owned by members of the Imperial family. Such personal artifacts of the Royal dynasty are presented for the first time in a private museum" - says the press-service.

In particular, at the exhibition are shown the imperial court's common gold coins, as well as commemorative coins. Organizers of the exhibition draws special attention to the rare exhibits - a ducat 1716, the only Russian gold coin with an inscription in Latin, which was released specifically for foreign payments during trips of Peter I in Europe, as well as the fake Dutch ducats minted in Saint Petersburg for covert operations of the Russian Empire.



1. Russia, 1687. Gold; chasing. Showing the Ruler Sophia Alexeevna. According to the documents, a weighty award in his time received only two people - the governor, Prince Vladimir Dolgorukov for First Crimean campaign in 1687 and the.F.A Golovin for Nerchinsk conclusion of a peace treaty with China in 1689.

2. Russia, 1702. Gold; chasing. Despite the name, "baptismal" in reality, these coins were not the gifts for the Tsar's godson, but for winning the first victory over the Swedes in the Northern War.

3. Coin - 25 rubles. Russia, St. Petersburg, 1876. Gold; chasing. These coins were minted in extremely small quantities at the request of Grand Duke Vladimir Alexandrovich, for the needs of his court.



*Paper knife. Russia, Saint-Petersburg, the end of the XIX century. Faberge firm.
Gold, jade, glass, photo paper; stone carving, Guilloche Enamel, stamp, sawing, assembling, printing.
The handle of the knife is decorated with gold "palace" coin with a portrait of the Empress Elizabeth. These small coins of small denominations in the second half of the XVIII century was often used for card games by the Empress and her court, and so are called "palaces".*



Among the items that belonged to members of the Imperial family is a silver glass with inlaid Bulgarian medieval gold coins, donated in 1910 to Tsarevich Alexei from Bulgarian Queen Eleonora and coins from the collection of the Grand Duke George Mikhailovich, grandson of Emperor Nicholas I.

The multimedia component of the project includes the virtual reality screens that will take visitors to the reign of the Romanov dynasty, and allow to look at the coins in connection with historical events and to examine in detail the coin.

The museum has warned that the visit to the exhibition is possible only by prior registration at the museum, groups up to 10 people online.

Video - http://tvkultura.ru/article/show/article_id/168348/



Russia, 1645-1676. Gold; chasing



The exhibition "The Romanov dynasty" in Malaga, Spain

21 February 2017 - 21 January 2018

The Russian Museum presents in Malaga, Spain, the exhibition "The Romanov dynasty" - a large-scale project covering the entire history of the great dynasty in the people and events that sealed the outstanding Russian painter and sculptor.



Among the nearly 250 works presented at the exhibition, are such acknowledged masterpieces as "Portrait of Peter I" (1770) by Alexei Antropov, "Peter I interrogates Tsarevich Alexei in Peterhof" (1872) by Nicholas Ge, "Ice House" (1878) by Valery Jacobi, "The Court of Pugachev" (1879) by Vasily Perov's "Portrait of Alexander III" (1886) by Ivan Kramskoye, as well as Vasily Vereshchagin, George Dawe, Boris Kustodiev, Ilya Repin, Andrey Ryabushkina, Gregory Ugryumova and others.



Viewers will be able to see not only a gallery of portraits of Russian rulers and church utensils, but furniture and works of decorative art XVIII-XX centuries. Among them are well-known objects from the imperial porcelain services: Guryev, the Order of St. Alexander Nevsky, the Order of St. Vladimir, and others.





Emperor Nicholas II on a new stamp

The St. Petersburg based stamp shop "Peterstamps" issued on 15th of February 2017 a series of stamps related to "100th anniversary of the abdication of the Russian Emperor Nicholas II from the throne", for the British National Exhibition Spring STAMPEX 15-18.02.2017.

The series contains single stamps issued with value in euro and in rouble, sheets of stamps and postcards with stamps.



Russia, the Romanovs and the Red Cross: Vienna exhibition highlights charity of St. Elizabeth

3 February. Pravoslavie - A new exhibition dedicated to the history of the Russian branch of the Red Cross and the role of the Royal family, especially that of the Grand Duchess St. Elizabeth the New Martyr, opened Wednesday, February 1 in the Viennese offices of the United Nations.

The exhibition, "Charity in History: Contribution of Grand Duchess Elizabeth Feodorovna to the Activities of the Russian Red Cross Society," presents historical material about St. Elizabeth and the work of the Red Cross Society in Russia, including photos and other archive materials gathered by the Elizabeth-Sergius Educational Society and International Committee of the Red Cross, highlighting the first years of the foundation.

"The long history of charity and philanthropy in Russia is based on the Christian tradition and our national culture, which has always encouraged Russian Tsars, Emperors and nobility to generously contribute to extensive humanitarian activities of numerous medical, social and religious institutions. The Russian Red Cross Society is one of the oldest Red Cross organizations in the world, and its early history is closely linked to the Royal family and the nobility of the Russian Empire," said exhibition curator Anna Gromova, Chairwoman of the Supervisory Board of Elizabeth-Sergius Educational Society.



The Russian Red Cross Society is one of the world's oldest arms of the International Committee of the Red Cross which was founded in 1859, growing out of Tsar Alexander II's "Community for Care for the Sick and Wounded Soldiers" founded in 1867 and given to the care of the Tsarina Maria Alexandrovna. Many members of the Royal family and nobility would participate in the organization's work, although, as the exhibition highlights, the contribution of Grand Duchess Elizabeth is especially noteworthy. Grand Duchess Elizabeth, the German Princess who married the Tsar's brother and adopted Orthodoxy, was quickly accepted by the Russian people who saw her deep commitment to the faith and therefore to charity. She headed the Women's Committee of the Red Cross in Moscow, first setting up an orphanage in Moscow, followed by others throughout the area. She eventually took charge of the entire Moscow Red Cross organization, coordinating the care of thousands of patients by hundreds of doctors and volunteers.

"From 1901 the Russian Red Cross has integrated in its duties, not only the care of wounded and sick soldiers, but also care for the whole population during natural disasters like floods and epidemics, and so basically it performed the functions of EMERCOM" Gromova said, highlighting the broad range of responsibilities undertaken by the grand duchess.



St. Elizabeth moved to a convent in 1905 following the death of her husband, dedicating herself evermore to the care of orphans, the sick, and poor. In 1908 she founded the famous Martha and Mary Convent of Mercy which offered assistance to sick and wounded soldiers, the poor, and orphans. St. Elizabeth was martyred in 1918 for her selfless faith and Royal blood and canonized in 1992. The Elizabeth-Sergius Educational Society Society was established in 2011 to preserve her memory and continue her traditions.

The exhibition of hundreds of rare photos and little-known facts was first presented at the UN offices in Geneva, and Gromova says she hopes to take it to other European capitals after Vienna as well.

Video - <http://www.vesti.ru/videos/show/vid/705828/cid/7/>

His Holiness Patriarch Kirill of Moscow and Mayor S.S. Sobyenin were acquainted with the progress of the restoration work in the Novospassky Monastery

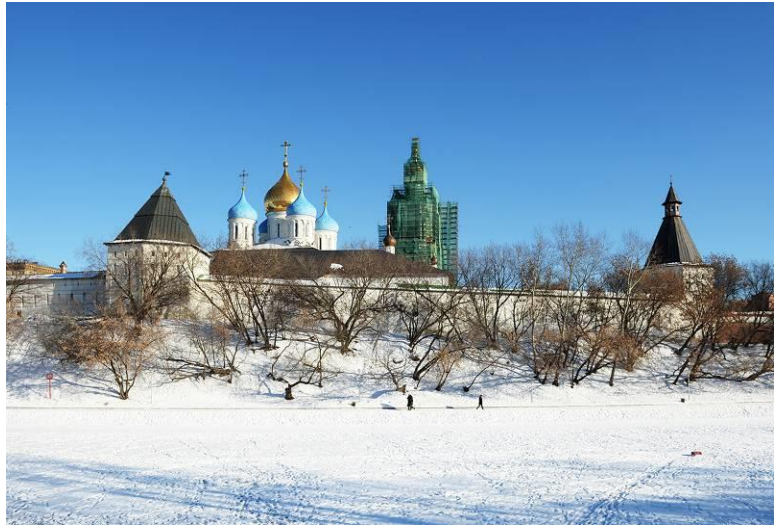
February 2, 2017. Patriarchia - At the end of the memorial service for the 40th day after the crash of the Tu-154 aircraft over the Black Sea, Patriarch of Moscow and All Russia Kirill and Moscow Mayor S. Sobyenin were acquainted with the progress of restoration work in the Novospassky monastery.

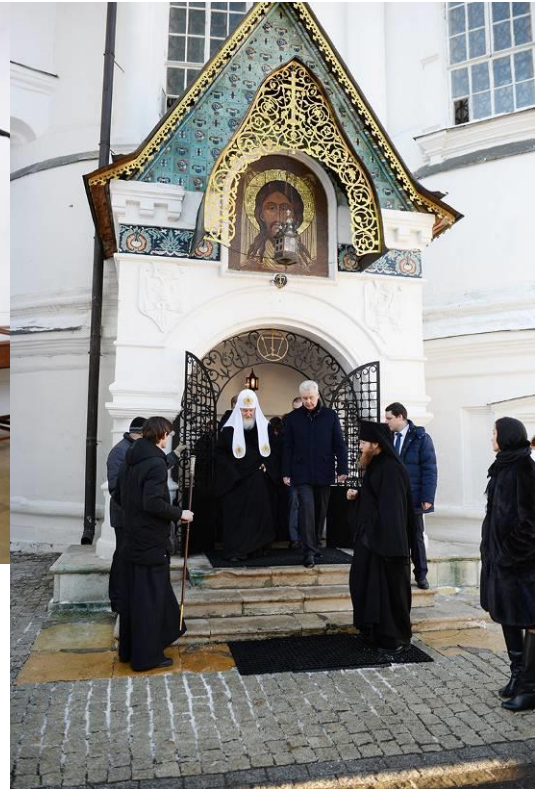
The Primate of the Russian Orthodox Church and the capital's mayor visited the main sites of the restoration: the belfry, basement of the Pokrovsky Cathedral, the church of the Mother of God "The Sign", St. Nicholas Church at the hospital wards, the crypt of the Romanov Boyars, Cathedral of the Transfiguration of the Lord, and the refectory XVI-XVII centuries.

His Holiness Patriarch of Moscow and the mayor were accompanied by the first deputy chief of staff of the Moscow Patriarchate, the governor of the Novospassky Monastery Bishop Savva.

The Primate of the Russian Church noted that the Novospassky monastery - one of the most revered shrines in Moscow. "It is a place which has great historical significance. The monastery is connected with the Romanov dynasty - recalled His Holiness. - The first Russian Tsar of the dynasty Mikhail Fedorovich built this cathedral. In the same place, there are the tombs of the Romanovs and many other very important historical objects. In recent decades, we know that it all was in very poor condition. I have witnessed how the monastery looked into 1960-70, - it is terrible to remember: crumbling walls, rusty dome which had fallen plaster. At the same time, there were the central restoration workshops."

"Until recently, the Church exclusively on their own funds carried out restoration - said His Holiness Patriarch. - People donated money. By God's grace, much has been done."





According to His Holiness, in recent years, thanks to the support of Moscow Mayor, the monastery began to receive subsidies for restoration work in the first place, the facade, the roof, and without these capital works "it is impossible to carry out the internal restoration, which takes place at the church funds."

"I think that it is a combination of efforts of the state, municipal authorities, the Church and our people's sacrifice lead to the results that we see today," - said His Holiness. Primate thanked the Mayor for "understanding of the importance of this work and for the great amount of work, which now takes place across the First Throne of Moscow", in particular, for taking care of "the restoration of remarkable monuments, our national shrines adorning the capital city".

Video - http://tvkultura.ru/article/show/article_id/166089/





The exhibition "Rescued Relics"

February 2nd, opened a new Museum of the Russian military-historical society - The Military Uniforms Museum. The first exhibition "Rescued Relics" introduced samples of Russian military uniforms of the XVIII - the XIX centuries.

The exhibition "Rescued relics" is a memorial - in memory of those killed in the region of Sochi, on December 25, 2016, among them Anton Nikolaevich Gubankov, the Director of the Department of Culture of the Ministry of the Armed Forces of Russia.

The opening was attended by the head of the Moscow Department of Culture Alexander Kibovsky, Director of RVIO Vladislav Kononov, executive director of the "Museum of Military History," Marina Nazarova, Director GosNIIR Dmitry Antonov, Ludmila and Paul Kulikovsky, representatives of the Ministry of Defense, the Central Museum of the Armed Forces, museum-reserve "Borodino field", the restoration organizations, the museum community, collectors and fans of military history. The youngest guests of the exhibition were pupils of Moscow Cadet class gymnasium.



- "For more than a year we have been preparing for this event. Then we did not know what a tragic event, and what a wonderful person, this exhibition will be devoted to - the Director of the Department of the Defense Ministry of Culture Anton Nikolaevich Gubankov. This exhibition - a tribute and homage to him. Today we present the best exhibits, which kept the Imperial Quartermaster Museum. I invite all to honor the memory of those killed in a plane crash 25 December 2016 a minute of silence - said Vladislav Kononov.





The history of the exhibition "Saved Relics" began in 2016, when the director of the Department of Defense, Ministry of Culture Anton Nikolaevich Gubankov supported the idea of transferring some 300 objects from the vaults of the Museum of the Defence Ministry of the Russian military-historical society for their restoration and display. The restoration lasted for almost a year and today the exhibition with samples of Russian military uniforms XVIII - XIX centuries received its first guests.

- It was necessary to give the status of a museum to this unique collection. It was done and the collection has already received restorative care, thanks to the efforts of RVIO. Anton Nikolaevich certainly would have been here if fate had not decreed otherwise. He is no longer with us, but the echo of his good deeds is still with us. Eternal Memory - said at the opening ceremony, Alexander Kibovsky.

In an interview to the Federal News Agency (FAN-TV) the great-great-grandson of Emperor Alexander III, Paul Kulikovsky was asked:

- *Paul E., which of the exhibits are of particular interest to you?*

- "For me, items related to Emperor Paul are very important, because they are few, as his reign was short. Of course, other important items are those connected to Emperor Alexander I, known to all for the victory of Napoleon's troops."



- *What do you think about this exhibition, the work that has been done?*

- "I really like it! I am happy that this exhibition shows the relics of the time of the Russian Empire. There are wonderful garments from the period of Peter III, Paul I, Alexander I, and Nicholas I. There are many things that are closely related to my family. It is very exciting, as some things I had never seen before, and now - I can. In general, this exhibition should be of particular interest to young people, as it is useful to come here and see the pride of the Russian army, beautiful clothes of those who fought against the army of Napoleon. Of course, to feel pride in their country, a surge of patriotism. Here you

can learn a lot. I am very pleased that such a museum is in Moscow. In fact, in addition, it allows a great number of tourists to come here and appreciate the exhibits."

Interview in this video (at 4:50) - <https://www.youtube.com/watch?v=C2cuLmIS0s4>



The exhibition presents unique exhibits Russian military uniforms XVIII- XIX centuries, created on the basis of the Imperial Quartermaster museum's collection, which existed before the revolution, under the auspices of the Russian Emperor. Among them: the military relics and uniform of the Life Guards regiment of the Life Cuirassier His Imperial Highness Tsarevich Regiment of the Life Guards Pavlovsky Regiment of the Life Guards Regiment, 68th Leib Guard Infantry Borodino Regiment of His Majesty, the Nizhny Novgorod Dragoon Regiment, The companies of grenadiers of the palace and other samples of weapons from private collections.



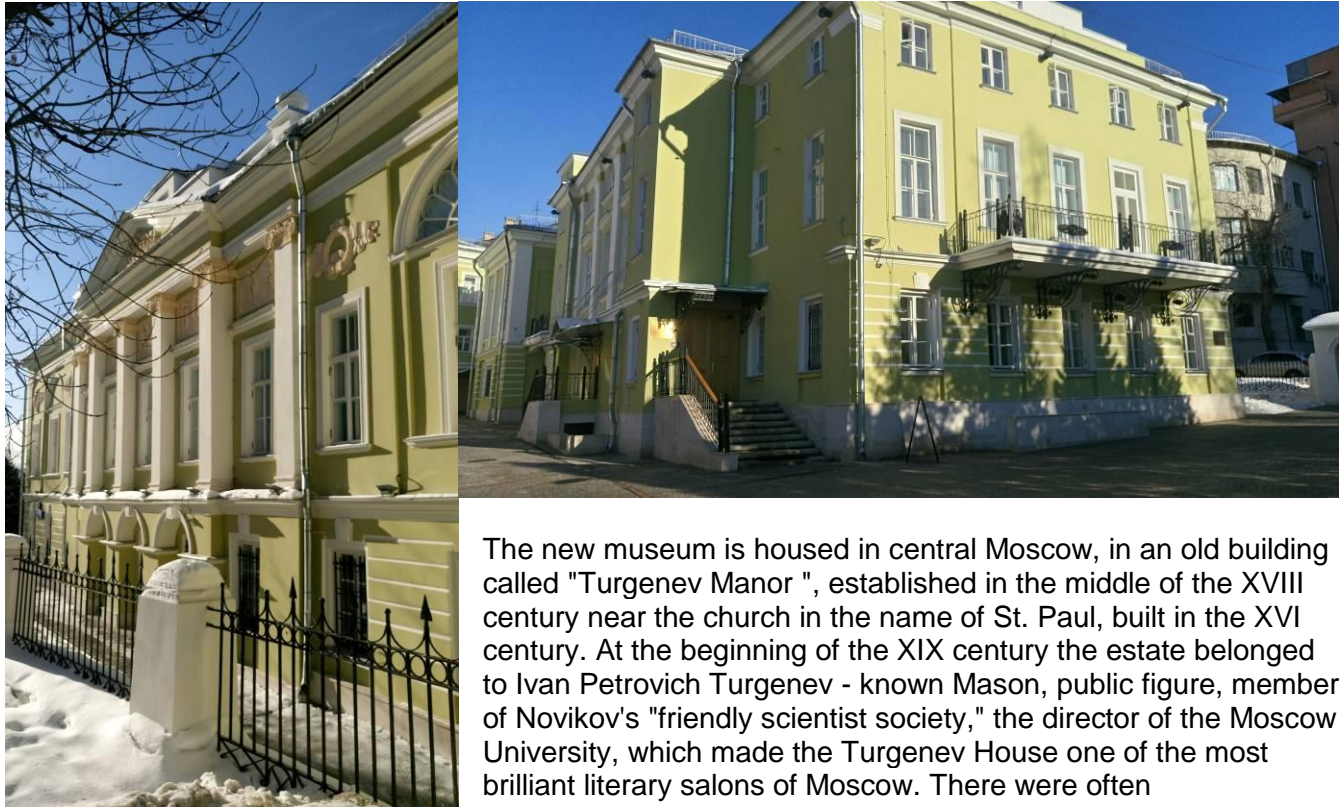


The "store samples", established by Peter I, received items of military uniforms, not only from the Russian army, but also foreign, design drawings and samples of shape. In 1868, was born the Quartermaster Museum based on the collected items and the Imperial decree of Alexander II told to collect a typical military uniform designs, in order to "preserve the history of the samples of military uniforms."

After the events of 1917 the museum life stopped. Exhibits was laid in boxes and sent to storage in the Peter and Paul Fortress. In 1932, the unit was transferred to Artillery historical museum, some went to become theatre costumes. The greater part of the exhibits remained in the vaults and dilapidated.

Only in 1959 the collection was made available to a limited circle of specialists at the experimental design based Central Clothing Management, organized by the Office of the clothing supply of the Ministry of Defense.

Video - <http://360tv.ru/news/v-stolice-otkrylas-vystavka-voennyh-mundirov-v-pamyat-ob-antone-gubankove-91128/>



The new museum is housed in central Moscow, in an old building called "Turgenev Manor", established in the middle of the XVIII century near the church in the name of St. Paul, built in the XVI century. At the beginning of the XIX century the estate belonged to Ivan Petrovich Turgenev - known Mason, public figure, member of Novikov's "friendly scientist society," the director of the Moscow University, which made the Turgenev House one of the most brilliant literary salons of Moscow. There were often N.M. Karamzin, V.A. Zhukovsky, V.L. Pushkin and other famous

personalities. Ivan Turgenev, died in 1807 and the Moscow house was sold to Christian Fe - a "first-class Dorpat merchant".

In 1812 the manor burned down, but was rebuilt after only a few years. October 12, 1832, it was purchased by one of the pioneers of the tea business in Russia, the Moscow merchant and entrepreneur Peter Kononovich Botkin - the grandfather Dr. Eugene Botkin, who was murdered with Emperor Nicholas II and his family July 16/17, 1918 by the Bolsheviks.

By the end of the XIX century mistress of the manor was the daughter of Peter Petrovich Botkin, Anna, who settled in it with her husband, a merchant Andreev, who took the post of Director of the tea trade associations "Peter Botkin's sons." Another daughter of Peter Petrovich – Vera - in 1887, married Nikolai Ivanovich Guchkov, the future head of the Moscow city and public figure. The last members of the Guchkovs-Botkins families left the estate in 1921.

In 1918 the estate had been nationalized and communal apartments were constructed in the house. After the war, there was housed a kindergarten, a nursery, a warehouse of the publishing house "Medicine" and other institutions.

In February 2017 in the renovated manor house was opened the Museum of military uniforms.

Activities in Tsarskoye Selo



"Winter evening of light 2017"

On February 18, 2017, started the 4th Evening of Winter Light festival at Tsarskoye Selo in the Catherine Park (free entrance).

Like previous years, Tsarskoye Selo joined other world-famous historic residences in a symbolic farewell to winter. The event is part of the of an international project named Gardens of Light, showcasing the world's most a spectacular historic Gardens and Museums.

In the Old Garden of the Catherine Park, at different times between 6 pm and 9 pm, our visitors enjoyed the following attractions.

Interactive outdoor lighting on Hermitage Alley; Fire illuminations near Lower Bathhouse; Architectural lighting of Mirror Ponds, Upper & Lower Bathhouses, Grotto, Rybny Canal and Cameron Gallery; Outdoor lighting near Main Entrance and Bosquet; Laser-illuminated façade & theatrical show at Hermitage; Fire show near Mirror Ponds; Illuminated inflatable figures and video projections.





Lapis-lazur portal restored in the Lyons Hall of the Catherine Palace

Now one of the portals for the famous interior is decorated. The work was performed by restorers of "Tsarskoye Selo Amber Workshop". Reconstruction has been made possible thanks to the financial support of the charity fund "Transsoyuz".



The project of restoration of the Lyon Hall was prepared in 1983 under the leadership of the chief architect of the museum Alexander Kedrinsky (1917 - 2003), with project adjustments made in 2006-2007.

The restoration of the entire decor of the Lyons Hall is an extremely costly and time-consuming work (requires 3.5 tons of lapis lazur stone for decoration). Therefore, it was decided to recreate the hall in stages. Recreating one of the portals - the first step towards the return of the historic appearance of the interior.



150 kg lapis lazur mosaic was used and work lasted seven months. Lazurite is set mounted on a new stone base frame of the southern portal of the door and eaves, leading to the premises, where previously was housed the Chinese Hall. In addition, according to the project of restoration, is re-created and re-installed bronze gilded overhead details. According to the masters, the creation of models for these decorative pieces was the most difficult process. Special skills are also required in order to dock lapis lazur plates in the technique of "Russian Mosaic".

The Lyon Hall - one of the most advanced interiors created by architect Charles Cameron - was one of the private apartments of Catherine II, along with arabesque and Chinese facilities, Silver and Blue rooms.

The Hall was created in 1781 - 1783 and got its name from the decoration of the walls with silk, made in Lyon - on the golden shining background pheasants, peacocks, swans in the complex intertwining garlands and branches. The Lazurite decor in the Lyons Hall in the XVIII century consisted of cornice, frieze panels in the lower part of the walls encircling the room around the perimeter of the window frames, and door framing. Stone set was made of thin plates of Baikal lapis lazur, glued to the base of the limestone in the technique, which was later called "Russian Mosaic" (large areas with thin plates of colored stone, exactly fitting into each other, creating the impression of a monolith).

In total a little more than 92 pounds of stone was spent on the production of the Azure finish. Doors and parquet hall "were made of multicolored 12 varieties of trees ... in designated places pearl shell inserted" (in the decoration of the floor and the door was used mother of pearl).

Azure wall decoration of the XVIII century has gone through repair and reconstruction of the hall in the middle of the XIX century, when Lyons Hall became the front living room at Maria Alexandrovna' half, wife of Grand Duke Alexander Nikolaevich, the future Emperor Alexander II. The architect Hippolyte Monighetti in 1848 to 1861, introduced major changes in the design of the room: the fabric has become completely cover the walls, changed its color - yellow instead of crimson silk came with flower garlands (in 1866 the walls of the newly upholstered in yellow silk). They were dismantled bas-reliefs and paintings on the walls of the insert, instead of the furnaces installed stoves with marble putti figures. Also, the Monighetti project created new furniture items - set of furniture and lighting fixtures from Baikal Badakhshan lapis lazur and decorated with gilded bronze. Azure of the items were made at the Peterhof Lapidary Works; parts made of gilded bronze with the mediation of the firm "English shop" Nichols and Plinke - the supplier of the Imperial Court. Mirror frames and chandelier interior was decorated with the monogram of the owner, Empress Maria Alexandrovna.

Azure wall decoration was completely destroyed during World War II. At the moment, 25 objects made of lapis lazur remained from the decoration of the hall. Parquet, who was abducted from Lyons Hall during the war, found in Berlin, and in 1947 returned to Tsarskoye Selo. Two parquet shield exhibited in the hall, the rest are in the collections.

In 2005, during the reconstruction of the Zubov Wing a three-dimensional solution of the hall was decided without recreating its decoration.





Hermitage specialists restored the image of St. Xenia of St. Petersburg. It represents her only - at least known today - lifetime portrait. It has for 90 years been kept in the museum, but was recently re-discovered and immediately began the restoration of the painting, which previously no one was paying much attention.

"In 1930, to the Russian Museum from the Smolensk cemetery the collector brought Fedor Morozov's paintings and there is a record on its backside saying: "Xenia the Blessed delivered from Smolensk cemetery"- says the researcher of the Department of History of Russian Culture in the State Hermitage Museum Dmitry Gusev.

In the XIX century, the portrait was in the chapel of the Blessed Xenia on Vasilyevsky Island. Next to the canvas was a lamp or a candle, so on the figure appeared soot. In addition, the portrait has undergone several restorations, and therefore to return the original appearance has been very difficult. In the XIX century, an unknown artist portrayed her in a headscarf and skirt. During the restoration laboratory tests were conducted. Specialists were convinced: in front of them a real relic. Chemical analysis of soil showed the work is done at the end of the XVIII century, or at the beginning of XIX.

Video - http://tvkultura.ru/article/show/article_id/168505/



Archivist and librarian of Holy Roman Church, Monsignor Jean-Louis Bruges told about the recent cooperation agreements with the State Archive of the Russian Federation. The prelate visited Moscow and St. Petersburg to discuss the organization of the exhibition "The Romanovs and the Holy See", devoted to the diplomatic contacts from Peter I to Nicholas II. In Moscow, under the auspices of the Russian head is also an exhibition devoted to cooperation between the archives of the Holy See and the State Archive of the Russian Federation. As noted Msgr. Bruges, this is the first initiative of this kind, and successful negotiations with Russia have opened the door to other such initiatives.



The exhibition "Large and Small Rubles. Money in the era of the Romanovs" opened 22 February. The exhibition will display coins of one ruble of the era of the Romanov dynasty of the fund collection Numismatics Tula museum association.

The exhibition is an opportunity to trace the historical path of Russian money in general and the Russian ruble in particular. Among the items visitors will see is such a rare coin as Sestroretsk copper ruble coin or the giant, the weight of which varied from 888 g to 1024 g, a diameter of 76 mm, and height - 35 mm. The obverse framed by a laurel wreath emblem of the Russian state - the two-headed eagle, a bird on its chest - a shield with a year of issue "1771"; on the reverse - print nominal value "ruble coin" and the Royal crown and framed by a laurel wreath; on the Edge - the inscription "Sestroretsk mint." The coin was to provide a paper money of Catherine II, but the mass production of the ruble was not successful. It was minted only a few dozen (!) test specimens.



Newsreel footage of the arrival of Emperor Nicholas II in Bobruisk, 1916.

Video - <https://www.youtube.com/watch?v=HSGxyh4TeJ4>



"Emperor Nicholas I and Hermitage" - The period of the reign of Nicholas I is called the golden age of Russian culture. During these years was fully revealed the talent of Alexander Pushkin, Nikolai Gogol, K. Bryullov and many other writers and artists, part of the national glory of Russia. In 1852 was opened Russia's first public art museum - the Imperial Museum of the New Hermitage. Emperor Nicholas I was actively involved in the formation of its art collection.

Video - http://tvkultura.ru/video/show/brand_id/59697/episode_id/1467901/



The opera "Anastasia" - (In English) - For more than a year after abdicating the throne of Russia, Nicholas and his family have been under house arrest. The opera opens with the former Czar lamenting his fall from power and precarious circumstances. His wife, Alexandra, consoles him and they sing of their undying love in the duet, One Love Forever. One by one, the children awake and join them on stage. Anastasia dramatically portrays a dream she has just had. Then, in a song of hope she explains her optimistic outlook in My Name Is Anastasia. The ensemble joins her at the end, assuring one another they will all soon be "rising up to life again." To while away the time, the family pretends they are at the French Ambassador's New Year's Ball. At the height of the ensuing waltz, Comrade Sladislav, Captain of the Red Guard, and a band of revolutionary guards burst in. Sladislav harangues Nicholas and the family. Then, in the vindictive Song of the Revolution, he extols the greatness of la Révolution as the family watches in fear. Nicholas and Alexandra remind each other of their "one love forever" and the children "look for dawn in darkest night." The Captain then marches the family down to the cellar (off-stage), ostensibly to await transport. Thus trapped, they are easy prey for the revolvers of Sladislav and his men. The self-satisfied revolutionary reemerges and makes his closing statements before exiting.

Video - <https://www.youtube.com/watch?v=uyNmNZiSWG4>



The music "The Fall of the Romanovs" by Julie with Cappuccinos is available on You-Tube:
Video - <https://www.youtube.com/watch?v=mZV5ArTzThw>

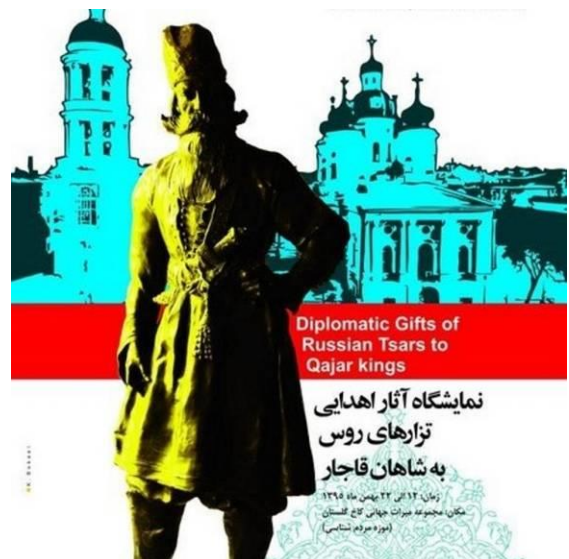


Tomsk citizens are invited to look at a big exhibition of portraits of the Romanov dynasty. 22 February through April 25 at the Tomsk Art Museum is opened the exhibition "Crowned trustees of Siberia. Portraits of the Romanov Imperial Family", where visitors can see authentic portraits from the museum collections of Tomsk, as well as the icons provided by the local Archdiocese. The exhibition "Crowned trustees of Siberia" will present portraits of the highest personages of the meetings of the city museums and private collections, some of them will be first shown to the public. The exhibition will show portraits of most of the members of the dynasty.



In Tehran, will be shown presents of Russian Emperors to Iranian Shahs. 515 years of diplomatic relations between Iran and Russia is celebrated - therefore in Tehran is staged an exhibition presenting Russian monarchs gifts to shahs of the Qajar dynasty. The visitors will be able to see more than 60 exhibits. Among these documents, pictures, photo albums and other history items.

The exhibition will present gifts from Catherine II to Fath Ali Shah, and from Alexander II and Alexander III to Mohammad Shah and Shah Nasreddin. All Iranian rulers of this era belonged to the Qajar dynasty. Some of Russian gifts were so massive, that the organizers simply could not carry them to the exhibition hall, where a large part of the exhibits will be collected. However, Nasrat assured that everybody is led out to other parts of the complex, where is kept the biggest exhibits.



In St. Petersburg, the Central Naval museum shows a ceremonial chair of Empress Catherine II, made specific for the trip to the south of Russia and to the Crimea in 1787. The artifact entered the Museum after almost a hundred years after the famous Catherine trip. For a long time the chair was exhibited in the summer house of Peter the Great. Restoration of the throne of

the sea took almost a year. Masters were able to restore the lost places of carving and gilding. But upholstery of the chair remained almost in perfect condition - it was only slightly cleaned. It is known that the throne was made by Russian craftsmen in the city of Nikolaev.

Video - http://tvkultura.ru/article/show/article_id/166907/



The first phase of the restoration of the Church of the Annunciation is completed in the Yaroslavl region. This church belongs to the ensemble of Boris and Gleb Monastery - the monastery known far beyond the region. In its walls, there were Sergius of Radonezh, Dmitry Pozharsky, and soon the pilgrims and tourists will be able to see the updated main shrine of the monastery.

Not long ago, the Annunciation Church was literally falling apart. Cracks in the walls, damaged foundation, but now a metal tie firmly hold the building.

Restored are the masonry facades, walls, arches interiors, tiles on the porch and the abbot. Work on the restoration took two years and 64 million rubles.

Video - http://tvkultura.ru/article/show/article_id/166066/



Twenty-five years ago, the State heraldic service of Russia was formed. More precisely, a quarter of a century ago it was restored, as in general the history of Russian heraldry established by decree of Peter the Great is 295 years.

Today, about twelve thousand marks registered in the ministry. It is flags, emblems of regions, numerous awards. And every year the number increases. Now the country has 25 000 municipalities, and only a quarter of them have their own distinctive signs. Coats of arms - is not just a decoration, but a distinctive mark. Now work is going on creating Russia's first Museum of Heraldry - in the building of the St. Petersburg Stock Exchange, where restoration work is carried out. The museum plans to open no earlier than 2019

Video - http://tvkultura.ru/article/show/article_id/168189/



In the nineteenth-twentieth century the Bolin family was one of the most prominent goldsmith workshops operating in Russia. Bolin products were highly prized by the Russian aristocracy and successfully competed with the works of other great goldsmiths for example - Faberge, Sazikow and Ovchinnikov.

A polish website about the famous Russian goldsmith Bolin:

<http://www.ekspertyza.faberge.com.pl/bolin/>



"Tale of the Cossacks" - In the central exhibition hall of Orenburg, is an exposition of the same name. Residents of the city can see real historical items of weapons and life of Orenburg Cossacks, as well as military and historical miniatures from the artists-sculptors Vitaly Borodin and Valery Beshentsev.

Clay toys of Valery Beshentsev are popular among amateurs and connoisseurs of folk art. These clay figurines by Orenburg master is also called kardailovskoy military toy, which is unique. No less interesting to Orenburg are realistic miniature models of the Cossacks, molded by hand from tin. All these works are the creation of Vitaly Borodin.

The exhibition includes also everyday objects from Cossack time during Romanovs reign. Among them, real rewards, weapons and clothing.

Video - <http://56nv.ru/nashe-vremya/orenburzhcy-smogut-uvidet-vooruzhenie-i-predmety-byta-orenburgskih-kazakov>



One of the oldest churches of St. Petersburg - St. Sampson Cathedral - is transferred to the Russian Orthodox Church. Instead, museum workers, who formerly managed the building, got a room on Bolshaya Morskaya Street. The church on the Vyborg side, established by Peter the Great, was

rebuilt several times. The final appearance and status found the Sampson Cathedral in 1909, but only for a few years - after the revolution - there was a warehouse. And now - it returns to the historical origins.

Although in the 90-ies in St. Petersburg to the diocese was transferred more than three hundred objects, the protocol of the ceremony had not yet been invented. "It was quite spontaneous, from the heart to the heart!" - Says the director of the State Museum "St. Isaac's Cathedral" Nikolai Burov. Instead of an imposing symbolic key - was handed three most common ones. The old one to the altar, one to the main entrance to the church, and one to the house of the Jubilee. It was built for the 200th anniversary of the Battle of Poltava. It housed the sacristy, library, and boiler room. "There is a false key. There is a key which is made as a souvenir, so it can open nothing" - says Nikolay Burov. The initiators of the complete transfer of the cathedral are believers and museum workers themselves. It began two years ago. On the Vyborg side, there is a lot of factories and plants, almost half a million people live here, and - half a dozen churches. Restorers returned to the cathedral its historical appearance. Restored unique murals of the nave and the altar. Today the cathedral, is rolling on the balance of the ROC, with 141 museum fund object, inseparably connected with the interior. Therefore, the question of the future of their preservation - paramount.

"On our part, we assure that we protect these relics, keep them in proper form, and whenever possible to restore them together", - said the rector of St. Sampson Cathedral, Archimandrite Seraphim (Shkred).

In the church, temperature and humidity sensors have been installed, church ministers are trained to deal with them. Church leadership has promised: the cathedral is also available for tourists.

"We now have in the near future plans to create a Sunday school, the creation of certain social ministries. We must develop the parish and help people in their needs" - said Archimandrite Seraphim (Shkred).

So, Sampson Cathedral will continue to be a significant point on the historical, artistic and tourist maps of St. Petersburg.

Video - http://tvkultura.ru/article/show/article_id/166427/



In Crimea, this Spring season will mark the 230th anniversary since the memorable journey to the peninsula by Empress Catherine II. Festivities for this touristic season will celebrate what most people consider the advent of tourism to the region, according to the Ministry of Resorts and Tourism.

When Catherine II came to Crimea 230 years ago, the tourist development of the peninsula took off. This season, holiday events in the regions are planned from 29 April through 2 May, according to the head of the Ministry Sergey Strelbitsky.



In the Yusupov palace was completed restoration of the furniture set. The representative of the famous princely family Yusupov - Nikolai Borisovich was the director of the Imperial Theatres. His homemade musical opera was recognized as a model of style and luxury.

St. Petersburg restorers took ten years to return the hall to its former shine. One hundred and fifty items - chairs, sofas, fine carving, gilding, velvet. Today this furniture takes its strictly designated areas.

The first group of chairs is in the hall. A few days later will all the chairs-doubles be replaced with the original, which appeared here at the end of the XIX century - after the reconstruction of the theater. Architect Alexander Stepanov then arranged the room to the lobby in the Roman style, with marble stairs, raised additional tiers. And designed a new furniture - the slope of the stalls.

A thorough renovation of the home theater of Yusupov did not happen for almost 100 years. Now the furniture has acquired its original appearance - Upholstery in crimson velvet, replace the filler in the seats. It turns out - is revealed that in the course of restoration work in 1956, it was changed. "Not a good life, apparently. But now we have filled them normal: with sea grass and horse hair, "- says restorer Vladislav Ananiev.

Spectators stalls and lodges were, literally, in gold. Chairs are covered with multilayer French varnish "ivory" and gilding. Each took 12 - 14 milligrams of gold leaf.

Video - http://tvkultura.ru/article/show/article_id/167966/



For the construction of the Monument to the family of the last Russian Emperor in Seraphim-Diveevo monastery is collected: 1,847,650 roubles.

It is the St. Basil the Great Fund together with the Nizhny Novgorod Metropolitan of the Russian Orthodox Church which have announced a nationwide fund-raising for the construction in the Holy Trinity Seraphim-Diveevo monastery a monument of the holy family of the last Russian Emperor.

The monument is to be installed in the Holy Trinity Seraphim-Diveevo monastery in August 2017. The amount required for the creation and construction of the monument is 16,165,000 roubles. The author of the monument is sculptor Irina Makarova, teacher of Ilya Glazunov' Academy of Painting, Sculpture and Architecture.



The exhibition "Crowned trustees of Siberia. Portraits of the Imperial Romanov family" was opened in Tomsk Regional Art Museum. About a hundred exhibits are brought from the collections of the city's museums and private collections. Part of the work will be shown to the public for the first time. Many members of the Romanov family visited Tomsk at various times.



In the capital's museum-estate "Kuskovo", is an exhibition titled "Grotto. Shell sculptures and panels of the XIX century." Presented only Russian collection of rare works of decorative art from the collection of Count Pyotr Sheremetev. Made in Germany the shell sculptures were purchased for the park pavilion "Grotto".

Video - http://tvkultura.ru/article/show/article_id/167825/



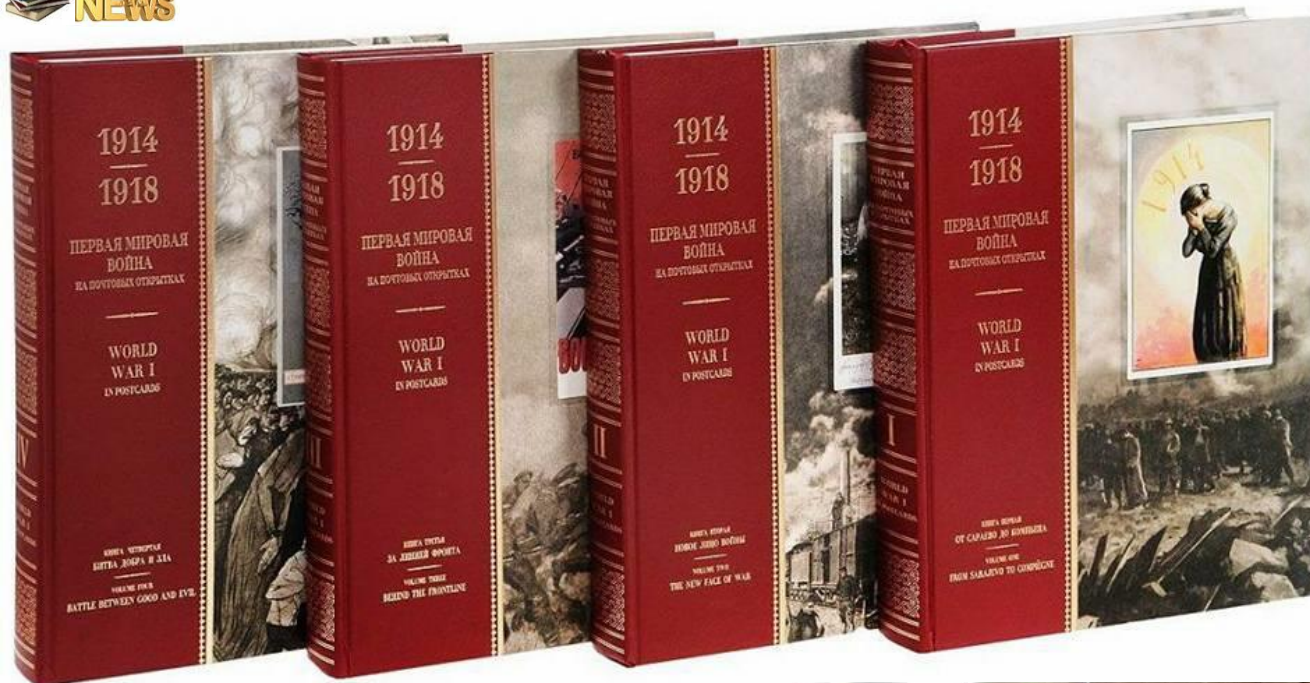
The dolls and toy soldiers, presented at the exhibition "The Tsar's toy", are the toys of the children of Russian Tsar Nicholas II. The exposition is dedicated to the 400th anniversary of the Romanov dynasty. The Toy Museum has 150 thousand exhibits. These Nicholas Bartram (1873-1931) began collecting from childhood. Here you can see the very first doll - she is 110 years, but a separate pride of the museum are the toys of the children of the last Russian Emperor Nicholas II.

They came from the royal palaces and occupy an entire floor. From ordinary objects, they are transformed into priceless rarities - In the corner of the room you can see the guard booth - says Yana Orlova, a guide - Little Tsarevich Alexei loved to go into it and to imagine he is a guard soldier. "Pianist" Doll. This toy belonged to Grand Duchess Maria Nikolaevna. The fragile girl plays on a miniature piano all kinds of music. It is powered by a toy clockwork - only need to be turned a few times by a special key.

Stroller as a swan. Royal children were rolled in it. The swan is made of papier-mâché. We lost the handle of the stroller. When the stroller was intact, it was attached to a harnessed pony and it went around with the children.

Toy soldiers - The collection of soldiers from armies of different countries, railways and ships flotilla were favourite toys of Tsarevich Alexei.



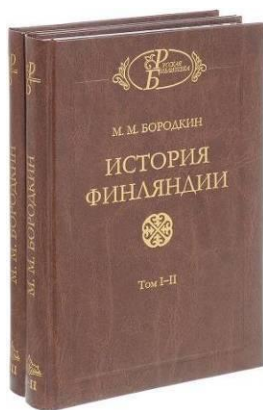


On February 17 in the bookshop "Biblio-Globus" was held a special presentation of the four-volume edition of "The First World War postcards" issued by the publishing house "Krepostnov".

The presentation was attended by President of the Union filokartistov Arsen Melitonyan, President "Biblioglobus" Boris Esenkin and CEO of the Moscow branch of the Russian military-historical society Alexander Podmazo.

"The First World War on postcards" is a unique scientific study, richly illustrated with more than 5 thousand postcards.

The four volumes present rare and valuable material not only for the study of the history of the First World War, but also the situation in Europe at the beginning of the XX century.



History of Finland: The time of Peter the Great. Time of Elizabeth. Time of Catherine II and Paul I. 3 volumes. In 2 Books

A 3-volume "History of Finland", written by M. Borodkin. The editions tell the story of Finland during the reign of the great Russian Emperors.

Publisher: The Science, SPb. Hard cover. 872 pages. ISBN# 978-5-02-037128-6

In the Marble Palace



Grand Duke Gabriel Konstantinovich Romanov's memoirs "In the Marble Palace" is not just a memoir, but a very valuable source for the history of Russia late XIX - early XX century. The narrative covers the period from 1887 to 1918. Gabriel K. tells about events such as the coronation of Nicholas II, the death of P.A. Stolypin, the celebration of the 100th anniversary of the Patriotic War and the 300th anniversary of the Romanov dynasty, the first Russian Olympics, the beginning of World War I, the assassination of Grigory Rasputin, the February and October revolutions in Petrograd, and the beginning of the Red Terror. Much attention is paid by Gabriel K. to the everyday life members of the Romanov dynasty, especially the Konstantinovich branch.

The first book was published by the publishing house of Chekhov in New York in 1955.

Publisher: Veche, Moscow. Hard cover. 400 pages. ISBN # 978-5-4444-5703-0

Under the hammer...

Romanov related items in Auctions



Exquisite Russian Art Collection up for Auction

Bruun Rasmussen Auctioneers in Copenhagen are pleased to offer a large private Russian art collection of high quality at this summer's international auction in Copenhagen.

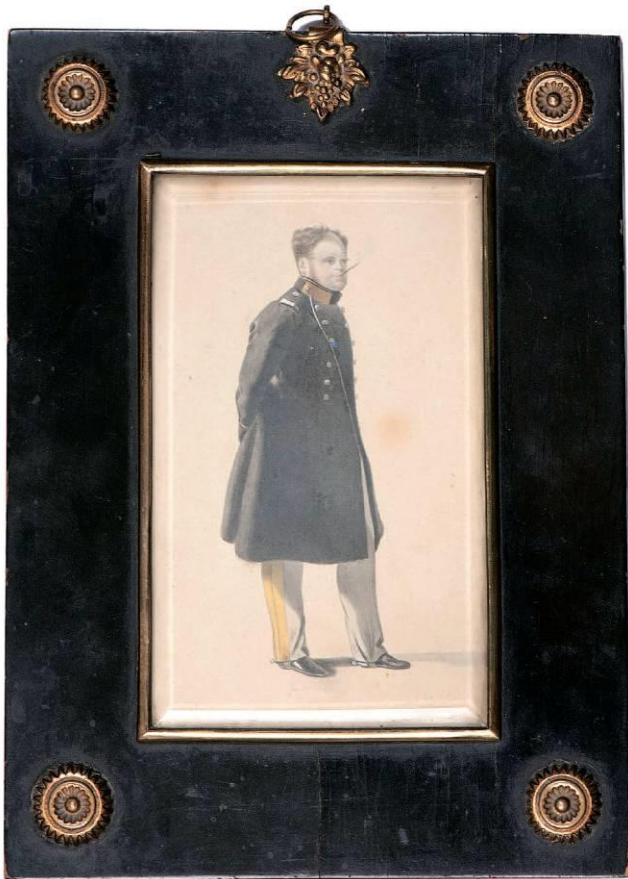
The collection belonged to the Norwegian commercial attaché Richard Zeiner-Henriksen, who lived in Russia during the first half of the 1900s. Here he created an impressive collection that includes Russian icons, princely portraits, antique furniture, porcelain, silver and glass. The collection covers a large part of Russian history – from Ivan the Terrible in the 1500s over Empress Catherine II the Great in the 1700s to the last Russian Tsar, Nicholas II, in the early 1900s.



"This summer's Russian auction is the largest in Bruun Rasmussen's history. We will be offering about 90 auction lots from Zeiner-Henriksen's unique collection together with a number of Russian art treasures from other private collections – all will be presented in a separate auction catalogue.

This time we have chosen to exhibit some of the highlights in London prior to the auction in Copenhagen in order to meet the strong international demand for Russian art treasures. The auction highlights include the two icons "The Archangel Saint Mikhail" and "The Descent from the Cross". Each icon is estimated between DKK 800,000 and 1,000,000 (€ 110,000-135,000)," says Martin Hans Borg, Russian chief specialist at Bruun Rasmussen.

Empire, Moscow, Russia, on February 23



Portrait of Emperor Peter I in full height in the imperial mantle of the throne with a sceptre, crown and orb. Lithography A. Chemykova after drawing of A. Rudnev. St. Petersburg, 1843. Size 412h x 324 mm; 630h x 500 mm (with frame). Hand-painted watercolor. It is interesting that the emperor is shown in conjunction with a chain and a ribbon of the Order of St. Andrew. Estimated Price: 19000-22000 roubles / 320-370 \$

Portrait of the Vicar of the Kingdom of Poland Grand Duke Konstantin Pavlovich. Lithography. Unknown Workshop, Russia, in 1830? Size 132h x 80mm (reprint); 205h x 152 mm (with frame). Hand-painted watercolour. At the core lies lithography portrait by Ivan Lukashevich from the Hermitage collection. Estimated Price: 10000-14000 roubles. / \$ 170-230



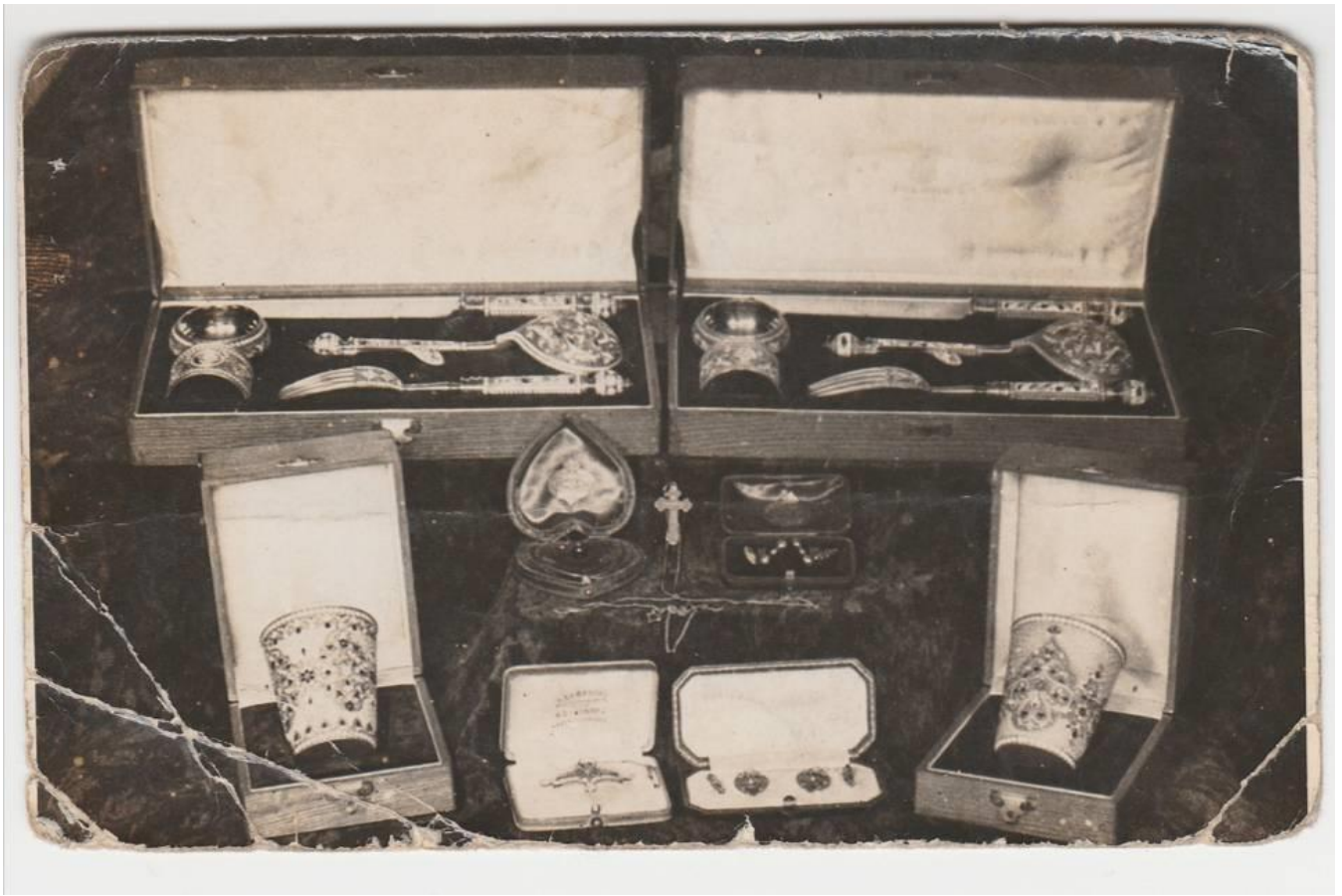
Bulstrodes, Christchurch, UK, on March 2

Russian Imperial silver gilt and cloisonné christening set given as a gift by Czarina Alexandra of Russia, by Ivan Saltikov for Grachev, together with fascinating provenance referred to by the Allen family of Cathcart House Harrogate as 'the family bible', including handwritten letters from Carl Faberge asking for images of Cathcart House to be used in the 1896 Imperial egg.

The christening set is presented in a simple oak case with engraved plaque bearing inscription 'Presented to Alix Beatrice Emma Allen by her Godmother Her Imperial Majesty The Czarina of Russia, 21st May 1895.' The set comprises knife, fork, spoon, napkin ring and salt cellar & spoon, decorated in traditional Russian coloured enamels, bearing marks for Grachev and makers mark of Ivan Saltikov, salt spoon bears Grachev mark & makers mark AN. 1895.



The scrap book accompanying the lot includes two letters from Carl Faberge dated October 1895 - an excerpt follows - 'His Majesty the Emperor has charged me to make a rich album containing views of all the places where Her Majesty lived in her youth. Would you be kind enough to send me a photo of your house in which the Princess lived in 1894.' It is now known that this refers to the images of Cathcart House used in the 1896 Imperial Rock Crystal Egg in the Virginia Museum of Fine Arts.



Also included are - signed photograph of the Czar & Czarina, letters of introduction and thanks from the Czarina's lady in waiting, telegrams from Queen Alexandra to Princess Victoria signed Mother Dear, and many news clippings of the time reporting on the Russian Royal family and the British Royal family links to Cathcart House and the Allen family. The lot is consigned by a direct descendent of the Allen Family.

Estimated Price: £8,000 - £10,000

Until recently it had been thought the ornately enamelled silver cutlery set was by Fabergé, but research carried out by auctioneer Kate Howe has revealed it was actually made by Ivan Saltikov for the Grachev brothers, Imperial silversmiths and rivals of Fabergé.

The two letters written by Carl Fabergé relates to one of the famous Imperial Easter Eggs.

"This is very exciting and we have had significant interest from collectors of the Fabergé Easter Eggs," said Kate.

"Historically this is a very important lot, not only because of the letters written by Fabergé, but because of their content. They fill in some of the cracks in the Fabergé story as they shed new light on the identity of one of the locations depicted inside the Imperial Rock Crystal Easter Egg."

Just two months before their coronation in 1896, Nicholas II gave the egg to his wife to mark their second Easter as a married couple. Inside are six pairs of miniature watercolour paintings on ivory by Johannes Zehngraf depicting scenes that would evoke happy memories for the young Empress.

The letters reveal one of the buildings is Cathcart House in Harrogate where the then Princess Alix of Hesse, granddaughter of Queen Victoria, stayed during a visit to North Yorkshire in 1894 to 'take the cure' in the famous baths as a treatment for her sciatica. During her stay the owner of the house, a Mrs Allen, gave birth to twins, a girl and a boy. The Princess took this as a good omen for her forthcoming marriage to Grand Duke Nicholas and asked to be godmother to the twins and that they be named Alix and Nicholas. She attended the baptism and maintained a close relationship with her godchildren.

Two identical boxed cutlery sets were sent to Alix and Nicholas as their first birthday gifts in 1895 and an original photograph of the sets is included in the sale as is a scrapbook of letters and news clippings.



Sold for £20,000

Dealer Wartski has bought the boxed set of cutlery at auction for the Royal Pump Room Museum in Harrogate.

The museum was able to make the purchase with funds provided by the Art Fund, V&A Purchase Fund, Friends of Museum and Friends of the Mercer Art Gallery.

The boxed set of cutlery, together with an archive detailing its royal history, sold for £20,000 at Christchurch, Dorset, auction house Bulstrodes on March 2, doubling the top estimate.

Wartski told ATG the firm had been approached by the Pump House prior to the sale to appraise the collection. Wartski then acquired the item at the sale and said: "We did work with them when they produced a publication about their jewellery collection in 2014 [but] we have not purchased any items for the museum in the past, so we were thrilled to do so on this occasion."

Bruun Rasmussen, Copenhagen, Denmark, on March 6

Painting by Grand Duchess Olga Alexandrovna: A garden scene from Knudsminde. Signed and dated Olga 1948. Oil on canvas. 45x37 cm.

Estimated Price : 6,000–8,000 DKR



Kuncker, Germany, on March 13 - 17

Period of Empress Elisabeth, 1741-1761. 1/3 Taler 1761, Königsberg, 7.45 g. Minted for Prussia under Russian occupation. 6.56 g.
Estimated Price: 400.00 €



Period of Alexander II. 1855-1881. Silver Medal 1864 of V. Alexeev and I. Chukmasov, on the 100th anniversary of the Imperial Society for the education of noble girls. Medallion with the busts of the imperial couple I. Above and to the sides of medallions with the busts of Catherine II. Maria Feodorovna and Alexandra Feodorovna, below medallion with the date, in the corners ornaments // Catherine II. Is to I. And holds the rights over three girls who bow before her, r. 49.12 mm; 57.40 g.
Estimated Price: 1,000.00 €

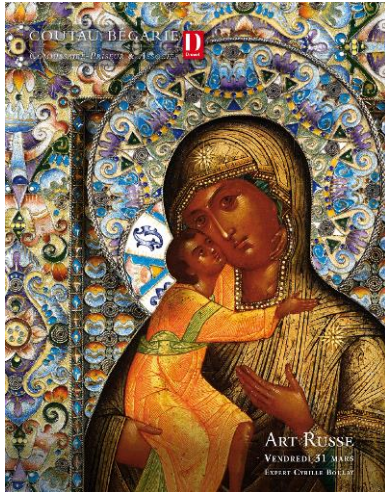


Coutau-Bégarie, Paris, France, on March 31

The auction includes several Romanov related objects from the collections of Prince and Princess Félix Youssoupoff, Prince Paul Demidoff and Grand Duchess Elena Vladimirovna of Russia.

Download the entire catalogue here:

http://catalogue.gazette-drouot.com/.../04_Art_Russe_31mars20...



Did you know....



... that the Tsarevich Alexei Nicholaevich had mud baths, with mud from Saki, Evpatoria in Crimea.

The popularity of the Saki resort, in Russia and abroad, for its wonderful healing properties of mineral mud attracted the attention of court physician Yevgeny Botkin and Life-surgeon Vladimir Derevenko, the doctors of Tsarevich Alexei.

August 7, 1913 the Imperial family, as usual, went by train to the south, to Livadia. On August 20, a mud bath was organised for Tsarevich Alexei.

Emperor Nicholas II wrote in his diary - "Today Alexei started his mud bath."

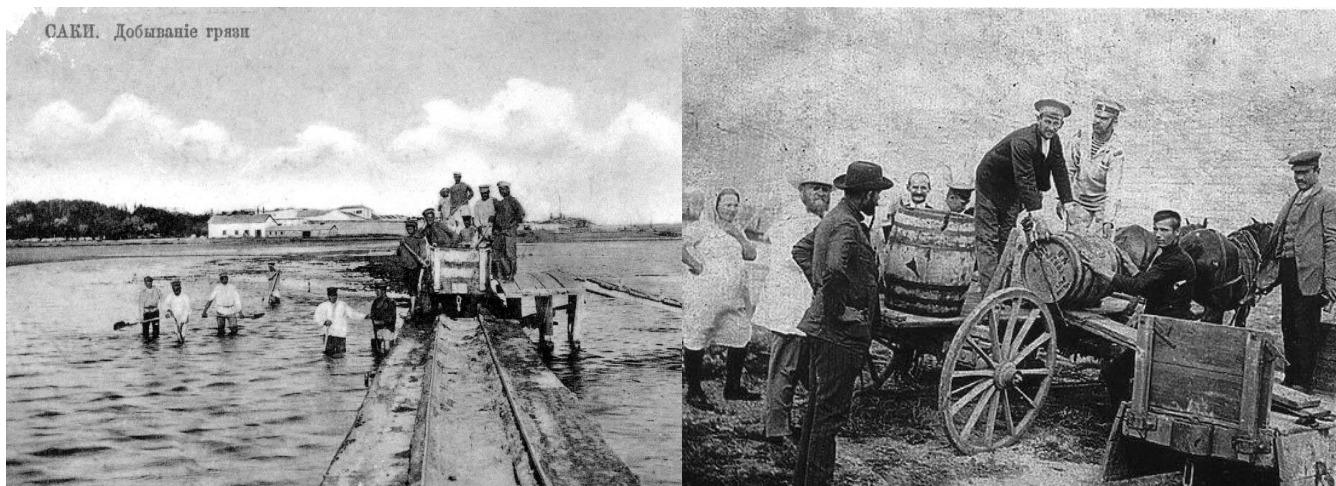
Pierre Gilliard, who was appointed tutor of the Tsarevich told - "When I saw Alexei Nikolaievich, he was very pale and thin. He took hot mud baths, which doctors prescribed to him and which he considered very tedious."

In Livadia, after the treatment was another incident, Alexei bruised his right knee, and again there was internal bleeding, inflammation, etc. To Tsarskoye Selo the family could only return on 19 December, as they had to wait until the heir had recovered.

Of course, the mud was not a panacea for the incurable disease of the Tsarevich, but it gave a general improvement of the body, increases its immunity and resistance to disease.

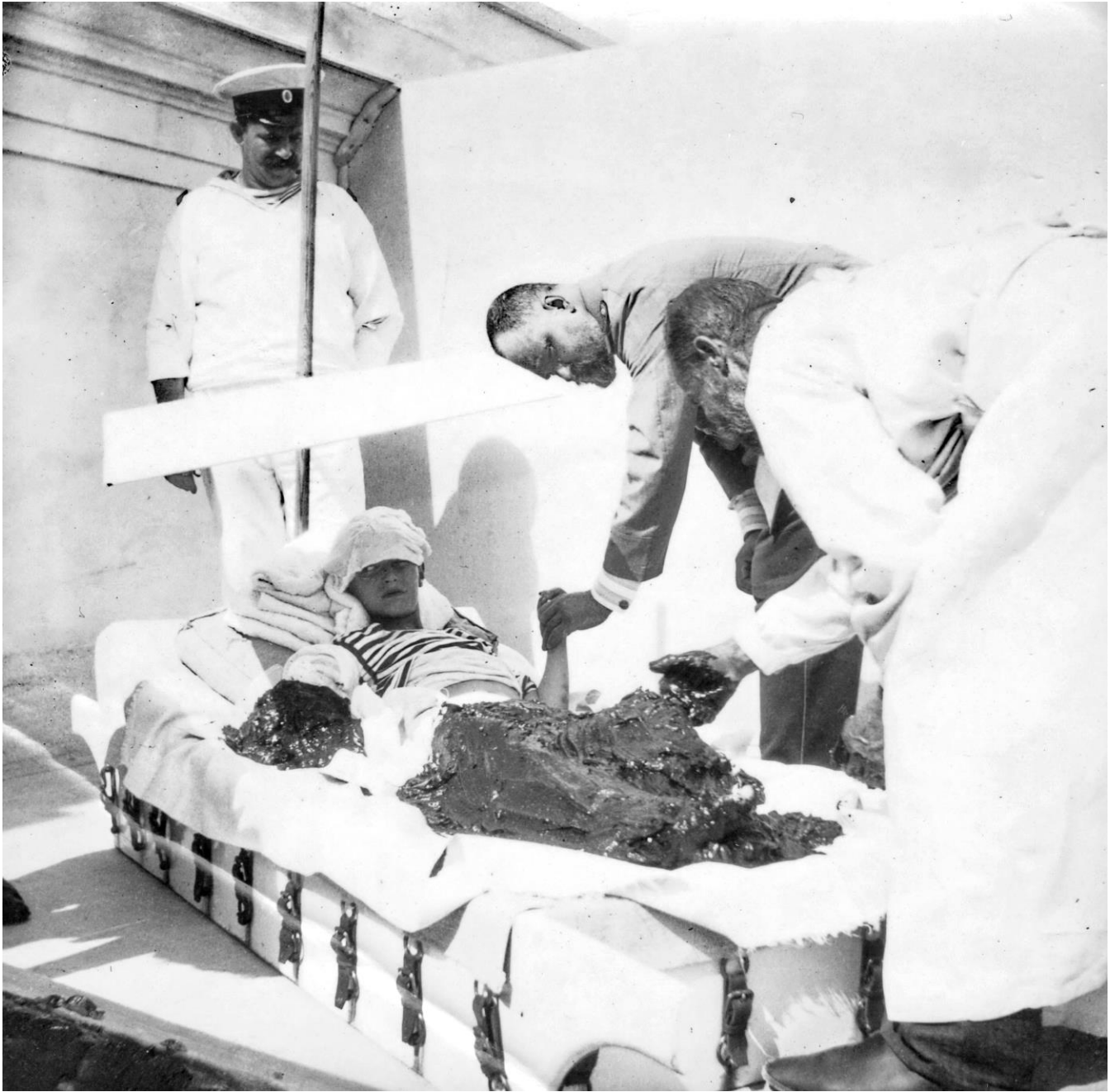
As recalled by the locals, the curative mud of Saki salt lake was filled into barrels filled with brine on top, and carried on a boat to Livadia. During the extraction and loading of the healing mud at the resort it was watched by senior superintendent M.T. Shevkoplyas and physician D.R. Manych.

Victor Timoshkin told that in their family has remained the memory of how his grandfather Matthew T. besides to Livadia, delivered cargos of healing mud in St. Petersburg and Mogilev (where, during the First World War, was the military High Command of the Russian Army). For these works the Emperor Nicholas II gave him a gold watch of the company "Pavel Bure" with an inscription. In Saki Museum are photographs that chronicled his grandfather preparing to send the healing mud.



During this period, the senior physician at Saki mud baths was Sergei Nalbandov. About him remembers his daughter Tatiana Petrova: "In the summer of 1913 Sergei Sergeyevich was invited to Livadia, where he talked with doctor Botkin about the Tsarevich. To give treatments they chose a place on the balcony overlooking the Italian courtyard where the mud was well warmed by the sun.

Nalbandov in an interview with Yevgeny Botkin confirmed that the treatment of the effects of haemophilia mud is permissible. Tatiana S. told that the Empress according to Botkin offered her father a big fee for the consultation and assistance in the mud therapy of the heir, which Sergey refused. But without compensation he was not permitted, but instead of money, he asked for help to get for the County Saki mud baths a roentgen machine and some machines for mechanical therapy cabinet. Empress Alexandra kept her promise.



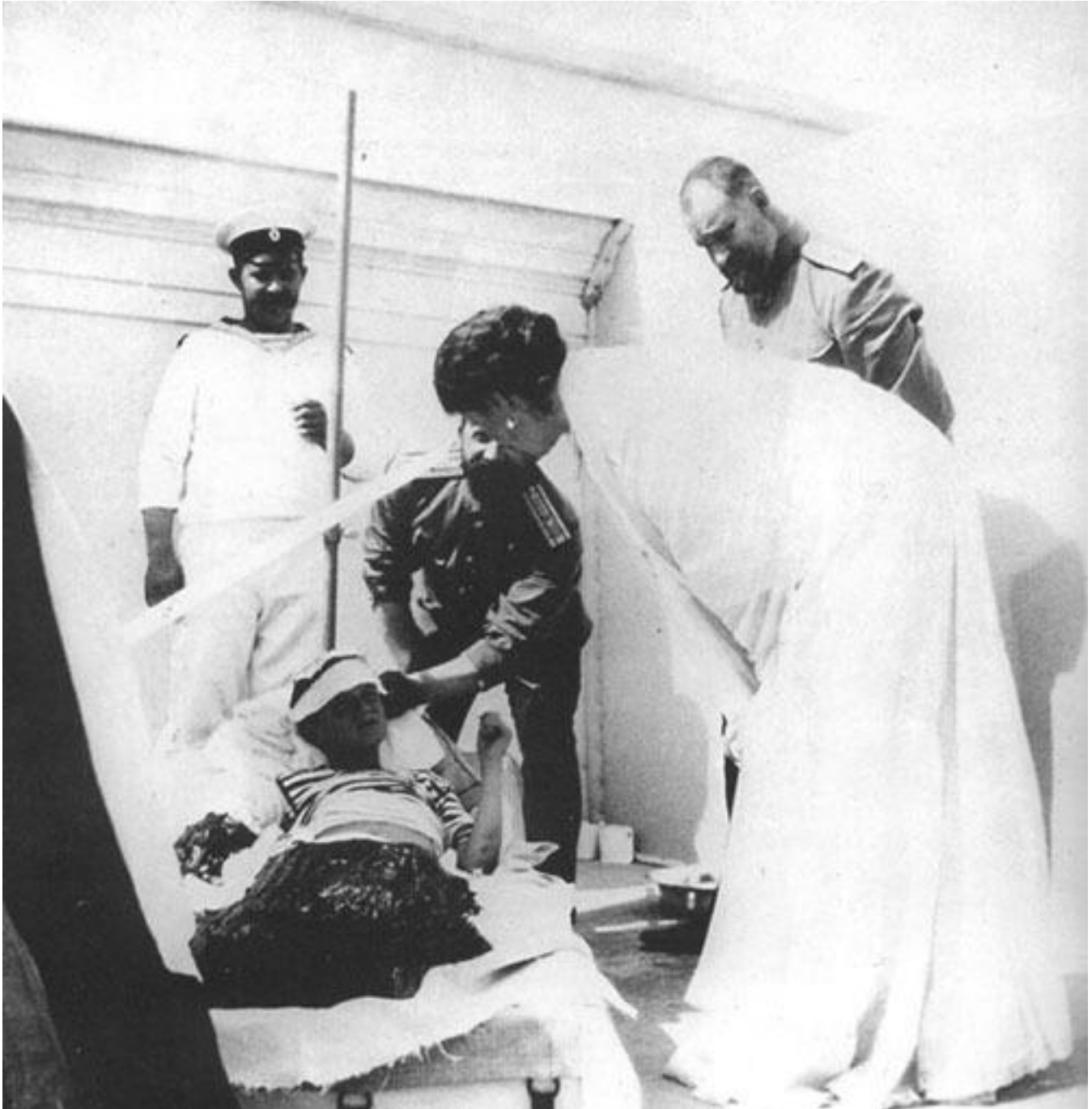
Tsarevich Alexei Nicholaevich getting a mud bath

The Tsarevich Alexei arrived in the military HQ on 17 May 1916. Soon after the Russian troops won a significant victory in Galicia and in Lutsk. According to Gilliard, the stay in the army and at the Headquarters began to affect negatively the state of Tsarevich - "Impressions was too much for his emotional nature. He became nervous, irritable and absolutely could not concentrate in class." June 20, 1916 the Empress wrote in a letter to the Emperor - "Please speak to Vl. Nik. (Derevenko) - as he insists on mud treatments for Baby. Is it possible for you to make a mud bath in the Headquarters? Now it would be cruel to take him away from you."

In the Emperor's diary, 28 June appears the entry - "Today, Alexei began taking mud bath for hands and feet."

On the same day, Alexei wrote: "Walked. Mud bath at the knee and elbow. Breakfast with everyone. Day at the water, near the Dnieper River. After playing in the garden and read."

Next on his diary can be traced all the days, when he took mud. Sometimes, went a day or two without mud treatments, but on August 13 the Tsarevich said: "Took the last mud bath."



Tsarevich Alexei Nicholaevich getting a mud bath, with Dr. Botkin and Empress Alexandra watching.