



Romanov News
Новости Романовых

By Ludmila & Paul Kulikovsky

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Grand Duchess Olga Alexandrovna - "Akhtyrskaya Mother of God"

The centenary of the October Revolution - Plenty of exhibitions, not much else

November 7th arrived, the day of the centenary of the October Revolution, and expectations or even fear for some people were high, what would happen? Some even talked in advance about the possibility of a new revolution, but in fact not much happened. Also the official silence on the Revolution speaks volumes. Though a few public exhibitions were on display, the official narrative ignored the centenary of the Revolution in all spheres of the political system.



It seems that it was more anticipated, talked about, and commemorated outside Russia and one can wonder why, now when the West is so Russophobic?

Maybe many Westerners, who benefited from freedoms denied to Soviet citizens, naively romanticize the revolution, seeing it as being about kicking the rich and helping the poor. Do they really see Lenin as a "Robin Hood"? The truth is much more complicated.

Ultimately, the October Revolution was a tremendous catastrophe that resulted in the split of a nation, a bloody civil war, mass murder, millions people forced into exile, the destruction of much of Russia's creative and scientific establishment and the export of this brutal regime to other countries - where it all was repeated.

Maybe the West were hoping for a new revolution in Russia, and they hoped this way they would kindle the revolutionary spirit of Russians today? If so, they failed!

The fact is that the Russian elite are far more consolidated around President Putin than they were once around Emperor Nicholas II. Neither is there a war-like situation as in 1917. The present political, social and economic environment of the country is not comparable to the situation in 1917. The energy, the enthusiasm and particularly the revolutionary fervour spread by a tall figure in Russian society is truly lacking.

The most exciting in the days before and on November 7th were the main Russian TV channels all started their own TV-series, focusing on different aspects or persons in the Revolution - several of them biting Lenin for being financed by the Germans and other showing Trotsky as a cold blooded maniac.

The main issue seems to be, that after the collapse of the USSR Russians are forced to the task of choosing what to glorify, what to condemn, and what to gloss over. The Kremlin could not simply gloss over the Russian Revolution, so it has played it down. The official government order for commemorations referred only to "the revolution of 1917 in Russia" - not Great, or Russian, or

Socialist, or October, or any other adjective that would imply glorification or disparagement. And the lesson President Putin stressed was the need for unity and reconciliation - "the strengthening of the social, political and civic consensus that we have managed to achieve today."



President Vladimir Putin about the century of the October revolution

President Vladimir Putin chaired a meeting of the Council for Civil Society and Human Rights at the Kremlin on 30 October 2017. He said - "Colleagues, our meeting is held on the Day of Remembrance of the Victims of Political Repression. The Wall of Sorrow Memorial will be unveiled today. Its creation is the result of the Council's activities, as is the elaboration of the very State Policy Concept to perpetuate the memory of victims of political repression.

The opening of the monument is especially important as we mark the 100th anniversary of the 1917 revolution. I hope that our society will use this date to close the chapter on the dramatic events that divided our country and our nation, and that it will become a symbol of overcoming this schism, of mutual forgiveness and of embracing Russian history as it is, with all its great victories and tragic events."

November 3, 2017, President Vladimir Putin sent greetings to participants in international events marking the 100th anniversary of the 1917 Russian Revolution.

The message reads, in part: "Turbulent and dramatic events of 1917 make up an inalienable and highly complex chapter in our history. The Revolution had a huge impact on the development of Russia and the entire world and, to a large extent, determined the political, economic and social landscape of the 20th century. Therefore, it is logical that on its 100th anniversary, public figures, researchers and the media are engaging in an in-depth and comprehensive reflection on the events and express very different, sometimes completely opposing, opinions and judgments.

I am convinced, however, that even the most heated debates must rely on facts and documents as well as on an objective and respectful attitude towards our past. I expect that these meetings, which brought together representatives of many countries, will contribute to such constructive discussion and to the strengthening of friendships with foreign colleagues and partners."



On October 30, 2017, President Vladimir Putin took part in the opening of the memorial "Wall of Sorrow" in Moscow

Igor Chubais sees it as "nothing surprising"

Igor Chubais, a Russian philosopher and sociologist, Doctor of Sciences, explains the silence this way - "Of course, the situation for the authorities here is complicated. On the one hand, one can not ignore such a date, but on the other hand it can not be widely celebrated. Nothing surprising. One hundred years people were fooled by the idea of building a bright future, and when everything collapsed and disintegrated, it is necessary to bear responsibility for it, which, naturally, nobody wants, especially the current regime, even if it largely positions itself as the successor of Soviet power. Instead was introduced a new mythology, a new concept of history. If earlier it was believed that the real story began with the Aurora volley on October 25, 1917, and everywhere there were banners "The Great October is the main event of the 20th century", today we are told that there was "just a great Russian revolution" which, began in February, continued in October 1917. Now the main event of the 20th century was the victory in the Great Patriotic War. Completely all rewritten, rearranged places. And the point is not to bear responsibility for anything, and at the same time to reap the fruits where possible."

The Russian Communist had their main march and meeting in central Moscow, but was only allowed to do it between 14:00 and 19:00, and they could not enter the Red Square - to visit Grandpa Lenin. About 5.000 people attended it.

Vyacheslav Nikonov, a member of the State Duma for United Russia, made a book along the lines of President Putin's request for in-depth and comprehensive reflection on the events of 1917. However Nikonov is a grandson of Vyacheslav Molotov, a prominent Bolshevik and Soviet foreign minister under Joseph Stalin, so one has to read his reflections with more than a pinch of salt. However, he does represent a voice of the present political elite and its mainstream view of the 1917 events.

"October 1917" - by Vyacheslav Nikonov

In early November, was published the book "October 1917" by the Chairman of the State Duma Committee for Education and Science, Dean of the Faculty of Public Administration of the Moscow State University M.V. Lomonosov, Vyacheslav Nikonov. He analyses why the revolution turned into a grandiose tragedy and how the Bolsheviks came to rule the country. Here are some excerpts from the book:

The Revolution of 1917 and the Civil War, which rumbled until 1921, was recently taken to unite into one historical act, called the Great Russian Revolution. The event is really one. Only in him there was nothing great, except the tragedy of the country and its people. It was one of the most dramatic pages of Russian history.

The revolution is the largest event in modern history, which in many respects determined the fate of the world. Within a few months, on the ruins of the great Eurasian power under the rule of the Romanov dynasty, the state of Soviets emerged, led by the marginal party of the Bolsheviks, who had recently proposed an alternative model of the social order to the whole previous history. A model that for 74 years will inspire or enrage the rest of humanity.

In the revolution there was the guilt of Emperor Nicholas II. However, it was not in what he is most often accused of: the absence of liberal reforms or the betrayal of national interests in favour of Germany under the influence of "dark forces". His main weakness was that he was a royal monarch, an official monarch, but he was not a political monarch. He was not a politician at all in the classical sense and did not trust politicians. He overly relied on the rock and patronage of the Celestial powers, but he made too little effort to win the sympathies of the elite, and lost the information war. The Tsar showed indecision when it came to the use of force. And this was perceived as a weakness, and this weakness of a leader is not forgiven in Russia.

The February revolution was prepared and implemented by a group of elite - oligarchic and intellectual - who took advantage of the difficulties of war to establish their own power, while not understanding the nature of power and the country that they intended to manage. The fathers of the revolution were not fully aware of the possible consequences of the destruction of the state and the release of the emancipated energy of the masses, and even in the face of the worst war. Within a few days of February-March 1917, Russian statehood will disappear, and with it a great country.

After February, Russia was struck by an epidemic of words, processions, celebrations, reflecting unrealizable fantasies about a breakthrough into the realm of justice on a world scale, in which real problems were sunk.

The notions about the authority of the authorities, reflexes of obedience, moral and legal norms dissolved religiously. The moral of the war shifted to all relations in society, making violence the main mode of action. Murders, brutal reprisals and lynching have become the norm of behaviour. The notion of property has disappeared, crime has taken on unprecedented dimensions. The country stopped working ... There was absolutely no sexual promiscuity characteristic of traditional Russia, the allegory of the revolution as a "walking girl on a stray soldier's chest" was not an exaggeration.

The October Revolution was the result, first of all, of the ineffectiveness of the Provisional Government and its fantastic failures... Each revolution is a result of unfulfilled expectations. And those who give new hope receive the greatest chances for a victory. The desire to change life for the better, to bring



the "real day" - was universal. People were indifferent to liberalism, democracy or socialism. But the Bolsheviks gave birth to hope for peace and land, which gave them the ladder they climbed to power.

Bolshevism embodied the need for order that had spread widely after a whole year of chaos, which existed not only in the lower classes, but also in the wealthy and conservative strata, who despised the Socialist-Revolutionary Menshevik intelligentsia as much as Lenin.

The Bolsheviks outplayed the other ideologically. Lenin instantly on his return to Russia realized that people in the mass are completely indifferent to politics, they are much more worried about their own financial situation, and they are extremely tired of the war.

For the first time in history, in a large country, a regime came into power that openly rejected and challenged Western values, norms, lifestyle and at the same time offered its own radical alternative, and even on a global scale. Already in December 1917, Secretary of State Lansing concluded (which had never changed in the West) that the Bolsheviks were inhuman, dishonest and unprincipled; they create an authoritarian system, relying on force; want to overthrow free capitalism and replace it with an extremist form of proletarian despotism... The attitude of the leading Western countries to the Bolshevik regime was determined even before it had time to do something.

... And only at the cost of colossal sacrifices the Bolsheviks managed to reassemble the country, restore the destroyed, start industrial growth, restore the status of the great Soviet Union to a great power, to defeat Nazism, to pave the way for mankind in space. To then break up in the 1991 revolution."

Romanov activities in connection with the Centenary of the October Revolution

Prince Rostislav Rostislavich designed a watch

One Romanov descendant, Prince Rostislav Rostislavich, decided to mark actively the centenary of the revolution and designed a watch for the company Raketa (*Rocket* - A brand created in USSR to honour the cosmonaut Yuri Gagarin) in which he added a bit of his own blood. The watch was then advertised in a video published on July 6, 2017 on You Tube. It had the description "Celebrating 100th anniversary of Bolchevik revolution with Prince Romanov at the Russian watch manufactory Raketa. In the video Prince Rostislav Rostislavich makes the effort to speak in Russian. The video was later published in a second version with English subtitles, which had the following intro - Raketa Revolution 1917 -2017" and "Watch designed by Prince R. Romanov - head of the house of Romanov in Russia" - "In memory of the victims of the October Revolution - 1917 - 2017".



"We can't allow ourselves to forget the killing of millions of Russian people, whoever they were: Soldiers, staunch Communists, workers, priests, peasants, or members of the Imperial family, headed by my great-granduncle, Tsar Nicholas II" - Prince Rostislav Rostislavich says in the video.

According to him, it's his duty to remind people that the Revolution was a terrible tragedy that resulted in the suffering and death of many people from all strata of Russian society.

"That's why we decided to release - as a sign of mourning - a black watch with a drop of blood, symbolizing the bloodshed and the turmoil of the Revolution," said Prince Rostislav Rostislavich.

Video - <https://www.youtube.com/watch?v=RblMe1HwC1A>

It has been reported that only 6 copies of the watch is made and of these 6 only 2 are for sale. The price is 7 million roubles. (About USD 120.000).

The above video received some negative reaction and soon followed another video with an apology to those he had offended.

Video -

<https://www.youtube.com/watch?v=pLvJRb1moI>

On November 3rd, Ruptly TV released a video with an interview with Prince Rostislav Rostislavich.

Video -

<https://www.youtube.com/watch?v=m1Uy0I80JdM>



Same day, also the TV-channel "5" (St. Petersburg) commented on the launch of the watch. The headline says - "Raketa Factory plans to sell watches, smeared with the blood of a descendant of the Romanovs" and continues;

"The watch brand Raketa has released several limited models with the blood of an heir to the famous dynasty. Rostislav Romanov told the Fifth Channel that in this way he wants to remember those who died in the years of the revolution.

"It is black to remember those who died. We added my blood, which symbolizes losses during the revolution," Romanov said.

Heir of the dynasty of Russian tsars also added that the series will be limited - it will include a maximum of six watches. Rostislav Romanov justified the choice of watch factory. The young man remembered that the Raketa was established by the order of Peter the Great."

Video - <http://www.5-tv.ru/news/163510/>

"A descendant of Nicholas II: democracy in Russia and let everything remain so"

(Yes, they did write Nicholas II - Editor)

November 8. Komsomolskaya Pravda - The Prince admitted that he really wants to return to Russia, but getting a Russian passport is not so easy.

Prince Rostislav Romanov - 32-year-old great-grandson of Emperor Alexander III, great-grandson of Sister Nicholas II Xenia. Son of Rostislav Romanov and Christina Ipsen, grandson of the Grand Duke Rostislav Alexandrovich Romanov and Princess Golitsyna.

Rostislav Romanov was born in the USA, he was educated at the University of Falmouth in Great Britain in the field of fine arts and

only in 1998 he visited Russia for the first time. In 2012, he joined the board of directors of the oldest St. Petersburg watch factory *Raketa*, founded by Peter I. Since then, the Prince lives in two cities - London and Moscow.



The last six years you live between the two capitals - London and Moscow. Do you notice any changes in Russia, do they please you?

- I'm interested in news, changes in Russia, but politics is not interesting for me. Of course, I see huge changes in Petersburg, Moscow, and throughout the country. Recently I travelled along the Trans-Siberian Railway. It was a very pleasant journey. I was surprised that people are so kind there, how they help, share food. All this they did without any expectation from me. They did not even know who I was, what my name was. They shared with me like with a guest or a friend.

When you return to London, what do you tell your friends about Russia?

- When I'm in London, I try to convey to my friends the sincerity with which they address me in Russia. This is the first feeling that I feel when I come to Russia.

For six years you have been a member of the board of directors of St. Petersburg's oldest watch factory, it was in a bad state, what is the state now?

- I work for this plant for several reasons. Firstly, because it is the oldest in Russia, and secondly, it belonged to my family before the revolution. It was created by my ancestor Peter I. I am an artist and used to work with a large canvas, and with the *Raketa* it is interesting that I have to work on a miniature canvas - the dial. I create layouts and help design department of the plant. A few years ago, by the 400th anniversary of the Romanovs' House, I created watches. It was very exciting and interesting to transfer your emotions to such a small space.

Do you communicate with the employees of the plant and do you plan to produce not only limited collections of watches?

- For me factory workers like my family, we work as one. The plant is now small and mass production is not even considered by us.

You got the plant in a very depressing state, what position does it have now, have you managed to change something?

"When we accepted this plant, it was in very poor condition." To return to it the former greatness, this is how to nurture a young tree. Very slow, difficult and laborious business. But now I can already talk about the changes, there is already a big difference between what was and what has become. The Peterhof factory is unique, it is the only factory in Russia that produces watches.

You have done a great job. But let us return to the problems of the day. What is his situation now?

"I want to clarify that the Peterhof watchmaker is one of the rare watch factories in the world who produces all the mechanisms from A to Z. There were about 15 watch factories in Russia and they were all closed except for ours. It is very difficult to maintain such a plant, it is also difficult to maintain a large theatre. The Bolshoi Theatre, without much government support, can not exist, just as we can not exist with the sale of several watches per month.

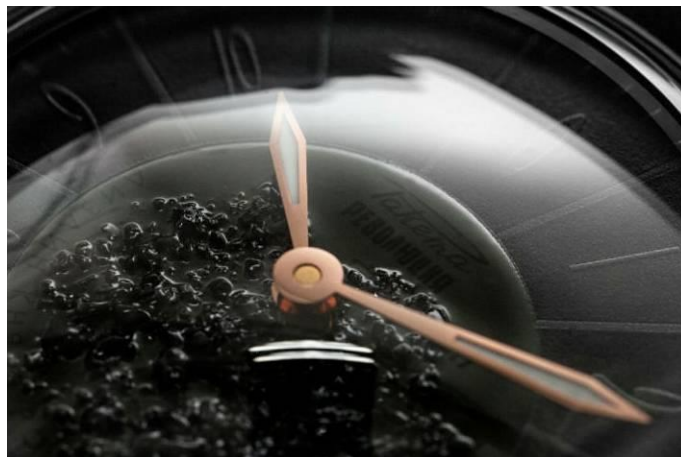
Does your plant get any state's support?

- To date, the state financially does not support us, but it helps us morally. Approximately 40% of ministers bought our watches and gladly wear them. We appreciate this and are very proud.

And about what amount are we talking about? How much money is needed to keep the Raketa afloat?

- In order for us to go into a plus, we need somewhere around eight million euro (more than 500 million roubles, - author's note). For this money we will be able to put the plant on its feet and it will make a profit.

I understand that the watch that was issued for the 100th anniversary of the October Revolution is just a PR move to attract everyone's attention?



- To begin with, I would like to clarify immediately, we did not set ourselves the task of making watches for sale. They are a tribute to memory. They were created for people to think. Yes, this is a kind of provocation, we do not deny it.

Congratulations, you attracted attention, but what is the message?

"You see, if I said that it would be taken for granted against the celebration of the revolution. With the help of my provocation (the clock contains the real blood of Prince Romanov - author's comment) we wanted to draw the attention of those who want to celebrate this date, but do not understand the essence. I'm not talking about convinced communists and Stalinists. I'm talking about people who do not understand the essence of this date.

It's like people who celebrate Halloween and do not understand what it means for the Orthodox Church. Halloween is a remembrance of the dead, this is not a fun holiday. Perhaps there are people who do not understand this and therefore inaccurately, without malice, think of the revolution as a regular holiday. Unfortunately, in Russia people have forgotten about their own, I'm not talking about ancestors, I'm talking about their great-grandmothers and great-grandfathers, how it was difficult for them come through these times.

So once the clock is not commerce, then why was the sum of 7 million sounded?

- Since this is a tribute to memory, they will not be exactly released for sale. But our factory needs serious cash injections, so the clock will be a gift to someone who can seriously sponsor a watch factory.

Let's return to provocative topics. Now actively discussing the feature film of the master of the domestic film industry Alexei Uchitel "Matilda". The film is declared as a historical melodrama, where the relations between your great-great-grandfather and the ballerina are revealed. Have you watched this movie?

- I did not watch this film, but I talked about how good-bad this film was. Of course, I do not particularly like this idea. And now let's look at it from the side. Before he was canonized, he was a man. An ordinary person who lives a normal life and like any man who has his sins. People who were shocked by this news, I understand. But on the other hand, even if I do not particularly like this film, it is important for me that in Russia you can create a movie that you want. Even if someone wants to make a film about Stalin, I will not support this idea, I will be very angry. But the fact that he can unhindered to make such a movie, this is most important.

And are you familiar with Natalya Poklonskaya, who very vigorously defends the honour of your relative, Nicholas II?

- This is a girl from the Kremlin, right? I do not know her, it would be interesting to get acquainted with her. Our creative studio is located about 300 meters from the State Duma. We will be glad to see her. And so, if there are people in the State Duma for the Orthodox Church, who support Nicholas II as a holy man, that's probably good. Perhaps this is not always objective, but, probably, good.



You mentioned sins and said that you have them all. What is your sin?

"My sins remain between me and God." But about the bottom, I can say. I stopped drinking alcohol, or rather I did not drink it much, but now I do not use it at all.

And you asked your parents, grandparents about life in Imperial Russia?

- Unfortunately, my dad died when I was 11 years old. I was told little about the revolution. I inherited the personal diary of my great-grandmother, Nicholas II's sister, who she had started before the revolution. Two years ago, I gave it to my best friend and ... he lost it somewhere at home.

Suppose you had the opportunity to return in 1917 and prevent a revolution. Would you go for it?

- This is a very good and complicated question. But this is the past and, unfortunately, we can not change it.

Would you like to return to Russia a monarchy?

- In 2017, it is not necessary to return Russia to the monarchy. The people decided to make the country democratic and it is very good that everything should remain so.

Do you think that Russia is working on democratic principles?

- Yes, there is more democracy here than in England. From what I see on TV and in media I have a feeling that Russia is a good state. They try to do everything that the people and the country need.

By the way, next year elections will be held in Russia. What do you think, whom will the voters choose, will you take part in the voting?

- I do not know the future and what can happen. I, unfortunately, do not have a Russian passport. I would very much like to receive it. I know that there are laws that allow people who have ancestors in Russia to obtain it in a light form. In words it sounds very simple, in ordinary life, it is unreal. For example, to me, to get a normal Russian visa, you have to overcome a huge number of obstacles.

Suppose you are helped to obtain a Russian passport, will you move here? In what city will you settle?

- St. Petersburg - my favourite city, I would like to live in the city centre, on Nevsky Prospekt.

Are you a man of art, what are your favourite musical directions?

- I like different music, but I really like Zemfira and Jasmine. As for museums, in Moscow I often visit the Tretyakov Gallery, I love the European Galleries, the Pushkin Museum, in Petersburg - the Hermitage.

And the last question, open the secret of your personal life.

- Recently, in Moscow, in our office, I met a girl. Her name is Xenia, she is a singer from Russia. What will happen next, who knows.

Princess Maria Vladimirovna visited Aurora

Another Romanov descendant, Princess Maria Vladimirovna, arrived from Madrid to St. Petersburg and started on the exact day of the centenary of the revolution her participation in several events. On November 7, the Princess visited the Peter and Paul Cathedral, where the rector Archimandrite Alexander (Fedorov) served a moleben of the people of Russia, the authorities and the military and a brief service on her ancestors - One can not help to notice it was not for all Romanovs, or even for those Romanovs that were killed as a consequence of the revolution.

In the evening, Maria Vladimirovna attended the performance *History Lessons* in the Mariinsky Theatre dedicated to the memory of the 100th anniversary of the 1917 Revolution.



November 8th she visited the cruiser Aurora, where she laid flowers in memory of all sailors who served on the legendary cruiser from the beginning of its history. In the ship's church in the name of St. Nicholas the Princess prayed for the repose of the victims of fratricidal confrontation on both sides - "red" and "white".

In a conversation with those gathered she said that, in her conviction, it was important "not only to be able to forgive, but also to ask forgiveness, not to demand repentance from others, but to set an example by one's own repentance."

She noted that the Imperial family recognizes its share of responsibility for the misfortunes that befell Russia, does not blame anyone, but calls for an honest and objective assessment of all periods of Russian history, and one of the most important tasks is serving national unity on the basis of mutual respect, in spirit of a benevolent dialogue between compatriots of different views.



The descendants of the Imperial family should not use the century of October revolution to attract attention to themselves

November 9. Interfax - The descendants of the Romanov family should not participate in the celebrations on the occasion of the 100th anniversary of the October Revolution or contact the representatives of the Communist Party of the Russian Federation, the representative of the Romanov family, the great-great-grandson of Emperor Alexander III Pavel Kulikovsky, is convinced.

"We do not intend to use tragic events to draw attention to our personalities. You will not see us as hypocrites who visit Lenin's mausoleum, go aboard the cruiser Aurora (as did the head of the Madrid house of Romanov House Maria Vladimirovna, IF), or shake Gennady Zyuganov's hand", - P. Kulikovsky declared to "Interfax" on Thursday.

"I can not imagine that any descendants of the Romanov family will take part in the celebration of the great tragedy - the October Revolution - rather, they visited or plan to visit memorial service in memory of its numerous victims. Of course, someone can visit the exhibition "1917" (in the Hermitage - IF) to assess how the Imperial family is depicted on it, but within the framework of an unofficial visit," - P. Kulikovsky added.

He stressed that he does not see the prospect of full reconciliation in society on this issue.

"I agree, we need to go to reconciliation, move forward, but unfortunately, I do not think that this will happen in the near future." Many of the victims are not yet committed to the earth - literally and figuratively. Many others, still awaits the burial of the remains of Tsarevich Alexei and the Grand Duchess Maria Nikolaevna, who were killed almost a hundred years ago," P. Kulikovsky said.

The representative of the Romanov family Association specified that he did not absolve the members of the Imperial family for creating prerequisites for revolution.

"I'm not saying that the members of the Romanov family were not to blame for anything, but let's give a complete picture so that people will make their own conclusions. The revolution is not just colourful avant-garde posters with populist slogans - they are also millions of victims, robbery in broad daylight, a lot of those arrested without legal grounds and a terrible number of dead, mainly for the sake of destruction, and not for the sake of building a new world," he added.

The above article included only a part of the interview and some of it was presented in a different sequence or without the context, so here are the full replies.

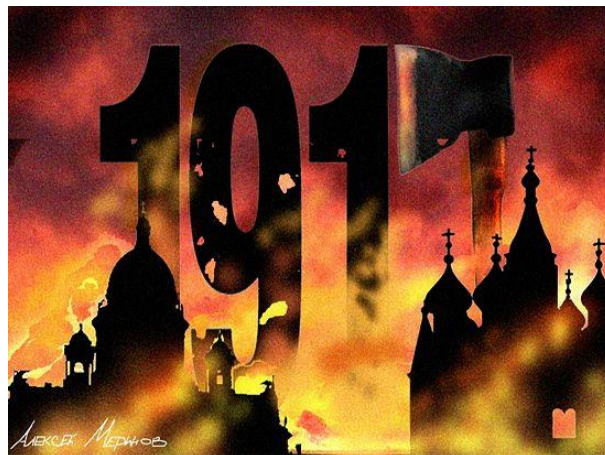
Interfax - A number of commemorative events dedicated to the anniversary of the October Revolution are being held in Russia. Will some of the Romanovs participate in such events in Russia or abroad?

P. Kulikovsky - "I cannot imagine any descendants of the Romanov family will participate in any celebration of the great tragedy - the October revolution. More likely they already have or will be attending memorial service in remembrance of the many victims. Of course, some might visit an exhibition about "1917", to check how the family is being depicted, but that will be an unofficial visit.

We are not going to use this tragic event to attract attention to ourselves. You will not see us being hypocrites, visiting the Lenin mausoleum, jumping onboard the cruiser Aurora or shaking hands with Gennady Zyuganov. This kind of ridiculous manifestations is not for us.

Interfax - How does the Romanovs assess the dramatic historical events of a hundred years ago?

P. Kulikovsky - I believe the Romanov family can only view the events of a hundred years ago with a heavy heart, tears and prayers. It was a tragedy, not only for the Romanov family, but for most Russians. Some are telling us that we have to forget and move on. It might be easy for them to do so, but I cannot. We might forgive, but we will never forget. I think it is important to remember and actually I welcome the attention the 1917 revolution gets these days. I see it as being absolutely necessary to educate people about what really happened in 1917, how it started with a state coup, turned into a bloody revolution and civil war based on propaganda and dreams, and ended with gulags, repression, and broken dreams.



It is important to learn the lessons offered by our history. We do not want to see another revolution. There are still too many people who have illusions about the glory of the revolution based on Communist propaganda and they need to get a fresh view, a more objective view. The revolution is not just colorful avant garde posters with simple slogans, it is also millions of people suffering, robbery at broad daylight, many being arrested often without legal reason, an awful lot being killed, in general a destruction, rather than building a new world - or saying it more philosophical, "a revolution is not an evolution". What is important is to tell the truth and today the problem is that the truth is still not accepted by many. So there is a huge task in front of us.

I do not say the members of the Romanov family was without blame, but please give the full picture, in all its colours and let people today make their own conclusions.

Interfax - Many are mentioning reconciliation as the most important issue. What do you think?

P. Kulikovsky - I do agree, we need to move towards reconciliation, to move on, but unfortunately I do not see it happening in the near future, as there are still too many "stones in our shoes". There are many "victims" not yet buried, both in physical and mental sense. These "stones" needs to be removed. One example is from my own family, that we - and many others - are still waiting for the burial of the remains of the Tsarevich Alexei and Grand Duchess Maria Nicholaevna, killed almost 100 years ago. I believe it was Generalissimo Alexander Suvorov that said "The war is not over until the last soldier is buried." So those who want to end the revolution and make a reconciliation, will first have to heal the sufferings caused by the revolution still felt today. Then we can move on!"



Revolution anniversary exhibitions

Exhibition projects for the 100th anniversary of the revolution were presented by almost all major Russian museums. Some of the most talked about are mentioned shortly here:

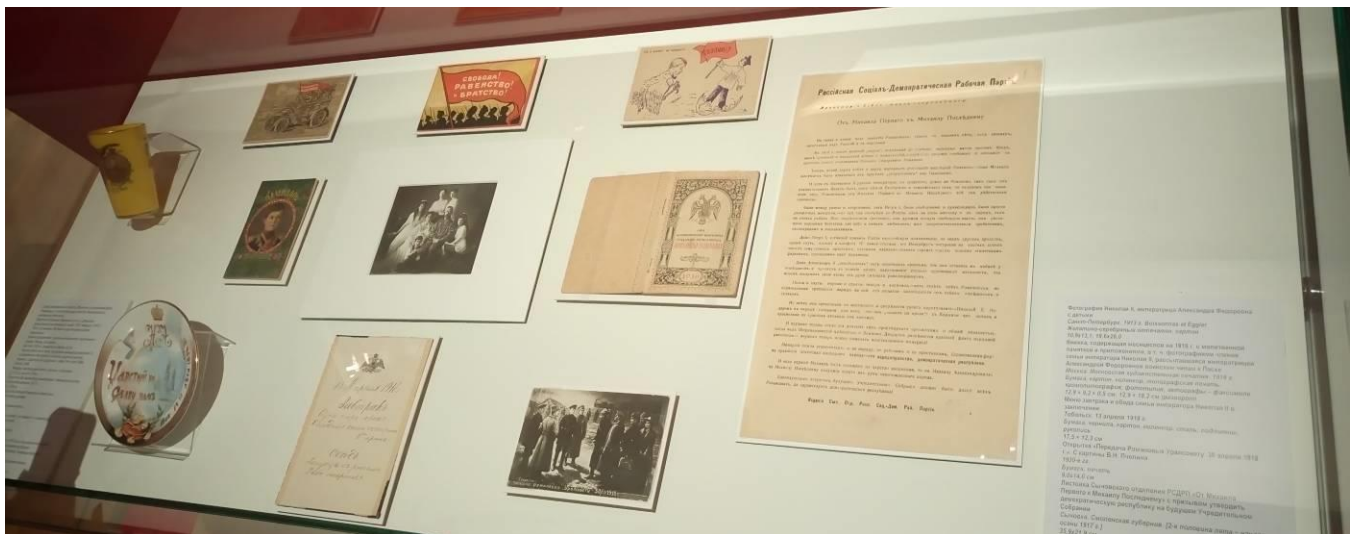
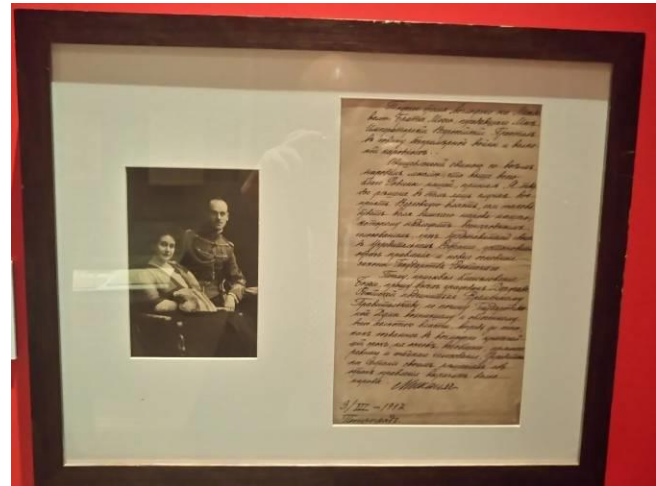
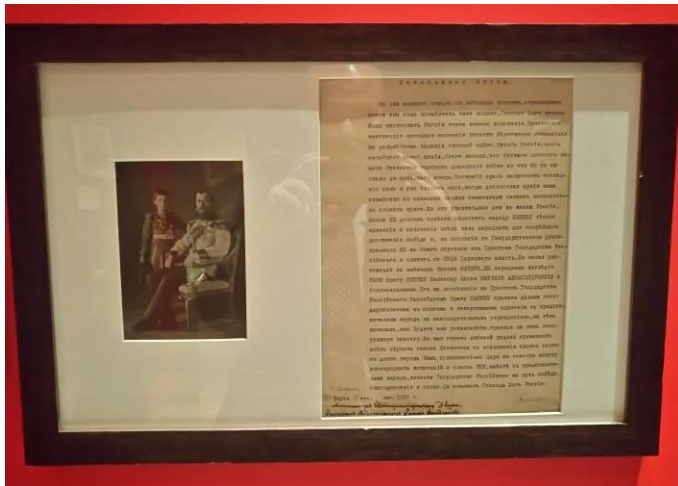
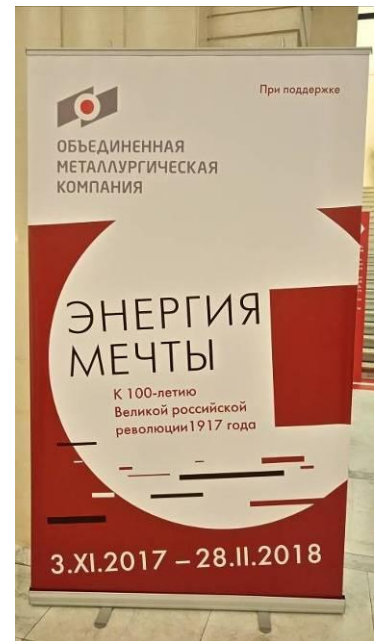
State Historical Museum - "Energy of dreams. To the 100th anniversary of the Great Russian Revolution"

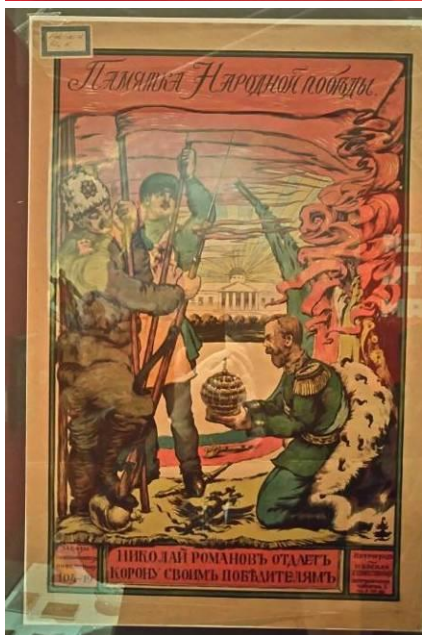
It gives an opportunity to see for the first time many exhibits from the former Central Lenin Museum, the funds of which were transferred to the Historical Museum.

This is an exhibition about “first romantics” of the Soviet era, about first great conquests, human tragedies and tectonic changes in spiritual and cultural life of the society. The exhibition try to tell about the energy of a man’s dream, about his creative and destructive potential. Six sections of the exhibition cover the most diverse aspects of the life of the new state - from the Civil War, industrialization and constructivism to education and the promotion of healthy lifestyles.

Runs until February 28, 2018.

In a corner of the exhibition there are a few objects related to the Imperial Family - starting with a copy of the "abdication"-document signed by "Nicholas" on March 2, 2017, and a copy of the "Deferral"-document signed by Grand Duke Michael Alexandrovich the next day.





Left - English Field Marshal uniform of Emperor Nicholas II, 1914-1917. Above - Portrait of Grand Duchess Elizabeth Feodorovna, made by M.V.Nesterov, 1919.

The State Hermitage Museum - "Winter Palace and the Hermitage. 1917. History was created here"

The Hermitage presented two projects to the 100th anniversary of the revolution. The main one is located in the Nevsky suite and talks about the revolution through the prism of the history of the Hermitage. The exhibition, showing not only the events of 1917, but also the life of the previous owners of the Winter, one can see a variety of monuments of the era - from the two-headed eagle thrown by revolutionaries from the New Hermitage to the armored car "Enemy of Capital", similar to the one from which Vladimir Lenin delivered his famous speech.

A separate part of the exhibition is devoted to the film Sergei Eisenstein "October", which was created in the Winter Palace.



Infirmery in the Nicholas Hall of the Winter Palace. October 1915

Video - 1) <https://www.currenttime.tv/a/28833838.html>

2) <https://mir24.tv/news/16276955/revolyuciya-v-stenah-ermitazha-otrechenie-nikolaya-ii-i-igrushki-cesarevicha>

Another project, "The Seal and the Revolution. Editions of 1917-1922 in the funds of the State Hermitage, whose name speaks for itself, shows more than 200 books, posters, and lubks of the first post-revolutionary years.

Runs until February 4, 2018.

State Russian Museum - "Dreams of the World's Bloom"

In the exhibition can be seen the Russian avant-garde, with whom the majority associates the revolution. The exposition combined them with those artists who, due to the events of 1917 and the next decades, are much less likely to remember. In addition to the works of Kazimir Malevich and Kuzma Petrov-Vodkin, there are paintings by Valentin Serov, Ilya Repin, Pavel Filonov, Boris Grigoriev and Alexander Samokhvalov, and the time span is wide - from 1903 to 1934.

Runs until November 20.

The last days there is another project - "Poster of the Revolution" reconstructing the birth story of the recognizable and spectacular Soviet poster. (until November 6).



*Nathan Altman.
Petrocommune. 1921.*

The State Tretyakov Gallery - "Someone 1917"

Most of the works shown in the project "Someone 1917" in the New Tretyakov Gallery, were created in 1917 or in the coming years - curators wanted to explore and show how the largest artists saw their time and worked at a turning point for the country. The exhibition was prepared for three years, during this time the works of the widest circle of authors were selected - from Mikhail Nesterov to Vasily Kandinsky.

Runs until January 14, 2018.

*Kuzma Petrov-Vodkin.
"Noon. Summer". 1917.*



The State Museum of Fine Arts. A.S. Pushkin - "October"

One of the most famous Chinese contemporary artists Tsai Guoqiang, although he has lived in the United States for a long time, still has a love for socialist realism, which in the last century strongly influenced the Chinese pictorial tradition. In the Moscow project "October", the artist pondered over the events of 100 years ago, which determined the fate of not only Russia but also his native country. However, the artist's works from socialist realism are far: viewers are waiting for the installation, video and his famous powder painting. Runs until November 11.



Tsai Guoqiang. Exhibition "October" in the Pushkin Museum

Institute of Russian Realistic Art - "October. Alexander Labas"

A series of Alexander Labas "October", which was made after the revolution: the artist began working on it in the 1920s, and made the last paintings in the 1970s. Among the works of the cycle there are paintings and graphics that capture the brightest moments of changing reality. Labas was 17 years old in 1917, and revolutionary events impressed him for life. The artist's works are accompanied by documentary evidence: photographs of that time from the Multimedia Art Museum collection and archival documents. Runs until December 10.



Alexander Labas. "The gun." From the series "At the maneuvers."

All-Russian Museum of Decorative, Applied and Folk Art - "Spring in October: Art Glass and Ceramics of the 1960-1980s"

The Museum shows the products of the first post-revolutionary decades. Included in the exhibition are propaganda items, such as the plate of "The Kingdom of Workers and Peasants will not end" (1920) with Sergei Chekhonin's drawing, and the lyrical images of the new Soviet people embodied in the small plastic of Natalia Danko.



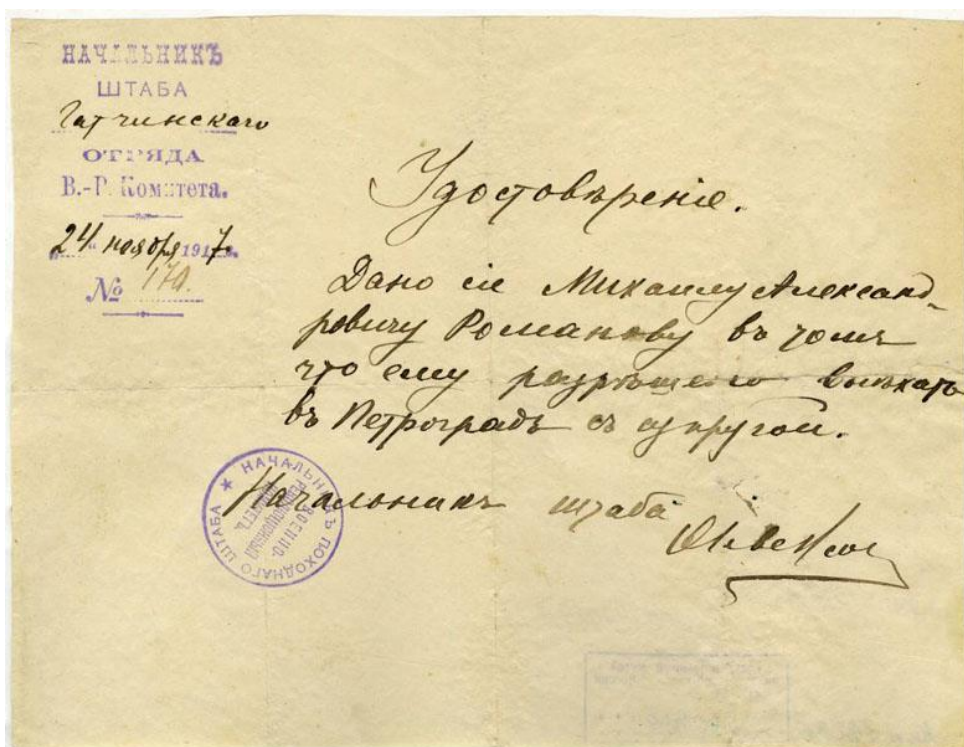
Sergey Chekhonin. A plate "The kingdom of workers and peasants will not end." 1920.

The exhibition - "Gatchina. 1917"

From 16 November 2017 to 1 April 2018

On the occasion of 100th anniversary of the October Revolution, the Gatchina Museum-Reserve and the State Museum of Political History of Russia present the exhibition "Gatchina.1917". The exhibition is in the halls of the Arsenal square. The story of the Gatchina Palace is told in the context of political and social upheavals of revolutionary times: about the fate of the Imperial family, the political struggle, how the palace became a museum, and about the life of Gatchina in 1917.

The Museum of Political History of Russia has provided for the exhibition original documents, photographs, drawings and exhibits, among which such unique items related to the events of 1917 as the flag of the Gatchina railway depot, St. George's weapon - a sword with scabbards, found in Gatchina Park on the bottom of the lake, a pass for departure to Petrograd, issued by the Chief of Staff of the Gatchina detachment of the Military Revolutionary Committee to the Grand Duke Michael Alexandrovich, and other items.



"Fabergé And The Russian Revolution"

The exhibition "Fabergé And The Russian Revolution" was in Piccadilly at the Mayfair jeweller Bentley & Skinner. The collection of decadent items crafted by royal jeweller Peter Carl Fabergé was until November 30 on display to mark the centenary of the Russian Revolution.

Managing director Mark Evans said: "The Russian Revolution turned lives upside down and ushered in a new world order. St Petersburg at this time was at its zenith as the centre of luxury and opulence, for which the work of the Imperial goldsmith Carl Fabergé are synonymous. Our exhibition explores the clash of these two contrasting worlds."

He added that the founding of the firm on Piccadilly in London has connections to the revolution. Leon Shlounde, a young Russian communist and friend of Lenin, later helped his son John Sheldon establish Bentley & Co in London. Later the firm became Bentley & Skinner, under the directorship of Sheldon's great-grandson.



Among the objets d'art being displayed is an £85,000 gold-mounted silver-gilt and enamel desk clock, a red enamel double miniature picture frame valued at £65,000, a pink and green enamel candle holder priced at £120,000 and a £145,000 gold and blue enamel vanity case.

Several Fabergé egg pendants are in the collection, priced up to £30,000. Visitors can also see a £70,000 gold and rock crystal inkwell, and an Imperial Fabergé silver-gilt and enamel thermometer at £125,000.

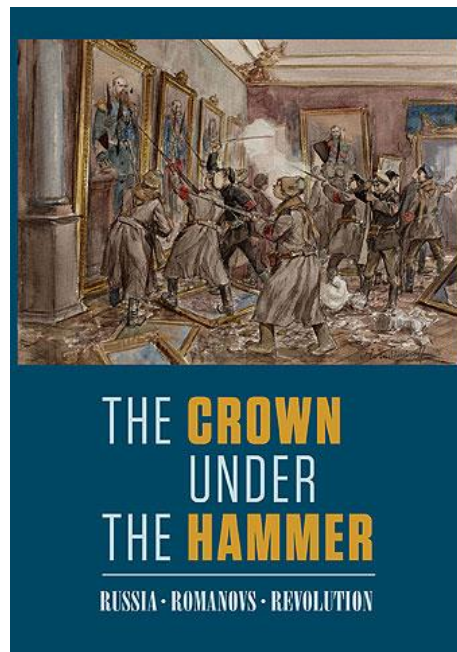


"The Crown under the Hammer: Russia, Romanovs, Revolution"

November 15. Stanford News - New exhibition at Hoover Institution and Cantor Arts Center marks centenary of 1917 Russian Revolution.

Drafts of the last Russian Tsar's abdication letter, painted portraits of Russian Rulers from the 18th and 19th centuries, photographs of massive street demonstrations in Petrograd and Moscow in 1917, and early Soviet-era propaganda posters – these are just some of the artifacts on display at the Hoover Institution Library & Archives and the Cantor Arts Center as part of a new exhibition marking the centenary of the Russian Revolution of 1917.

The Hoover Institution Library & Archives partnered with the Iris and B. Gerald Cantor Center for the Visual Arts to create the special joint exhibition on late Imperial and early Soviet Russia. *The Crown under the Hammer: Russia, Romanovs, Revolution*, which runs through March 4, 2018, highlights Hoover's rich collections of artworks, archival documents, photographs and rare books related to late Imperial and early Soviet Russia.



The year 1917 saw the fall of the Romanov dynasty, which had ruled Russia since 1613, and the seizure of power by the Bolshevik Party (later called the Communist Party). Under the leadership of Vladimir Lenin, the newly established Soviet government fought off its rivals in a bloody civil war, which was followed by a catastrophic famine that killed millions.

What happened then in Russia affected the rest of the world, politically and culturally, said Bertrand M. Patenaude, a research fellow at the Hoover Institution and an expert on Russian history who served as a co-curator of the exhibition.



"The Russian Revolution set off tremors around the world," he said. "What we get after it is something new under the sun – a Marxist-Leninist regime that really wants to overturn the world. The idea is not simply to stop with Russia but to spread the revolution through Europe and then around the world."

The Hoover Library & Archives began as a collecting point for documents about World War I and what led to it. In the early 1920s, Stanford historian and Hoover curator Frank Golder spent nearly two years in Soviet Russia collecting materials related to the Russian Revolution. As a result of that effort and the steady gathering of additional materials in the century following, the Hoover Institution Library & Archives now

houses a unique trove of materials on late Imperial and early Soviet Russian history, Patenaude said.

"Hoover's library and archival collections on modern Russia are really unmatched outside of Russia," he said. "Arguably what draws most researchers to the Hoover Archives are its Russian and East European collections."

To create an exhibition appropriate to the centenary of the Revolution, the organizers sifted through materials in dozens of Hoover collections. *The Crown under the Hammer* showcases some rare

archival gems, such as the abdication drafts. Several oil paintings by Russian masters are on public display for the first time, as part of the Cantor venue of the exhibition.

Inside a gallery at the Cantor, rare one-of-a-kind paintings crafted according to time-honored academic standards hang on the wall opposite groundbreaking, mass-produced posters of the early Soviet era. The juxtaposition underscores the dramatic shift in cultural and artistic priorities sparked by the Revolution.

"It's impossible for me to look at early Soviet posters and other works supported by the new state and not focus on aesthetic and thematic innovations that would become the hallmarks of 20th-century modernism," said Jodi Roberts, the Robert M. and Ruth L. Halperin Curator for Modern and Contemporary Art at the Cantor and a co-curator of the exhibition. "So many approaches to art-making that we look at today and call modern find their roots in the Russian Revolution."

Roberts said the abundance of Hoover's Russia-related materials and the collaboration between the Hoover and the Cantor made possible an especially vivid presentation of this striking cultural and artistic shift.

"Exhibitions about the Russian Revolution tend to focus on one side or the other – the Romanovs or the Soviets," Roberts said. "So it's really remarkable to have this trove of information and objects that represents both sides of the revolution."

The two halves of this exhibition, at the Hoover and the Cantor, offer visitors an opportunity to experience the Revolution in ways impossible through books and other after-the-fact analyses of the event and its aftermath.

"There is a difference between understanding historical events through art objects and primary source documents compared to secondary sources," Roberts said. "These primary materials put you in the time and space of historical events in a visceral and immediate way."

There is a catalogue - *The Crown under the Hammer: Russia, Romanovs, Revolution*. 100 Pages.
Softcover: \$18.00.

Video - https://www.youtube.com/watch?time_continue=1&v=Mepxv2veO_w



Assistant archivist Samira Borgozi reads a display case at the Herbert Hoover Memorial Exhibit Pavilion. (Image credit: L.A. Cicero)



"THE TSAR REGRETED HIS ABDICATION"

"One of the greatest privations during our captivity at Tobolsk was the almost complete absence of news. Letters only reached us very irregularly and after long delay. As for newspapers, we were reduced to a nasty local rag printed on packing paper, which only gave us telegrams several days old and generally distorted and cut down."

The Tsar eagerly followed the development of events in Russia. He realised that the country was rushing towards ruin. He had a moment of fresh hope when General Kornilof offered Kerensky to march on Petrograd to put an end to the Bolshevik agitation, which was becoming more and more menacing. His disappointment was very great when the Provisional Government rejected this final chance of salvation. He saw in this the only means that remained perhaps of avoiding the imminent catastrophe.

I then for the first time heard the Tsar regret his abdication. He had made this decision in the hope that those who had wished to get rid of him would be capable of making a success of the war and saving Russia. He had feared that resistance on his part might give rise to a civil war in the presence of the enemy, and had been unwilling that the blood of a single Russian should be shed for him. But had not his departure been almost immediately followed by the appearance of Lenin and his acolytes, the paid agents of Germany, whose criminal propaganda had destroyed the army and corrupted the country? It now gave him pain to see that his renunciation had been in vain, and that by his departure in the interests of his country he had in reality done her an ill turn."

- Pierre Gilliard - November 16, 1917, Tobolsk



"Stop Time" - By the St. Petersburg artist Andrei Romasyukov, 2017. Size 160 x 110 cm

The collection medal - "Nicholas II. 100 years of abdication" - Why?

Someone calling themselves *The Imperial Mint* have ordered from the St. Petersburg Mint, the leading mint of Russia, a collector's coinage of pure silver dedicated to the 100th anniversary of the abdication of the last Emperor of Russia - Nicholas II.

The obverse of the medal shows a portrait of Nicholas II. On the reverse there are symbols of imperial power: the crown of the Russian Empire, the sceptre, the power; and also the chain of the Order of St. Andrew the First-Called.

The question is however why such a medal is issued - why would anyone be celebrating such a tragic event? The *Imperial Mint's* explanation, is that "the abdication had irreversible consequences, the event became the key in the February revolution and changed the course of the whole history."



Posters depicting the Imperial family appeared in Rostov-on-Don

Several information boards with the image of the Romanov family were installed in the Don capital. One can be found on Prospekt Kosmonavtov.

The banner was timed to coincide with the 100th anniversary of the revolution in Russia. On the photo, there the family of the last Russian Emperor is sitting, and behind them is an Orthodox cross with a crown of thorns. Posters with the inscription "Forgive us, sir ..." can be seen at least in two other places: at the intersection of street Michurinsky and Strikes and on the street Malinovsky, opposite the market "Fortune".

- There are eight such information boards in Rostov, and they will be hanging for at least one month. The customer is either a public organization or an individual, but who did it, I was not informed, - commented the director of one of the advertising agencies of the city Roman Kim.

Similar billboards appeared not only in the Don capital, but also in many other cities: Krasnodar, Omsk, Novosibirsk, Sevastopol, Stavropol.





The Tsarevich Alexei and Grand Duchess Maria burial-case continues



The conference "The Case of the Murder of the Imperial Family: New Examinations and Archival Materials. Discussion"

On November 27, 2017, in the conference hall of the Sretensky Theological Seminary in Moscow, His Holiness Patriarch Kirill opened the conference "The Case of the Murder of the Royal Family: New Examinations and Archival Materials. Discussion"



The conference started with celebration of the holy Royal Passion-bearers.



In the presidium of the conference were: His Holiness Patriarch Kirill of Moscow and All Russia; Metropolitan Varsonofy of St. Petersburg and Ladoga, the manager of the affairs of the Moscow Patriarchate, chairman of the church commission for studying the results of research on the remains found near Yekaterinburg and Bishop Tikhon, chairman of the Patriarchal Council for Culture, secretary of the church commission to study the results of research on the remains found near Yekaterinburg.

Hierarchs and clergymen of the Russian Orthodox Church, members of the church commission for studying the results of research on the remains found near Yekaterinburg, researchers and experts participating in the investigation into the murder of holy Royal Passion-Bearers attended the conference.

His Holiness Patriarch Kirill made an introductory statement:

Your Eminences and Eminences! Dear fathers, brothers and sisters!

I would like to open a conference devoted to the murder of the Imperial Family, listen to the results of new examinations, get acquainted with the archival data, hold a discussion.

You know that for many years the Church has rejected all proposals to agree with the results of those examinations that were carried out in the 90s. This position was criticized, including publicly. But the only thing that stopped us from recognizing the results of the examinations was the lack of transparency in the research process and the complete reluctance to include the Church in this process. That is, we were asked just to believe in the results of the research - naturally, the Church did not like it.

I remember quite difficult discussions when representatives of the state commission were invited to the session of the Holy Synod to study the topic. I remember the strange statements on behalf of this commission, which completely buried all hope that the Holy Synod would agree with the results of the conducted studies. The position was this: you must accept the results; all our questions and bewilderment were rejected. A one-sided tough stance aimed to eliminate completely the Church from the process aroused natural bewilderment. In the context of carrying out this kind of work on a topic of utmost importance to the Church, it was impossible to imagine that the Church agreed with the results of the examinations carried out.

Over time, the situation has changed, and I, discussing this topic with our President Vladimir Putin, formulated the conditions under which the Church could seriously consider the results of the examination. Our position was that the whole process must be repeated anew, and from the very beginning the Church should not be observed from the outside - it must be included in this process. First of all, I raised the question of the need for exhumation of the body of the Emperor Alexander III, the father of Emperor Nicholas II, so that the relevant genetic examinations could be re-conducted. The President was sympathetic to our position, appropriate instructions were given to the investigative bodies, and consent was given to exhumation. As a result of an investigation carried out anew under all the rules.

Today everyone can ask any questions. The Church has not yet formulated a position on the results of these studies, it will be formed, also during the work of the Synod and Bishops' Councils, but today we must listen to the reports of experts and ask, as I said, any questions that you deem appropriate. Nothing is predetermined, the Bishops' Council will have the final judgment, and this conference is devoted to clarifying the issues that still remain. I myself have a number of difficult questions that I would also like to ask experts.

Having preliminarily started our work with this introductory word, I would like to urge everyone to open discussion - calm, respectful, so that we can be as far from the emotional background as possible, in my opinion completely out of place for a serious scientific discussion about the problem that is on the agenda. May the Lord help us, as a result of all the studies that have been done, to make the right and wise decisions. And now I would ask Bishop Tikhon to take over the presidency and start work."



Senior Investigator for especially important cases under the Chairman of the Investigative Committee of the Russian Federation, Colonel of Justice Marina V. Molodtsova gave the first report - "On the shortcomings of the previous investigation and the need for the resumption of the investigation in the fall of 2015".



According to her, "an analysis of the initial findings obtained during the prosecutor's inspection and during the investigation, revealed significant violations in terms of evidence, non-compliance with the requirements of the criminal procedure law." "For example, a criminal case was opened only in 1993, that is, two years after the burial was discovered," Molodtsova explained. "In the framework of the audit, without forging a criminal case, forensic examinations were appointed, which is inadmissible by law, and their conclusions could not be taken as evidence. " According to her, other violations of procedural legislation were allowed.

"In the course of this investigation, various versions are verified about the circumstances of the death and burial of a group of people found near Yekaterinburg" said Molodtsova." Including versions: the destruction of bodies with fire and acid, the decapitation of bodies, the belonging of the remains to other persons unrelated to the Romanovs, the falsification of the burial, as well as the version of saving the members of the royal family and of ritual murder."

"In the criminal case, after its renewal, 34 forensic examinations aimed at identification of the victims were appointed," she said.

"A thorough investigation of the remains of people found in two graves in the Porosenkov Log was conducted, and experts were asked questions about the causes of death, sex and kinship, and the identification of various injuries," the colonel noted.

To answer these questions, a number of molecular genetic examinations have been assigned, the production of which has not yet been completed. In addition, "since the resumption of the investigation, more than 20 witnesses have been questioned, as well as surveys of places where the remains were found, as well as psychological and historical expertise to resolve the issue of the possible ritual nature of the murder," Molodtsova added.

D.V. Pezhemsky, candidate of biological sciences, senior research fellow of the Research Institute and the Anthropology Museum of the Moscow State University. M.V. Lomonosov - "Preliminary results of a complex forensic anthropological expert examination".

V.L. Popov, Honored Scientist of the Russian Federation, Honored Doctor of the Russian Federation, Doctor of Medical Sciences, Professor, Deputy Chief of Scientific Work of the Bureau of Forensic Medical Examination of the Health Committee of the Government of the Leningrad Region - Results of forensic medical examination. On the possibility of complete burning (destruction) of bodies under given conditions, gunshot wounds on remains ".

Vyacheslav Popov is sure that the bodies of the family of Nicholas II and their servants could not be completely destroyed by sulfuric acid and fire.

"There is no reason to overestimate the damaging effect of sulfuric acid, it could, of course, be poured on bodies, but it is impossible to destroy them with concentrated acid," the expert said.

He said that experiments were conducted not only with the use of concentrated sulfuric acid, but also an experiment investigating the processes in the cremation chamber, which led the experts to the conclusion that it was impossible to burn the bodies completely.



Patriarch Kirill noted that it is necessary to check once again the version of the possible complete burning of the remains. He described how he himself witnessed the process of cremation of a dead in India.

"I was there and saw with my own eyes how cremations are held: they burn all day long, from early morning till late at night, they use huge dry firewood. And even after the cremation, parts of the body still remain," said the Primate.

V.N. Trezubov, Honored Worker of Science of the Russian Federation, laureate of the Russian Government Prize, Doctor of Medical Sciences, Professor - "Characterization of the dentoalveolar system and X-ray cephalometric analysis of the structure of the facial skeleton of the" Ekaterinburg remains "(forensic dental examination).

S.A. Nikitin, physician, forensic expert, chief specialist in the field of personality identification and anthropological reconstruction of the Bureau of Forensic Expertise of the Moscow City Health Department - "Expert studies of skulls No. 7 and No. 4, as well as teeth found in the burial site of 2007".

A.S. Abramov, Ph.D., senior expert of the Department of Medical and Biological Studies of the Organization of Expert Criminalistics of the Main Directorate of Criminalistics of the Investigative Committee of the Russian Federation - "Expert studies in 3D format of skull # 7 and skull # 4, as well as analysis of available data on burning bodies at various circumstances ";

V.N. Zvyagin, Honored Scientist of the Russian Federation, Doctor of Medical Sciences, Professor, Head of the Department of Forensic Identification of the Russian Center for Forensic Expertise of the Ministry of Health of the Russian Federation - "Investigations of Burned Remains".

Then discussion of the reports took place. Participating in the discussion, His Holiness Patriarch Kirill noted in particular: "Ultimately, the Church will decide the issues not at scientific conferences, but at the Council of the Russian Church. There we will think and talk about everything. Now we type the information that is needed, the scientists represent it to us. But it's not just about the remains of ordinary people - it's really about the phenomenon of holy relics, and this already has a direct bearing on the mysterious life of the Church. And only the Council of our Church can judge about it. Therefore, we will discuss everything there ... Scientific research is one thing, we are listening attentively and will continue to listen. Another thing is all that relates to this spiritual side of our life and to the veneration of the holy new martyrs. "

The second part of the conference was devoted to historical research on the topic of the conference. The reports were presented by:

A.B. Bezborodov, Doctor of Historical Sciences, Professor, Acting. Rector of the Russian State University for the Humanities, Director of the Historical and Archival Institute of the RSUH - "The fate of the remains of the Romanov family as a political problem in the Soviet Union".

Patriarch Kirill said that he does not understand why the Soviet authorities did not destroy the burial of the Imperial family near Yekaterinburg, if it really is genuine.

"Why, knowing about the burial place of the royal family, the authorities did not destroy these remains?" Why during the whole of Soviet history the bodies (state security - ed.), Knowing about the "Yurovsky Note" (about the shooting and burial of the Romanovs - ed.), Did not bother with this, why did not they destroy the burial itself? " - said the patriarch, referring to the experts present in the room.

After the ensuing silence in the hall, the primate added that this is "a question for which there is no conclusive answer - only assumptions can be."

One of the conference participants then suggested that the answer is that "the Soviet authorities felt strong enough and believed that no one would find these remains." Materials directly related to the burial of the Imperial family, for a long time were classified.

V.S. Khristoforov, Doctor of Law, Corresponding Member of the Russian Academy of Sciences, former Head of the Department of Registration and Archives of the FSB of Russia - "Archival materials of the FSB of Russia on the" Yekaterinburg events ": from versions to evidence".

Vasily Khristoforov denied rumors that the Bolsheviks allegedly cut off the head of Nicholas II and sent it to the Kremlin. According to the historian, this information was not confirmed by the investigation of the circumstances of the death of the Imperial family.

"We have not only a document, but also no indirect evidence of a participant of the events concerning the cutting off of the head," said Khristoforov.

L.A. Lykova, doctor of historical sciences, chief specialist of the Russian State Archive of Social and Political History - "Actions of the participants of the" Yekaterinburg events "on Ganina Yama and Porosenkov Log".

E.V. Pchelov, Candidate of Historical Sciences, Associate Professor, Head of the Department of Supporting and Special Historical Disciplines of the Historical Archival Institute of the Russian State University for the Humanities - "Historical reliability of the investigation materials NA. Sokolov and the validity of the conclusions drawn by him and other authors. "

Murder of Tsar Nicholas II and members of his family might have a ritual character, the Secretary of the Patriarchal commission Bishop Tikhon said -

"We're treating the ritual murder version in the most serious way," he said. "More than that, a considerable part of the Church commission doesn't have any doubts it was exactly that type of killing." Bishop Tikhon said along with it this version needs to be supplied with solid evidence and well-grounded. "This must be proved and supplied with evidence," he said.

"The very fact that someone killed a Tsar, albeit after his abdication, in such a way and that the killers distributed their would-be victims among themselves - Yurovsky, one of the organizers of the murder, left evidence about it - and that many wanted to be killers of the Tsar proves they viewed as a particular ritual," the bishop indicated.

After all the reports and discussion, His Holiness Patriarch Kirill addressed the conference participants with the final word:

"I would like to thank sincerely first of all experts who conducted, of course, a great work, as well as all those who spoke. Very good atmosphere, so it should be. We are looking for answers to crucial questions, especially members of our Church feel it. For us it is not just a question of how this murder was committed, that all this meant whether these remains were found to be the remains of the Imperial family or not. This is also a question connected, as I have already said, with the spiritual life of our people, because the Imperial family is canonized and the veneration is very profound among the people. Therefore, we do not have the right to make a mistake.

I liked the comments in today's discussion, especially in the report of Marina Viktorovna, that "this remains to be seen," "we still need to think about this". These were very correct comments. They testify that there can not be any haste in the matter that we all deal with together, we can not do "for the holiday" or "for Monday", as they say, nor "for the new year". But the results should give us very strong evidence in one direction or another.

Now, I think, we are all open to going on this difficult but very important path. I would like to wish you all God's help and success. God grant that the results really lead to those actions in our Church that would further unite our believing people. "

The live broadcast of the conference was organized with the support of the Soyuz television channel on the official website of the Russian Orthodox Church Patriarchate, on the website Orthodoxy.ru and on the television channel Spas.

Videos - Part 1) <https://www.youtube.com/watch?v=WveKKcfo2So>

Part 2) <https://www.youtube.com/watch?v=6NHNUrDkH3I>

Part 3) <https://www.youtube.com/watch?v=WsL4auUhpEM>

Part 4) <https://www.youtube.com/watch?v=VUapZMJ7qY4>

The issue of "Yekaterinburg remains" will be discussed at the Bishops' Council

17 Nov. TASS - The Bishops' Council of the Russian Orthodox Church will consider the issue of identifying the "Yekaterinburg remains" - told the deputy administrator of the affairs of the Moscow Patriarchate, Archimandrite Savva (Tutunov).

The meetings of the Council - the supreme governing body of the Church - will be held from November 29 to December 4, 2017 in Moscow.

The Council of Bishops will not decide on the "Yekaterinburg remains"

29 Nov. RIA - The Bishops' Council of the ROC will not make a final decision on the remains of the Imperial family. This was stated at a briefing by the press secretary of Patriarch Cyril priest Alexander Volkov. According to him, first you need to wait for the completion of all studies and examinations.

"Therefore, the discussion on this Council of Bishops the theme of "Yekaterinburg remains" is of an intermediate nature," said Volkov.

It is expected that on Thursday afternoon the bishops will hear the report of the secretary of the church commission for the study of remains - Bishop Tikhon (Shevkunov).

The Patriarch's press secretary added that after the discussion at the Council, Bishop Tikhon will hold a briefing for journalists.



The monument to Emperor Alexander III opened in Livadia

November 18, in Livadia Park, Yalta, Crimea, President Vladimir Putin unveiled the monument to Emperor Alexander III.

In the park of the Livadia Palace, the President was met by the military commandant of Moscow Yevgeny Seleznev, after which the commander of the guard of honor gave a report. The Russian flag was raised at the monument covered in a bronze fabric.



The moderator announced the start of the opening ceremony - of the monument to the "Ruler who brought peace, glory, development and stability, to the Tsar, the Peacemaker, to the Emperor of All-Russian Alexander III". Then the guard of honour took away the fabric, uncovering the monument, while the orchestra played the hymn "If our Lord is glorious in Zion" by composer Dmitry Bortnyansky - an unofficial anthem of the Russian Empire in the 19th century.



The plenipotentiary representative of the President of the Russian Federation in the Southern Federal District Vladimir Ustinov, Head of the Republic of Crimea Sergei Aksenov, Chairman of the State Council of the Republic of Crimea Vladimir Konstantinov, Metropolitan of Simferopol and Crimea Lazar, Mufti of Crimea Emirali Ablaev, and students and cadets from the military educational institutions of the Crimea and Sevastopol. attended the opening ceremony.



The monument is a gift from the Russian Artists' Union. The author of the sculptural composition is sculptor Andrei Kovalchuk, head of the Artists' Union, People's Artist of Russia. The monument has been erected in the park of the Livadia Palace, where Emperor Alexander III liked to stay with his family. The four-metre-tall bronze monument was created at a plant in the Urals. Alexander III is presented as sitting on a tree stump, dressed in military uniform and resting on his sword, looking at the sea. Behind the figure of Alexander III is a "wall" with a crowned two-headed eagle on top, showing various achievements of the Emperor's reign: the creation of the Mosin rifle, the Mozhaisky plane, the industrial leap, the construction of the Trans-Siberian Railway, the Cathedral of Christ the Savior, the Tretyakov Gallery, the Historical Museum and scholars and cultural figures, etc.



Vladimir Putin said at the opening:

"Friends, Today here in Crimea, at the famous Livadia Palace, we are unveiling a monument to Alexander III, an outstanding statesman and patriot, a man of stamina, courage and unwavering will.

He always felt a tremendous personal responsibility for the country's destiny: he fought for Russia in battlefields, and after he became the ruler, he did everything possible for the progress and strengthening of the nation, to protect it from turmoil, internal and external threats.

Contemporaries called him the Peacemaker Tsar. However, according to Sergei Vitte, he gave Russia 13 years of peace not by yielding but by a fair and unwavering firmness. Alexander III stood up for the country's interests directly and openly, and that policy ensured the growth of Russia's influence and authority in the world.

The country's industrial potential was growing dynamically, while a groundbreaking labour law was adopted protecting workers' rights, a law that was far ahead of legal practices in many other countries. New factories and plants were opening, new industrial sectors were springing up, and the railways expanded. It was the Emperor's decree that started the construction of the Great Siberian Road – the Trans-Siberian Railway, which has been Russia's asset for over a century.

Alexander III also began a major programme for the army's modernisation. Large-scale shipbuilding projects were implemented, including those for the Black Sea Fleet. He believed that a strong, Sovereign and independent state should rely not only on its economic and military power but also on traditions; that it is crucial for a great nation to preserve its identity whereas any movement forward is impossible without respect for one's own history, culture and spiritual values.



The reign of Alexander III was called the age of national revival, a true uplift of Russian art, painting, literature, music, education and science, the time of returning to our roots and historical heritage. It was under Alexander III that the white-blue-red flag became widely used as the national flag, which has now become one of the major state symbols of our country.

Alexander III loved Russia and believed in it, and by unveiling this monument today we pay tribute to his deeds, achievements and merits, we show our respect for the continuous history of our country, for the people of all ranks and social classes who earnestly served the Fatherland.

I am confident that the current and future generations will do their best for the wellbeing and prosperity of the Fatherland, as much as our great ancestors did.

Thank you."



Vladimir Putin laid flowers at the feet of Emperor Alexander III and inspected the monument with a description of the achievements of the Emperor.

"Russia has only two ally - its army and navy," is written at the base of the monument.

"These words are very important. They enable the peaceful development of the country. When you are strong, you are consulted, respected. And when you are weak, then various attempts begin. For 13 years of his competent activity in the national interest, Alexander III created the opportunity for a calm and proper development of the country" said sculptor Andrei Kovalchuk.

The Head of Crimea Sergey Aksyonov wrote about this on his Facebook page:

"Today in Livadia, our Supreme Commander-in-Chief of the Armed Forces of Russia, President Vladimir Putin, opened a monument to the All-Russian Emperor, Tsar-Peacemaker Alexander III. This is an important event in the social life of Russia and the Crimea, a testament to the inextricability of Russian history. Livadia, like the whole of our peninsula, occupies a special place in it. It was here in the XX century during the Yalta Conference that the leaders of Russia, the United States and Great Britain defined the post-war world order".

Videos - 1) https://www.youtube.com/watch?v=k6cxeqUk7_0

2) <https://www.1tv.ru/news/2017-11-18/336415-vladimir-putin-otkryl-pamyatnik-aleksandru-iii-v-yalte-i-otmetil-ego-osobyi-vklad-v-istoriyu-strany>

3) <https://www.youtube.com/watch?v=yHbea6Fiu-8>

4) <https://www.vesti.ru/doc.html?id=2955790#>

5) <http://www.tvc.ru/news/show/id/127730/>

6) https://tvzvezda.ru/news/vstrane_i_mire/content/201711181715-kk91.htm

7) <http://www.5-tv.ru/news/166520/>

8) <https://www.youtube.com/watch?v=QNLQJfnTn00>

9) https://www.youtube.com/watch?time_continue=90&v=PUM7MO2_ie0





ИМПЕРАТОР ВСЕРОССИЙСКИЙ
АЛЕКСАНДР
III

«У России есть только два союзника - её армия и флот»

Emperor Peacemaker Alexander III
"Russia has only two allies - its army and fleet"

Masterpieces of Russian graphics

On November 23, the exhibition "Masterpieces of Russian graphic from the collection of the State Historical Museum. Drawing and watercolors of the XVIII-XIX centuries", opened in the Tretyakov Gallery. Ludmila and Paul Kulikovskiy attended the opening which started in the Vrubel hall, with an introduction to the guest of the exhibition, including greetings from Alexey Levykin, director of State Historical Museum, and Anastasia Vasilchenko, exhibition curator.



Graphics are one of the most vulnerable types of fine art, so it rarely leaves the museum storerooms, but the graphic rooms of the Tretyakov Gallery are specially equipped for exhibiting works performed on paper.

The chosen Russian graphics is determined by its history - important events in the history of the country, and artistic quality - the unsurpassed level of performance of the works themselves due to the fact that the art of drawing and watercolors in Russia at the end of the XVIII-XIX century was at the highest level.



The chronological principle is maintained in the exhibition, starting with the coronation of Empress Catherine II (1762) and ending with the coronation of Emperor Nicholas II (1896).



Left - "Allegory for the accession to the throne of Empress Catherine II". Gavril Lozlov, 1762.
Right - Bow from the Red Porch to the people. Episode of the coronation of Emperor Nicholas II and Empress Alexandra Feodorovna May 14, 1896". A.I. Charlemagne, 1896

It includes almost all the major masters of the Russian drawing school: M.M. Ivanov and G.S. Sergeev, F.Ya. Alekseev and M.N. Vorobyov, O.A. Kiprensky and K.P. Bryullov, A.O. Orlovsky and V.A. Tropinin, P.F. Sokolov and V.I. Hau, V.S. Sadovnikov and N.G. Chernetsov, A.I. Charlemagne and M.A. Zichy.



The graphic collection of the Historical Museum allows you to see the development of the Russian drawing school from its inception in the XVIII century to the beginning of the XX century. The first came from the private collections of A.P. Bakhrushin, P.I. Shchukin and P.Ya. Dashkov, and after the revolution - from collections of Golitsyns, Gagarins, Shakhovskys, Uvarovs and others. Significant replenishment of the graphic collection occurred in the 1920s after the closing of the Museum of Old Moscow and the Household Museum in the 1940s.



Left - "Portrait of Tsarevich Alexander Alexandrovich". Stepan Alexandrovsky, 1866.

Right - Emperor Alexander III on the day of the train accident near Borki, October 17, 1888." (New style dating October 29, 1888). Nikolai Karazin, 1888.

The drawings of the Romantic era is represented by the works of K.P. Bryullov, OA Kiprensky, V.A. Tropinin and A.O. Orlovsky. A unique collection of works by V.A. Tropinin, stored in the museum, comes from the artist's family and is about 400 sheets.

Watercolor portrait was flourishing in the second quarter of the XIX century. This section is represented by the works of the leading masters of the portrait genre - the brothers AP. and K.P. Bryullov, P.F. Sokolov, V.I. Hau, as well as the artist-Decembrist N.A. Bestuzhev.

Species graphics of the middle of the XIX century show images of the two capitals and important historical events taking place against their background, including rare species of St. Petersburg and Moscow, among which are watercolors by K.I. Colman's "The Rise on the Senate Square" (1830-ies) and K.I. Gampelna "The Laying of the Moskvoretsky Bridge" (1830).

The court art of the second half of the XIX century is represented in works which, from the 1850s, creates a



Anastasia Vasilchenko with Paul and Ludmila Kulikovskiy

galaxy of court artists: V.S. Sadovnikov, A.I. Charlemagne, M.A. Zichy. Portraits and interiors of the second half of the XIX century reproduce the era of Alexander II and Alexander III. The final chord of the exhibition is A.I. Charlemagne and N.N. Karazin, depicting the coronation of Emperor Nicholas II in 1896.

A number of graphic works are exhibited for the first time. This is the allegory of G.I. Kozlov, the architectural fantasies of J. Quarenghi, the St. Petersburg species of M.N. Vorobyov, etude of K.P. Bryullov, sketches of V.A. Tropinin, the rarest "rembrandesk" of A.O. Orlovsky, Volga drawings of N.G. Chernetsov, hunting stories by Zichy.

As part of the preparation of the exhibition, the specialists of the Historical Museum have restored a significant number of graphic works.



*"Napoleon on the island of St. Helena two months before his death".
Alexander Orlovsky, 1823.*



Василий Степанович Садовников
(1800–1876)
Воскрешение царя. Картина-медальон из серии
портретов императоров Александра I, Николая I,
Александра II. 1854.
Бумага, темпера, акварель, гуашь.

Vasily Sadovnikov
(1800–1876)
Vladimir's god at Vologod
during the celebration of the coronation
of the Emperor Alexander II. 1854
Paper, tempera, watercolor, gouache



KONSTANTIN ANATOLIYEVICH KABLOVSKI
(1844–1905)
Спущение на берег тела царя Александра II
Августовский II в 1891. 14 мая 1891 года. 1891.
Бумага, темпера, акварель.

Konstantin Svirskiy
(1844–1905)
Спуск тела царя Александра II на берег
Августовский II в 1891. 14 мая 1891 года. 1891.
Бумага, темпера, акварель.

Painting once belonged to Grand Duke Sergei Alexandrovich is on display in Tretyakov Gallery



November 21, Victor Mikhailovich Vasnetsov's painting "Sirin and Alkonost. A song of joy and sorrow" made in 1896 was taken out of storage after 20 years and put on display in the Tretyakov Gallery.

The exhibition was organized with the support of the Grand Duke Sergei Alexandrovich Memorial Fund, and is dedicated to the 170th anniversary of the birth of the artist V.M. Vasnetsov and the 100th anniversary of the death of Grand Duchess Elizabeth Feodorovna.



The exposition of the famous canvas is accompanied by a multimedia program featuring documents, sketches, drawings, photographs and objects revealing the history of the relationship between Grand Ducal Couple and artist Viktor Vasnetsov.

The life and creative path of Viktor Mikhailovich Vasnetsov (1848-1926) is largely connected with the fate of Grand Duke Sergei Alexandrovich (1857-1905) and Grand Duchess Elizabeth Feodorovna (1864-1918).

Personal acquaintance of the Grand Duke with V.M. Vasnetsov happened in 1893. After that, the artist often visited the house of Sergei Alexandrovich and Elizabeth Feodorovna, showing his works, which then was bought for the couple's own collection or to be used for charitable purposes. The "Sirin and Alkonost. A Song of Joy and Sorrow" was completed on January 16, 1896, and two days later it was brought to the home of Grand Duke Sergei Alexandrovich.



The images of birds with female faces are drawn by the artist from Slavic mythology. Over the centuries, they received different interpretations. In Russian spiritual verses, the roles of the Sirin and Alkonost are similar. Sirin appeared as a bird of paradise, whose singing on the earth enchanted people, but even distilling longing and promising bliss, it remained a dangerous being capable of destroying man. Alkonost - a bird of paradise, arrived, according to legends, from the banks of the Euphrates. Her singing is as beautiful and as unsafe as the singing of Sirin. It was considered comforting and associated with quiet sadness.

Vasnetsov first contrasted these birds to each other, giving them a fundamentally different meaning, which he emphasized on the canvas with picturesque means. In fact, the artist created a new myth about Sirin and Alkonost. His white bird is filled with happiness, she smiles. Black represents the grief, accentuated by the dark colour of the plumage and the fading leaves around. Sirin is full of expectations of the promised paradise, Alkonost mourns paradise, lost and irrecoverable.

"In his diaries and letters, Sergei Alexandrovich admires this painting. He says that it is great and also his wife admired it. A few days later the governor-general had a big ball, and the hosts invited all the guests to see it, and it was a sensation," - said Dmitry Grishin.

Grand Duke Sergei Alexandrovich was murdered on February 17, 1905 inside Kremlin at the Nikolsky tower. After his death Ella donated art works to museums and the painting "Sirin and Alkonost. A song of joy and sorrow" arrived in the Tretyakov Gallery in 1908.



It was also Vasnetsov who designed the Memorial cross to Grand Duke Sergei Alexandrovich, which was unveiled 1 April, 1908, in Kremlin, but demolished 1 May 1918 with the active participation of a certain Ulyanov.

The Grand Duke was not buried in Peter and Paul Cathedral in St. Petersburg, but in the Chudov Monastery in Moscow Kremlin. In 1995 he was reburied in Novospassky Monastery and a copy of the Vasnetsov cross was unveiled there in 1999, on the initiative of D. Grishin, now chairman of the Grand Duke Sergei Alexandrovich Memorial Fund.

Recently, on 4 May 2017, the Memorial Cross was recreated at the same location where the Grand Duke was killed in Kremlin. President Putin and Patriarch Kirill participated in the opening ceremony. It was recreated by the Elizabeth-Sergei Enlightenment Society, with support from Russian Military Historical Society.



Great-great-grandson of Emperor Alexander III, Paul Kulikovskiy and his wife Ludmilla attended the opening ceremony. Like his ancestors, he collects paintings with a special relation to Russian art.

"I see this picture for the first time, and it is amazing. It's very good that the Tretyakov Gallery does such an exhibition, telling not only about the masterpiece, the artist, but also about the owners." Previously, they preferred not to talk about this" - said the descendant of the Romanov family Paul Kulikovskiy.

Videos - 1)

http://tvkultura.ru/article/show/article_id/200013/

2) <http://www.ntv.ru/novosti/1954121/>



Maximilian Duke of Leuchtenberg was celebrated on the 200th anniversary of his birth

On November 20, in the White Hall of the Russian Academy of Arts, the 200th birthday anniversary of the prominent statesman of Russia, a member of the Romanov Imperial House, the president of the Imperial Academy of Arts, Maximilian de Beauharnais, Duke of Leuchtenberg, (1817-1852), was held.

It was arranged by the Grand Duke Sergei Alexandrovich Memorial Fund, with the Chairman of the Fund Dmitry Grishin moderating the evening.



Duke Maximilian was born 1817 in Munich and began his service in Bavaria. On the maternal line, he was the grandson of the Bavarian King Maximilian I, and on the paternal - grandson of the French Empress Josephine Bonaparte by her prior marriage to Alexander de Beauharnais. Since 1837, he served in Russia, where he married the daughter of Emperor Nicholas I, Grand Duchess Maria Nicholaevna in 1839. In Russia he showed himself as an active statesman who did a lot for the development of Russian industry, science and culture. Among his many merits is the successful leadership of the Imperial Academy of Arts.

Maximilian also brought to Russia a large collection of paintings, then placed in the halls of the Academy of Arts. From 1843 until his death, the Duke was the head of the Imperial Academy of Arts. He took part in drafting its Charter, took care of Russian artists, organized exhibitions, facilitated the opening of a special Mosaic branch at the Academy.

The evening was opened by the vice-president of the academy A.A. Zolotov, who stressed the importance of such events. The official greeting addressed to the participants, announced at the evening, was sent by Metropolitan Hilarion (Alfeev), Chairman of the Department for External Church Relations of the Moscow Patriarchate.

The famous art critic, academician of the Russian Academy of Architecture, winner of the State Prize of the Russian Federation Yevgeny Kirichenko and historian Konstantin Zalessky spoke about the life and work of Duke Maximilian.

The decoration of the evening was the musical performances of laureates of numerous contests, pianists Leonid Golubev and Dmitry Korostelev, and singer Lilianna Petrusenko.

Professor of Painting Sergei Pechohcha received solemn award - the Gold Medal of the Russian Academy of Arts. The Fund was especially pleased to congratulate the laureate, as S.A. Pichahchi is the author of the portrait of Grand Duke Sergey Alexandrovich, created at the request and belonging to the Fund.

Among the guests of the evening were representatives of the Embassy of the Federal Republic of Germany, the head of the Union of German Culture O. Martens, guests from Belgium and Denmark, employees of the Administration of the State Specialized Arts Academy, members of the Russian Nobility Assembly, the Imperial Orthodox Palestine Society, the Union of Orthodox Women. There was a descendant of the Romanovs P.E. Kulikovsky and descendants of famous artists and patrons of art - Lansere, Benoit, von Meck, Tolstoy, and Sheremetev.



Memorial plaque with an image of Emperor Nicholas II unveiled at the Artillery Museum

November 18, in St. Petersburg the solemn opening of the memorial plaque dedicated to the 110th anniversary of the creation of the Imperial Russian Military Historical Society was held. A memorial sign was installed on the building of the Museum of Artillery, Engineering Troops and Signal Corps. The opening ceremony was attended by the leadership of the Russian Military Historical Society, the delegation of RVIO branches from 68 regions of the country, as well as representatives of the Russian Defense Ministry.



For the first time in the last 100 years a commemorative plaque with a portrait and signature of Emperor Nicholas II was opened in St. Petersburg, which in 1907 received the title of Honorary Chairman of the Russian Military Historical Society, giving it the right to be called the "Imperial".

In the building of the former Artillery Historical Museum (now the Museum of Artillery, Engineer and Signal Corps of the Ministry of Defense of Russia) from 1907 to 1917, the Council, the Chancery and the repository of the main fund of the Imperial Russian Military Historical Society were located.

- Over the past five years, the Russian Military Historical Society has opened more than 200 memorials, many memorable plaques. But this board is special for us - it emphasizes the connection of times between those people who created the society, and those who continue these traditions now, - said Vladislav Kononov, Executive Director of RVIO.

The opening ceremony was also visited by the descendants of the military dynasty of Skalon. General Dmitry Antonovich Skalon in 1907 was elected Chairman of the Council of the Imperial Russian Military Historical Society. Continuity of generations became the main theme of this day.

The plaque is designed by sculptor Denis Stritovich and the artist Timur Yurchenko. The composition of the plaque was based on two inscriptions of Emperor Nicholas II, who in 1907 personally approved the Charter of the organization, putting the approval on the original document "I agree. I highly approve of the establishment of this Society."

Later, Nicholas II accepted the title of Honorary Chairman of the Russian Military Historical Society, granting it the right to be called the Imperial Society: "Deeply sympathizing with the aims of the Society, I readily accept the Honor of its Honorary Chairman, and I salute it with the name IMPERIAL.

Video -

<https://topspb.tv/news/2017/11/18/v-muzee-artillerii-otkryli-memorialnuyu-dosku-v-chest-110-letiya-voenno-istoricheskogo-obshestva/>



Exhibition in the Artillery Museum for the 110th anniversary of the Imperial Russian Military Historical Society

The exhibition dedicated to the 110th anniversary of the Imperial Russian Military Historical Society began its work on November 17, in the Military History Museum of Artillery, Engineers and Signal Corps of the Defense Ministry of the Russian Federation.



The exposition includes originals of constituent documents and reports, sketches of a breastplate and other artifacts associated with the creation and development of the IRMHS in 1907-1917. In particular, the Charter of the Society, collections of works, reports on archaeological expeditions to the places of military glory, models of monuments, installed by IRMHS, photographs, drawings and interior objects of that time are presented.



"National Treasures of Russia"

November 16, the exhibition "The National Treasures of Russia" opened in two small rooms of the State Historical Museum.

The main objects are the state regalia - the orb and the sceptre - that is, they are copies in reduced size and made in 1999. The jewellers managed to reproduce with the utmost accuracy the details of the authentic Imperial regalia.



All of the objects are of course not the ones that can be found in the permanent exhibition in the Diamond Fund in Kremlin. These objects are not allowed to leave their location, so this exhibition is made from storage items. With this in mind they are rarities as seldom seen by the public.

Great attention got a diadem, a brooch and a buckle for a dress belt, presumably with cameos as decorations made by Empress Maria Feodorovna for her daughter the Grand Duchess Maria Pavlovna.

At the exhibition you can also see a service created by the order of Paul the First for one of his four sons - Mikhail Pavlovich. This is the work of the court jeweler Johann Wilhelm Keibel.



Video - 1) <http://www.ntv.ru/novosti/1951510/>

2) <https://ren.tv/novosti/2017-11-15/v-moskve-otkrylas-vystavka-nacionalnye-sokrovishcha-rossii>

3) http://tvkultura.ru/article/show/article_id/199385/

4) <http://www.tvc.ru/news/show/id/127589/>

5) <http://ntdrtv.ru/64774-yuvelirnye-sokrovishha-doma-romanovyh-demonstriruyut-v-moskve>

A second exhibition for the 50th anniversary of the "Diamond Fund" was in the Grand Kremlin Palace

There is a tradition to assign large names to the diamonds. The mass of this, named after the great writer Ivan Turgenev, is almost 103 carats. It is one of the artefacts of the exhibition dedicated to the anniversary of the Diamond Fund. In the Andreevsky Hall of the Grand Kremlin Palace, documentary evidence was provided of how the collection was replenished for the last 50 years, as well as the recent acquisitions of Gokhran.

Dmitry Medvedev on the occasion of the 50th anniversary of the exhibition presented state and government awards of the Russian Federation to workers and veterans of Gokhran of Russia. And he noted that the Diamond Fund is one of the largest and most important world collections, and its collection continues to grow.

"On the eve of the anniversary of the Diamond Fund, I signed a number of orders of the Government on the transfer of unique values to the fund. Among them there are outstanding historical exhibits, including the Order of St. Catherine presented in the exposition, which Nicholas II presented to Princess Elena of Serbia," said Prime Minister Dmitry Medvedev.

On the eve of her marriage with the Prince of the Imperial Blood, John Konstantinovich. "During the war, Elena Petrovna organized a medical train (on her own money), went to the front and she was awarded the St. George medal for serving as a nurse of charity," explained Marina Stavskaya, an employee of the Russian State Mining Institute.

After the death of her husband she emigrated from Russia, taking with her the Order of St. Catherine. Among the recent acquisitions is this decoration. It was bought from a private collection.

A bracelet presumably belonged to one of the maids of Empress Maria Alexandrovna. Here she is depicted in ceremonial vestments. She had a small crown. By the way, this crown is in the "Diamond Fund", however, is not represented at this exhibition. The bracelet was created by order of the Office of his Imperial Majesty. Such a gift was considered as the highest state award, along with the orders.



You can see at the exhibition three gold nuggets, as well as diamonds, in their natural form. It is planned that in the near future they will take their place in the main exposition of the Diamond Fund.

Video - http://tvkultura.ru/article/show/article_id/199587/



Memorial plaque to Emperor Nicholas II opened at Ryazan railway station

Tuesday, November 14, a memorial plaque to Nicholas II was unveiled at the Ryazan-1 railway station. The memorial plaque appeared in memory of the presence of the Emperor in the city in 1903, 1904 and 1914.

"Here he was met by thousands of Ryazan residents and for many it was a real holiday. Opening the memorial plaque is not only a tribute to memory, but also respect, a call to all to remember and know our history, in order to serve our Motherland," said Deputy Prime Minister Sergei Filimonov.

The plaque text says: "His Imperial Highness Sovereign Emperor Nicholas II arrived at the railway station "Ryazan" during official visits to Ryazan province in 1903, 1904 and 1914"



In Perm a Romanov diary from 1891 has turned up

November 16. 59.RU - The diary was sent to Moscow specialists who will find out whether it really belonged to a member of the House of Romanovs.

Dmitry Sofyin, an Associate Professor of Perm Classical University, has sent a copy of seven pages of the diary for examination to Moscow colleagues. Presumably it belonged to one of the two Grand Dukes, Michail Alexandrovich or Alexei Mikhailovich. Earlier they were given to him by the specialists of the Ishim Historical and Art Museum.

One day a man appeared in the museum, who introduced himself as the grandson of an employee of Gubchek (provincial emergency commission, whose task was to fight counter-revolutionaries). He said that he had the book for a long time, which, judging by the stories of his grandfather, belonged to a member of the Imperial family.

"Recently, at one of the conferences that took place in Perm, the staff of the Ishim Museum learned that in Perm I am working closely with the Romanovs' House, and they asked me to determine to which one of the Grand Dukes the diary belong to," - said Dmitry Sofiyin.

"They gave me a copy of the pages of the diary. After a preliminary study it became clear that, by all accounts, it presumably, belongs to a member of the Russian Imperial House.

Given the nature of the records, indicating the student age, it may belong, presumably, to six members of the Imperial family" says the historian.

"We immediately dismiss Alexander Georgievich in 1881 - for a nine-year-old child this is a very clear handwriting," says Dmitry Sofin.

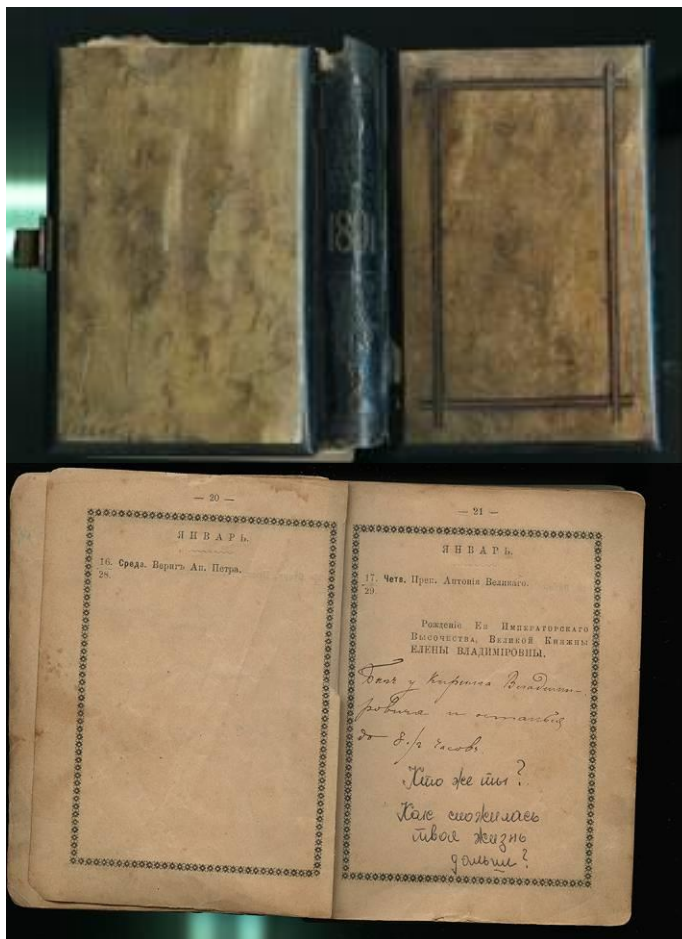
"Three more - the Grand Duke Kirill Vladimirovich and his brothers Boris and Andrew - we also do not take into account, since Kirill Vladimirovich is mentioned with the initials, and the brothers would not have called him by patronymic. Remaining are Mikhail Alexandrovich or Alexei Mikhailovich.

But about Michael there are doubts - he was born in 1878, and at the time of these entries he was only 12 years old. This is not very characteristic handwriting for this age. But his cousin was 15 years old, and for him this would be more characteristic. But, on the other hand, it is unclear how in this case this diary turned out to be in Perm.

Dmitry Sofyin sent the diaries to the Russian State Archives in Moscow. They now have the largest collection of manuscript materials of the Romanovs in Russia, and specialists there must pinpoint who owned these documents" says the historian.

The diary contains fairly concise everyday records, made in January 1891 about where his owner was, what lessons he did and whom he met during the day.

"The diaries of Mikhail Alexandrovich kept in Moscow archive are from 1888, but there is no one for 1891, - said Dmitry Sofiyin.



Prince Michael of Kent visited the military uniform museum in Moscow

11/02/2017. RVIO - Prince Michael of Kent, a member of the British royal family, the grandson of King George V and Queen Mary, the cousin of Queen Elizabeth II and the grand cousin's nephew of the last Russian Emperor Nicholas II visited the museum of military uniforms of the Russian Military Historical Society.



The name of Prince Michael of Kent in Russia is pretty well known. He is a connoisseur and connoisseur of Russian culture, travelled extensively throughout our country and speaks fluent Russian. Since 2004, the charity fund of His Royal Highness Prince Michael of Kent has been working in Russia. The Foundation carries out charity projects in such areas as culture, preservation of historical heritage, education and health. One of the most famous International projects is an essay contest in English and French aimed at deepening the knowledge of the youth about the history and culture of Russia, as well as understanding the role of the country in the context of world history.



During the visit to the museum, Prince Michael of Kent's special attention was attracted by the exhibition "The Saved Relics". Here samples of the Russian military uniform of the XVIII - XIX centuries are presented, as well as a collection of unique items of uniforms for soldiers and officers of the most eminent regiments of the Russian Imperial Army. A special place among them belongs to the uniform of the non-commissioned officer of the Tenginsky Infantry Regiment of the mid-19th century, where the great Russian poet Mikhail Lermontov served.

After a brief excursion to the museum in the reception hall of the Russian Military Historical Society, a working meeting was held on the implementation of international social projects.

A monument to the Holy Royal Passion-Bearers was opened in Penza

The monument-chapel to the Holy Royal Martyrs was opened on the territory of the Pokrovsky Bishops' Council of Penza on November 7.

After the official ceremony, the Metropolitan of Penza and Nizhnelomovsky Seraphim performed the consecration. Then the Bishop addressed the audience and shared his vision of the events of a hundred years ago. According to the press service of the Penza diocese, similar chapels, erected in the name of the Holy Royal Martyrs - Emperor Nicholas II, Empress Alexandra, Tsarevich Alexei, Grand Duchesses Olga, Tatiana, Maria and Anastasia - are few in Russia.



The idea of creating the monument was born in 2015. The location of the chapel was chosen taking into account the fact that Archbishop John (Pommer), who managed the Penza diocese in 1918-1920, lived in a small lodge on the territory of the Intercession Bishop's Cathedral for several years, and later died as martyr.

Grigory Dunaev worked on the creation of the monument. When it was made, a stone was brought from the Urals, where in July 1918 the last Russian Emperor was killed together with his family.

It is assumed that the chapel will be further developed by the 100th anniversary of the execution of the Imperial family. It is also planned to beautify the adjacent territory.

Video -

<https://www.youtube.com/watch?v=fta4gDv5RWc>



Bust of Tsarevich Alexei opened in Michurinsky college

Bust of Tsarevich Alexei, who was the august ataman of all Cossack troops, was opened and consecrated in the "Industrial and Technological College" of the city of Michurinsk. According to the Michurin and Morshansk diocese, the monument is made by the Michurinist resident Yuri Belau. After the solemn part of the monument was consecrated.

This event was held within the framework of the 5th Vladimir educational readings "Moral values and the future of mankind". The same day, a round table "Church and Cossacks" was held in Michurinsk.

Representatives of Cossack societies from all over the Tambov region attended the conference. Participants of the round table made historical presentations, shared their experience of revival and prospects for the development of the Cossacks in Tambov region.

Bishop of Michurinsky and Morshansk Hermogenes received a diploma for his services in the revival of the Cossacks on Tambov land.



Passion-Bearers to spur the inhabitants of Essentuki to honour love for their spouse and family

November 3. SK-News – After Moscow Pyatigorsk and Circassian diocese joined the unique project "Nicholas II and Alexandra Feodorovna. Words about love." Its co-organizer was the Synodal Department for the relationship between the Church and society and the media.

The Russian capital has already begun its second phase. Now and in different parts of the resort city of Essentuki in Stavropol there were photos of Royalty and selected quotes from their correspondence on billboards and public transport stops. It is dedicated to love, marriage and family happiness quotes from the personal diary of the Empress and her letters to her husband.

The Pyatigorsk Diocese, the curator of the project, says "Words about love" are aimed at the approval of family values in Russian society and the delivery of truthful information about the life of the Imperial family to people. After the installation of billboards with quotes from the correspondence of the members of the Imperial family and their photographs, many positive comments were received from residents and guests of the resort, who noted the timely appearance of positive content in the city space that affirmed the eternal moral and family values. Perhaps, the Orthodox enlightenment action will be continued in other cities of the region.



Alley of the Emperors of the Romanov House opened in Nizhny Novgorod

The Alley of Emperors of the Romanov House was opened on the territory of the Ascension Monastery of the Caves in the center of Nizhny Novgorod.

"This avenue, which we are opening today, is called Romanovskaya, here Russian Tsars and Imperial busts are represented, until all of them are installed up to Nicholas II. Another alley is supposed to be Rurikovichi, and the third, apparently, will be connected with the patriarchs of the Russian land," said the architect Sergei Tumanin.

Now there are busts of only six Tsars - Alexei Mikhailovich, Mikhail Feodorovich, Feodor Alexeevich, Sophia Alexeevna, John Alexeevich and Peter the Great. Busts of Catherine the First, Peter the Second and Peter the Third also will be installed soon. Sculpture of Nicholas II in full growth should complete the alley.

The fence of the alley is made on the model of the gate of the palace of Tsar Alexis Mikhailovich in Moscow. The pillars of the fence are decorated with tiles, which repeat a 17th-century piece with the image of a double-headed eagle.

Video -

<https://www.youtube.com/watch?v=DQP5Nk7TBSU>



The exposition "Family of the Emperor"

November 8. / TASS - About 100 photographs of the Romanov dynasty from the personal collection of the artist-restorer Alexander Renzhin are shown in the exhibition "Family of the Emperor", opened in the Moscow Museum of Russian Art in Moscow.

"In my archive - more than a thousand photographs of the Imperial family. I selected about 100 unique photographs for the exhibition, among the most interesting photos are print-magnifications, in which you can see the smallest artistic details and details of the image, invisible in ordinary photographs," - Renzhin said.

The exhibition presents high-quality photos from the XIX century. Among them - the pictures of Emperor Alexander II by the photographer of the Imperial court Sergei Levitsky. "Initially it was a small, office picture, and even despite its multiple increase, it not only did not lose its quality, but also allowed to see the smallest details in the portrait of the Emperor," the collector said.

Many of the photographs presented at the exhibition are accompanied by, according to Renzhin, "interesting stories." For example, a photo that was in his archive for more than 20 years, depicting Dagmar of Denmark (the future Empress Maria Feodorovna, the wife of Emperor Alexander III, the mother of Emperor Nicholas II - TASS) and Alexandra of Denmark (the future Queen of England, the wife of King Edward VII, mother of King George V - TASS) only after the enlargement showed another hero of this composition. "It turned out that behind the skirt of Princess Alexandra, her younger sister Thyra is peeking out." The photographer decided to arrange this joke" the restorer explained. *(It is actually not showing Thyra, but their youngest brother Prince Valdemar - Editor).*



According to the collector, he bought most of the exhibits abroad, mainly in France and Belgium. "In Soviet Union, the owner of the pictures of the Imperial family could pay for it with his own life, which is why such photographs were either taken to other countries or were well hidden," - Renzhin said. In the exposition, which unfolded in several halls of the museum, icons, Easter gifts, glass and porcelain associated with the Imperial family are also on display. The exhibition was open until November 21.

Video - <http://www.ntv.ru/novosti/1949440/>

An exhibition of unique posters of the Russian empire

November 9, the Russian State Library hosted the opening of an exhibition entitled "Posters on the history of the Russian Empire". Visitors had the opportunity to see several unique posters of Imperial times dedicated to the history of Russia, including the poster "History of the coat of arms of the Russian Empire".

"For the first time in the history of heraldry and Russian art on the poster, the genesis of the emblem of Russia from the first image of the double-headed eagle on the seal of Ivan III to the coat of arms of the Russian Empire that took shape in the era of Alexander III and Nicholas II is presented on the poster," it is said.

Among other unique posters of Imperial times - "Emblems of provinces and regions of the Russian Empire", "Full portrait gallery of the reigning persons of the House of Romanovs", "Emblems of the states of Europe" and "Standards and pendants of the Russian Empire". Authentic exhibits will allow visitors to get acquainted with the poster art of the times of the great Empire and the heraldry of that era.

Within the framework of the project prepared by the Russian Poster workshop with the support of the Russian State Library and the Russian National Library, a presentation of the book The History of the Emblem of the Russian Empire from Ivan III to Nicholas II also took place.

A scientific catalog has been published for the exhibition, and one can learn, for example, that the modern Russian flag appeared in 1668. Tsar Aleksei Mikhailovich ordered military ships in Holland to guard Russian merchant ships. When the Dutch asked which flag to put in the stern, the Tsar, according to legend, answered, "think up something yourself." But the Russian double-headed eagle, a relative of Byzantine, is a more ancient symbol. It occurs in the Sumerian culture. It came to Russia during reign of Grand Duke Ivan III. Subsequently, the coat of arms has changed many times.

Video -

http://tvkultura.ru/article/show/article_id/198867/



Activities in Tsarskoye Selo



Tsarskoye Selo receives photo collection of Pavel Perelomov

The collection of photographs of the museum-reserve "Tsarskoe Selo" is replenished with the archive of Pavel Perelomov. The photographer's collection was donated by his daughter Ernestina Perelomova. In total, there are over two hundred pre-war photographs - including items lost during the Nazi occupation.



Pavel Ivanovich Perelomov (circa 1901-1964) worked in the museum from 1934 to 1941. He photographed the interiors of the Alexander and Catherine palaces, and also museum items for inventory cards.

In his home archives, there are 223 images - pictures and "controllocks" (small fixation photographs, which are pasted onto inventory cards) have been preserved. These are interiors of palaces, types of parks and museum items.

The images of the interiors of the Alexander Palace are of particular scientific interest, because where a large-scale restoration is under way: some of them are shot in such angles that give answers to the questions of decoration and decoration of the premises facing the designers. And among the items are those who returned to Tsarskoye Selo after the evacuation, and lost during the Great Patriotic War. "For us, these pre-war pictures of our interiors are very valuable as many of these interiors have not been preserved," said Viktoria Plaude, a senior researcher at the Tsarskoye Selo State Museum.

Restoration of Alexandrovsky, is in full swing. Only a few fragments remind of the Imperial past. From the old library and the corner living room are partially preserved walls and ceilings. To understand how beautiful it was 100 years ago, you can only with the help of archival documents, and now the photos of Pavel Perelomov.

It is necessary to recreate the interiors of the pre-revolutionary period from scratch. Each detail is taken into account: fabric wallpaper, stucco molding, palace utensils - the halls will become an exact copy of those in which the Imperial family lived. And in this work the designers will be helped by the photo archive of Pavel Perelomov.

Video - http://tvkultura.ru/article/show/article_id/199347/



The exhibition "Tsarskoye Selo. 1917. The day before" recognized as the best in 2016.

"Tsarskoye Selo" became a laureate of the "Museum Olympus-2017" competition in the nomination "Exhibition of the Year". The statuette of Mnemosyne was presented to the museum director Olga Taratynova on November 13 at a solemn ceremony at the Central Naval Museum.



"Tsarskoye Selo. 1917. The day before ... " in the Cameron Gallery, was dedicated to the 100th anniversary of the revolutionary events and reflects the turning points: the life of the family of the last Russian Emperor under arrest in the Alexander Palace and the creation of a museum in the Imperial residence.

"This exhibition is an attempt to convey the horror of the tragedy and to restore, on the one hand, the image of the last months of the stay of the family of the "citizen Romanov " arrested by the Provisional Government in Tsarskoye Selo. On the other hand - to talk about the work of people who faced the challenge of turning the Imperial palaces into museums. Therefore, the exposition is conditionally divided into two equal parts - before and after the turning events," said Olga Taratynova, director of the "Tsarskoye Selo "GMZ .



The exposition, which includes more than 100 exhibits, was prepared with the participation of the State Archives of the Russian Federation. The author of the idea is Iraida Kurtovna Bott, deputy director for scientific and educational work , and curator - senior researcher Tatyana Andreeva.



The private quarters of the last Russian Emperor Nicholas II and his family in the Alexander Palace of Tsarskoye Selo will be opened after the restoration in 2018, said Director of the State Museum-Reserve "Tsarskoe Selo" Olga Taratynova in the sixth St. Petersburg International Cultural Forum.

"We will open the left wing of the Alexander Palace," said Taratynova. She clarified that it was about the private apartments of Nicholas II.

"The bedroom was dismantled, like many interiors of the Alexander Palace. In 1951, it was transferred to the Pushkin Museum for the 150th anniversary of the poet, there was a huge exposition there, it did not last long, but many "modern" interiors were destroyed" she said.



Speaking about the opening of the halls after the restoration, the director said that in the plans is the second half of 2018. "We take upon ourselves that it will be in the second half of 2018, whether it will be the end of the third quarter or the beginning of the fourth, we do not yet know," Taratynova noted. The opening of the first stage of the restored rooms in the museum is associated not only with the forthcoming century in 2018 of the opening of museums in the former Imperial suburban residences - Tsarskoye Selo, Peterhof, Pavlovsk and Gatchina, but also with the centenary of the execution of the Imperial family. The Alexander Palace was the first and last palace of Nicholas II - he was born in this palace, often lived here with his family and settled after abdication - in this residence he stayed until his exile in Tobolsk in summer 1917.

"This is the first stage after the restoration, the time for complete restoration depends on funding," said Olga Taratynova, "if it is in full volume, then in three years the whole palace can be made." If we have only our own means, it could last five years". The total cost of the restoration estimated by the museum is about 2 billion roubles.

The jubilee program dedicated to the 100th anniversary of the transformation of the Imperial palaces into museums. For the first time these cultural institutions united in one project. Events dedicated to the memorable date will be organized in 2018 in Russia and abroad. The largest will be two anniversary exhibitions - "To Keep Forever" in St. Petersburg Central Exhibition Hall "Manezh" and "One hundred masterpieces of suburban palaces" in Caserta (Italy), the former residence of Neapolitan Kings.



Tsarskoe Selo received a gift of two flags

The Museum-Reserve "Tsarskoe Selo" was given two flags made at the beginning of the 20th century to decorate streets and buildings. The transfer ceremony was held at a ceremonial meeting dedicated to the 110th anniversary of the creation of the Imperial Russian Military Historical Society.

One of the flags of yellow color, with the state emblem of Russia in the center, reproduces (in a reduced form) the palace standard of the Emperor. The second one is a three-color, in the form of a white-blue-red cloth with a black double-headed eagle in a yellow square near the shaft.

The tricolor flag reproduces the flag-symbol, approved in August 1914, which was called "the new Russian national flag" in the publications of that time, its symbolism underscored the unity of the Tsar with the people in the face of war. By his decree, Emperor Nicholas II ordered the use of the new flag in manifestations, for "decorating patriotic pictures and publications", as well as wearing a badge "in private life and at authorized patriotic meetings".



Book from Alexander Palace returns after 70+ years

Tsarskoye Selo Museum has regained Jean-Baptiste Capefigue's *Le cardinal Dubois et la régence de Philippe d'Orléans: les cardinaux-ministres* (Paris: Amyot, 1861), a nineteenth-century French book looted during the Second World War. The volume by the French historian and biographer was handed over to director Olga Taratynova of Tsarskoe Selo by Barbara Schneider-Kempf, director of the Berlin State Library (Staatsbibliothek zu Berlin) and co-chairwoman of the German-Russian Library Dialogue. Her library received the book from a German who bought it at a bookseller's in Amsterdam.



According to its label and inventory stamp, the book was stored in Bookcase No.45 in the Great Library of the Alexander Palace. The label of the Alexander Palace Museum was attached in 1917. The stamp came from an inventory carried out during 1938–40.

This book on Guillaume Dubois (1656–1723), the third of the four great Cardinal-Ministers (Richelieu, Mazarin, Dubois, and Fleury), will join the other eleven publications by the same author, accessioned by Tsarskoe Selo under Nicholas I and, like the returned one, under Alexander II. Our collection already includes Capefigue's *Le cardinal de Richelieu* of the same series *les cardinaux-ministres*, published by Amyot in Paris in 1865. All those books came in rather modest binding typical for that period when Russian Imperial libraries followed the motto of the imperial court, *Nobless et économie*. As each of the five imperial libraries was assigned a specialization in 1842, the New (Alexander) Palace would then receive "only contemporary fiction and historical works for reading by the highest figures and by courtiers staying at Tsarskoe Selo".



On the night of November 2 to November 3, the TV channel "Russia 1" hosted the premiere of the documentary film "Alexander III. Strong, powerful ...". The film tells about the life of the Emperor Peacemaker Alexander III.

"Russia has only two ally: its army and navy" - this famous expression of Emperor Alexander III is actual today. For all the years of his reign, Russia has not waged wars, and it is no coincidence that Alexander III remained in the memory of the fatherland as the Peacemaker. It was he who cut off terrorism for many years in the country.

The main principle of his government was the priority of Russia's national interests. Alexander III implemented the policy of protectionism to domestic production, revived the Black Sea Fleet, laid the Trans-Siberian Railway, to which we still use. It was with him that the world-wide economic miracle hit the world - the country, in terms of industrial growth, entered the world's leaders. Is not this enough for our grateful memory of this great man?!

Video - https://russia.tv/brand/show/brand_id/62317/



Next summer marks a full century since the murder of the Romanov family, and in memory of this epochal anniversary, Netflix has commission a docu-series about the last imperial dynasty to rule Russia called The Last Czars.

The six-episode project will be a combination of documentary and reenactment, not a scripted drama. The show will follow "the fall of the Russian Imperial Romanov family, headed by Tsar Nicholas II, who were killed in 1918 following the February Revolution." It's expected to be ready sometime in 2018.



On November 11 the TV channel "Trust" sent the program "Faith, Hope, Love: Annunciation church in Taininskoye". It is about one of the oldest Orthodox shrines in the Moscow region. Ludmila Kulikovskiy is participating, speaking about its history. In the end of the monument to Emperor Nicholas II, standing nearby the church, can also be seen.

Video - <http://www.doverie-tv.ru/videos/12355>



A wonderful story from the Yamal Peninsula. Portraits of the Imperial family for hundreds of years were kept in a sacred box of the family Nenets. Passed from generation to generation. The box with lithographs, which became a family relic, the family of the Nenets during the Soviet era only secretly showed to relatives. For the first time the keeper of the family jewelry, inherited from her mother, showed it to the crew of the First Arctic.

Experts say lithographies of the second half of the 19th century have been lost, and such a discovery is extremely rare. Maria Ermakova, head of the department of specialized departments of the Russian State Library: "Of course, this is such an amazing discovery. Also because it is a large enough collection - 4 sheets. 4 sheets in one collection is already a lot. And this story, how they wandered in the hands of one family or passed on to each other, it's certainly very interesting."

Video - https://www.youtube.com/watch?time_continue=64&v=uWnTQZgClu0



In city Pavlovsk, Voronezh region, was held the consecration of the commemorative plaque in honour of Grand Duchess Olga Alexandrovna on the school. Before the revolution of 1917 it was the building of a gymnasium,. In 1913, when the three hundredth anniversary of the Romanov dynasty was celebrated, it began to be called the "Olginskaya". Only girls who graduated from primary school studied in the gymnasium.



The confessor of Natalia Poklonskaya recreated a cellar like where the family of Nicholas II was killed tells "66.RU". November 6, in the Sredneuralsk women's monastery in honor of the icon of the Virgin "Sporitelnitsa Khlebov", the consecration of the church in honour of the Holy Trinity, or, as it is called, the Tsar's Church was held. The ceremony was attended by Metropolitan Kirill of Yekaterinburg and Verkhoturys and the founder of the monastery, Sergiy Scheigumen (Romanov), who is called the spiritual mentor of MP Natalya Poklonskaya.



The lower level of the church is of special interest. The recreated room is not an exact copy of the "murder room", but in many ways it resembles it. This place differs markedly from the "murder room", which was previously recreated in the Church-on-the-Blood, by an abundance of icons and various church utensils.

Almost all the icons in this part of the church are in one way or another devoted to the Imperial family and Ipatiev's house. In particular, there is an icon with a fragment of a staircase from the Ipatiev House.



The State Museum-Reserve "Gatchina" started the work on design documentation for the creation and installation of a monument to Emperor Alexander III. The project will be born in the "Heritage" Restoration Workshop, St. Petersburg, after which a competition for the best creative decision will be announced for the monument to the Monarch, nicknamed by the people Peacekeeper. The technical documentation of the procurement does not specify the place where the monument will be installed, but as Vasily Pankratov, director of the Gatchina Museum told, Alexander III will appear at the main entrance to the Grand Palace. And it is known that he will not be on a horse.

The palace already has a monument to another Emperor - Paul I, but Pankratov assured that his great-grand-father is not a hindrance. "The sculpture of Paul I stands at a distance - in the place called parade ground," Pankratov explained.

At the same time, the museum explained that the very idea of installing the monument to Alexander III is supported by the director of the Foreign Intelligence Service, and concurrently the chairman of the Russian Historical Society Sergei Naryshkin and the minister of culture, and concurrently the chairman of the Russian Military Historical Society, Vladimir Medinsky. But who will finance the creation of the sculpture, have not yet been agreed.



According to Yuri Shchedrov, the head of Restoration Workshop Heritage, the development of project documentation is the first step, where everything is simple - there is no project, no budget, and at this stage it is impossible to say how the monument will look. After the preparation of the project, when the concept becomes clear, from the beginning of the work to cutting the ribbon it will take a year and a half.

It should be noted that the 175th anniversary of the birth of Alexander III will be celebrated in 2020, and the 140th anniversary of the accession to the throne in 2021. So most likely it is necessary to be guided by these dates.



A permanent exposition of the Central Museum of the Russian Cossacks is planned to be located in the southern building of the Military Almshouse for veterans of the Russian-Turkish wars and the Patriotic War of 1812, built in the middle of the 19th century on the project of the architect Konstantin Ton, who also made the Cathedral of Christ the Savior and the Grand Kremlin Palace. With the Tsar's estate Izmailov, rebuilt under Alexei Mikhailovich, the childhood and adolescence of Peter the Great are connected. After the revolution, a working settlement was built here - the town of Bauman, and in 1987 some buildings were moved to the Historical Museum for the placement of funds and restoration workshops.

As for the exhibits of the future museum, the Historical Museum notes that in its collection there are impressive thematic collections connected with the history of the Cossacks. This, for example, Cossack awards (letters, ladles and sabers, and medals), weapons, uniforms and banners, paintings and graphics, memorial things. In total, we are talking about more than 800 museum items, which will be placed on an area of 600 square meters, while the entire museum will occupy twice the area, taking into account the office space and the space for reception of visitors.

Thus, the Central Museum of Russian Cossacks will become the second museum created by the State Historical Museum on the basis of its own collections in recent times (in 2012 the Museum of the Patriotic War of 1812 was opened).

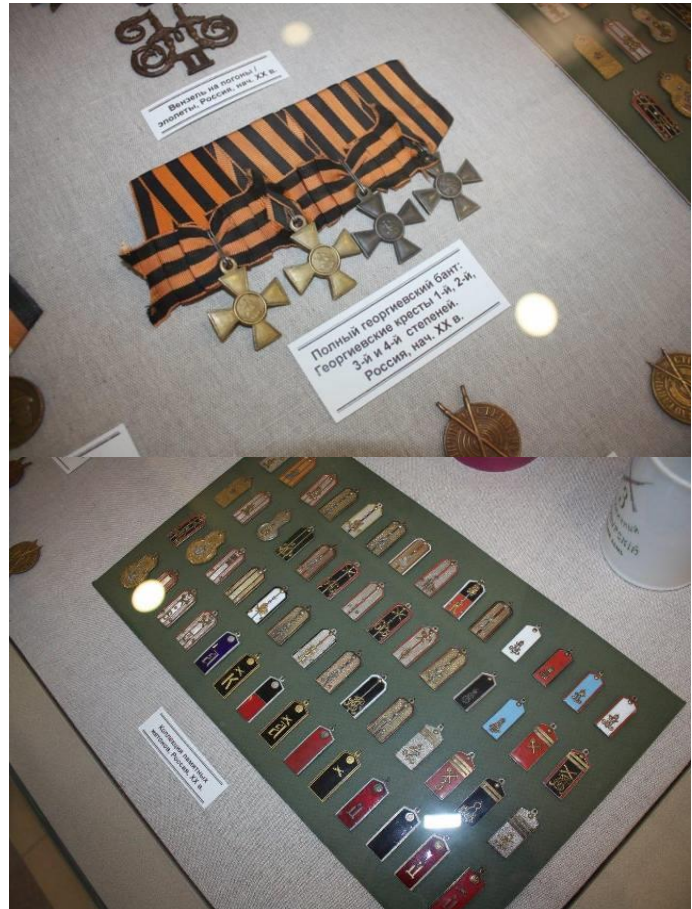
Meantime, from the beginning of December the exhibition "Kuban Cossacks" will be held at the Historical Museum, where you can see some of the exhibits from the future permanent exhibition of the Russian Cossacks Museum. It is planned to open a new museum in 2020.



A new exposition opened in the museum of military equipment of UMMC. It is dedicated to awards, decorations, elements of uniforms and memorable souvenirs of the Russian Imperial Army of the late XIX - early XX centuries.

The exhibition became a logical addition to the graphic works of the Yekaterinburg artist Alexei Lopato, dedicated to the St. George knights. Also in the exposition there is a series of military and commemorative medals, including the most massive medal of pre-revolutionary Russia, issued for the 300th anniversary of the Romanovs' house, a collection of commemorative tokens, and cold steel with Zlatoust engraving.

"Some of the rarest exhibits presented at the exhibition are regimental jettons decorated with symbols of military units. And if there are a lot of metal witnesses of that era, the ceramic products are truly unique, simply because they are often broken. Kind of - this is a form of corporate culture, which is popular now. Speaking in modern language, this is branded souvenir production, which was placed as the official symbolism of the regiments, their mottoes or allegorical sayings. For example, the slogan of a gift-filled gift cup became "for friendship". Here you can also see a mug made on the occasion of the coronation of Nicholas II, or a mug of the Cossack division, which was awarded "for a dashing young fellowship", - says the museum's deputy director Kirill Yakimov.



In the St. Petersburg Museum of Suvorov the last Imperial parade was recreated. Miniatures reproduce the last parade of the Imperial Guard of 1914 on the Champ de Mars. Among the participants is the last Russian Emperor Nicholas II and his retinue. In total, images of guards cavalry, convoy, guards gendarme squadron, cavalry guards and guards cuirassiers, as well as palace grenadiers, infantry divisions - total 2564 units were transferred to the museum.

All the figures were made in Stockholm in a bicycle repair shop. The maker is Georgy Ivanov, a descendant of the dynasty of Russian naval officers. He specifically met with former officers-guardsmen and they collected information about the history and uniforms of the regiments of the beginning of the XX century.

German collectors Rupert Bayer and Paul Berthold, taking as a basis the figures of Ivanov, reconstructed the last parade of the Russian Imperial Guard. The work took decades.



Having grown old, Rupert Bayer rightly feared that his collection would be sold off by heirs at auctions, and therefore could lose its integrity and value. He appealed to the St. Petersburg Museum of Suvorov, but the museum could not buy such an exhibit due to financial reasons.

The philanthropist, the Petersburg businessman Mussa Ezekov helped out. He bought the whole collection, and here in the museum, in the presence of guests and officials, a solemn ceremony of signing the act of donation took place.

Video - 1) <https://topspb.tv/news/2017/11/13/muzeyu-suvorova-prepodnesli-unikalnuyu-kollekciyu-olovyannyh-soldatikov/>

2) http://tvkultura.ru/article/show/article_id/199252/



On November 15, at the Finnish Railway Station in St. Petersburg, the opening ceremony was held by the Russian Railways Museum together with the Finnish Railway Museum (Hyvinkiaa) with the participation of Russian Railways and the VR Group Ltd (Finnish railways).

The international Russian-Finnish exhibition project will allow visitors of the exhibition to learn about what decisions significant for the development of the transport infrastructure of the country were made by members of the Romanov dynasty. It was during the reign of the Imperial family that the first railroad in the empire was built, the Trans-Siberian Railway, the Murmansk highway, and the construction of a large number of railways all over Russia began. Along with the materials devoted to the main stages of the development of railways, the exposition includes interesting facts from the life of the members of the Imperial family, including during their travels in Finland. Simultaneously, an identical exhibition was opened at the railway station in Helsinki.



A monument to the famous reformer Peter Stolypin was opened in Chelyabinsk. Chelyabinsk was one of the largest resettlement centres in the country during the settlement of the lands of Siberia and the Far East, the main project of Stolypin. In many respects due to his reforms, railway came there. It was the prime minister who from the devastation, almost from a catastrophe, led to the country to a first place in the world in terms of the rate of economic growth by 1913," said the president of Foundation for Studying the Heritage of P.A. Stolypin Pavel Pozhigailo.

The monument is set on the embankment of the Miass River. Its author is the sculptor Anton Plokhockiy, a member of the Moscow Union of Artists. Stolypin is depicted in a working coat with a greatcoat thrown over his shoulders and with papers in his hands.

Video - http://tvkultura.ru/article/show/article_id/200162/



New icon of St. Elisabeth Fedorovna appeared in Alapaevsk. The rector of the cathedral in honor of the Assumption of the Blessed Virgin Mary of the city of Yekaterinburg performed the consecration of a new icon of the holy Martyr Elizabeth Feodorovna Romanova, the founder of the Martha and Mary Convent of Mercy, the sister of the Empress Alexandra Feodorovna.

The icon was consecrated near the mine, where the Alapaevsk martyrs - the Grand Duchess Elizabeth with the nun Varvara and members of the Romanov family - died.

The icon is made with the help of a philanthropist specially for the sisters of mercy of the Orthodox Charity Service in Yekaterinburg and from now on will be in the Assumption Cathedral on the Vise.



November 17, the Youth Center "On Bogatyrsky" opened an exhibition "Life, Destiny, Feat - Grand Duchess Elizabeth Feodorovna Romanova". The event was attended by representatives of the administration of Primorsky district of St. Petersburg, as well as representatives of the Russian Orthodox Church.

Participants and viewers of the opening were students of general education institutions and pupils of the Youth House of Primorsky district.

A colorful part of the opening was the theatrical-musical performance, within the framework of which the organizers acquainted viewers with the history of Elizabeth Feodorovna's life.

Within the exhibition itself are exhibits from the late 19th century beginning of the 20th century, photos and "sketches" from the biography of the Grand Duchess.



In the capital of Mordovia, on November 20, a photo exhibition dedicated to the life of Emperor Nicholas Alexandrovich and his family was opened. The exposition of rare images is located in the church of the Kazan Icon of the Mother of God at Svetotekhstroy in Saransk.

The aim of the exhibition is to show unusual love, care, warmth, trust and devotion through unofficial pictures that were never published on the Internet before. In addition to them, the exhibition contains quotes from diaries and letters from people who knew Nicholas Alexandrovich and Alexandra Feodorovna, the Grand Duchesses Olga, Tatiana, Maria, Anastasia and Tsarevich Alexei.



On November 26, a ball dedicated to the 170th anniversary of the birth of Empress Maria Feodorovna and timed to the Mother's Day was held in the White Hall of the Livadia Palace Museum.

Students of the Pedagogical Academy of the Crimean Federal University, students of the Livadia Sanatorium Boarding School, children's dance groups, historical dance clubs of the city of Yalta (DaLiDa, Tavrida Flower, Feeria), pupils of the Club of Young Seamen and Crimean Cadet Corps (Alushta city), and the ensemble of medieval music "Kantika" participated.

The event was opened with waltz, followed by the most popular ballroom dances: polka, polonaise, mazurka.

Senior research associate O.A. Radovanskaya told about the Danish Princess, who became Russian Empress Maria Feodorovna - about her arrival in Russia, about the adoption of Orthodoxy, about a happy family life and about emigration. In conclusion, a song "I open the window" of the poet Konstantin Romanov (K.R.) to the music of P.I. Tchaikovsky dedicated to Maria Feodorovna was heard.

Also, on the occasion of the birthday of the Empress, an exhibition was prepared. It presented: photographs with scenes from the life of Maria Feodorovna, postcards issued by the society Dagmaria and embroidery made by a member of the society Dagmaria.

The exhibition is located in the Parade Lobby of the Livadia Palace, until December 4.



In Toronto, a charity concert "100 Years ago" was held, dedicated to the memory of the Holy Royal Passion-Bearers. Famous Russian, Canadian, Mexican, Italian and US opera singers Larissa Skriskaya, Caesar Bello, Ernesto Ramirez, Sergei Martsenyuk, concertmaster William Shuhoff, as well as the multiple winner of international competitions accordionist Alexander Sevastyan took part in the concert. The national anthem of the Russian Empire from 1833 to 1917 "God Save the Tsar" opened the concert. Some letters and diary entries of Tsar Nicholas and Tsarina Alexandra were read.

Classical foreign and Russian works received warm welcome from not only natives of Russia and CIS countries, but also representatives of the Monarchist League of Canada, other English-speaking Canadians. Special guests at the concert were Russian diplomats - Consul General of the Russian Federation in Toronto Kirill Mikhailov with spouse and first secretary of the Russian Embassy in Canada in Ottawa Mikhail Tolchenov with spouse.

The concert was organized to raise money for the construction of a chapel-monument in honor of the holy Augustus martyrs: Tsar Nicholas II, Tsarina Alexandra, Tsarevich Alexei, Grand Duchesses Olga, Tatiana, Maria and Anastasia.



In Frankfurt am Main in the Museum of icons on December 19, the exhibition "Hessian Princesses in Russian History" will be opened - a joint Russian-German exhibition project. The exposition was prepared by the "Elizabeth-Sergei Enlightenment Society" with the support of the Russian Ministry of Culture with the participation of the State Archives of the Russian Federation and other major museums and archives, private collections.

The exhibition is dedicated to the life of the four princesses of the Hesse-Darmstadt Ducal House, Grand Duchess Natalia Alekseevna (the wife of the Tsarevich Pavel Petrovich, the future Emperor Paul I), Empress Maria Alexandrovna (the wife of Emperor Alexander II), Empress Alexandra Feodorovna

(the wife of Emperor Nicholas II) and Grand Duchess Elizabeth Feodorovna (the wife of Grand Duke Sergei Alexandrovich).

For the first time items from the collection of the Hessian House Foundation will be presented with exhibits from Russian museums on the same site. Many items of this extensive collection, including personal items, portraits of the heroines of the exhibition and their family members, researchers and viewers will see for the first time. The princesses did not break off ties with their homeland and together with their crowned spouses made generous gifts to the churches and castles of the land of Hesse. Some of these objects were preserved in the church of Mary Magdalene in Darmstadt, built by the Imperial family. Now they will also be shown in the exposition.

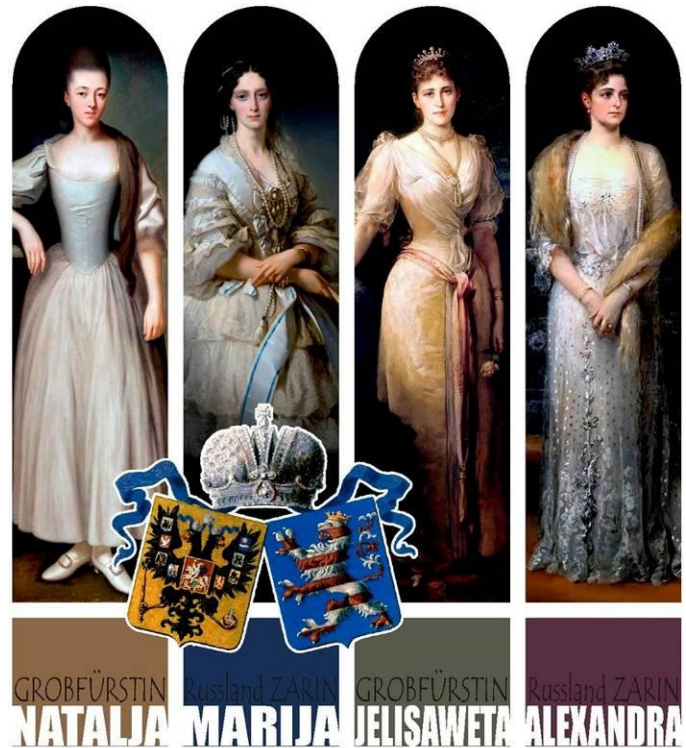
Visitors will see unique exhibits from the Russian Culture Foundation - letters from the Imperial family from the prison in Tobolsk, items identified by the investigator A.N. Sokolov during the investigation of the murder of the Royal family and servants from the Museum of Russian History of Jordanville (USA).

An important part of the exhibition is a gallery of ceremonial portraits of Hessian princesses and their spouses - Grand Dukes and Emperors. The basis of the gallery will be the picturesque and graphic works of such famous artists as P.E. Falcone, V.A. Serov, F.A. von Kaulbach, M. Zichy, M.V. Nesterov, E.K. Lipgart, I.N. Kramskoy, T.A. Neff. The connecting link of the exhibition will be a large genealogical tree compiled by the specialists of the Elizabeth-Sergei Enlightenment Society, which reflects the clan ties of the Brabant and Rurikovich dynasties that emerged as far back as the 12th-13th centuries. By the opening of the exhibition will be issued a catalog.

Part of the project "Hessian Princesses in Russian History" will be a scientific conference, which will be held in the Knights Hall of the Museum of Icons. Famous Russian and German historians, archivists, cultural figures, representatives of the clergy will take part in the conference.

The museum of icons in Frankfurt am Main, where the exhibition and scientific conference will take place, is one of the largest collections of icons in Germany. The main collection is made up of Russian Orthodox icons, which the Frankfurt doctor Jorgen Schmidt-Vogt collected for decades during his trips to the USSR. He also founded the museum.

The exhibition "Hessian Princesses in Russian History" will be opened from December 20, 2017 until February 25, 2018.





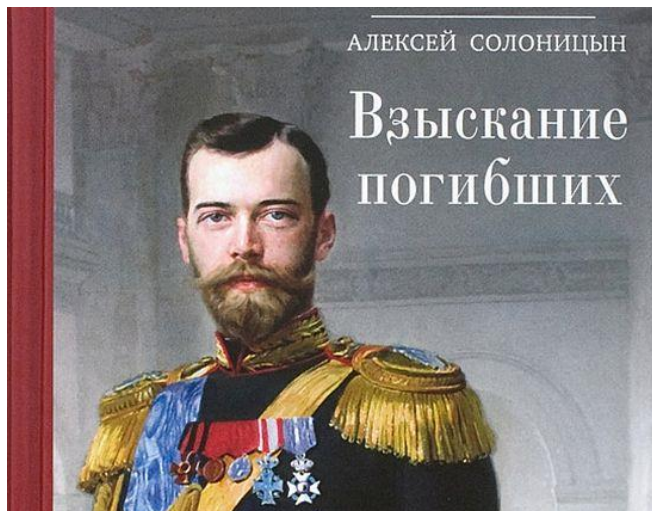
Presentation of the book "the execution of the dead" was held in Moscow

On November 9, 2017 in the Reader's Club "Orthodox Book" on Pogodinskaya was a presentation of the book "Recovery of the Dead" by the publishing house "Apostle of Faith". Guests of the evening: the author of the book - Alexei Solonitsyn, Russian writer.

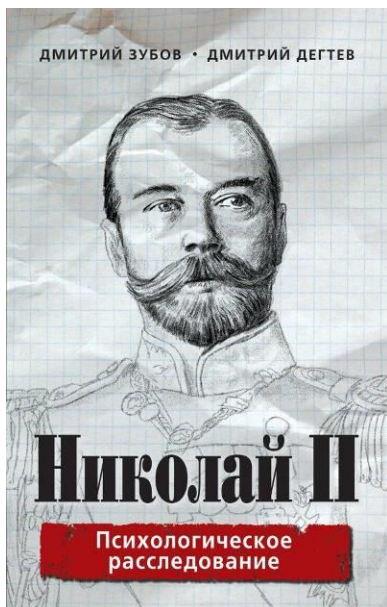
The book is dedicated to Russian saint-martyrs and contains three novels: about the last Russian Tsar Nicholas II and his August Family; about the murdered nuns of the Iver Monastery; and about the holy Princes Boris and Gleb.

The book is published by the centenary of the terrible tragedy that occurred in the Russian Empire in 1917. When the revolutionary coup led the country to senseless sacrifices and irreparable losses. When the atheists came to power, and the blood of the martyrs was shed on Russian soil. From this book the reader will be able to learn a lot about the amazing historical personalities who suffered for the name of the Lord - their exploit is forever imprinted in the history of the Russian Orthodox Church.

Based on the true historical facts that have become known in recent times, the story provides an opportunity to understand why the Tsarist Martyrs became so deeply revered in our people and why they were glorified by the Church as holy passion-bearers.



Nicholas II: A psychological investigation



In the year of the centenary of the Russian revolutions, the degree of controversy surrounding the personality of the last Russian Emperor has risen more than ever. Who was he: a stupid simpleton who allowed himself to be manipulated, or a wise ruler who strove to strengthen the greatness of Russia? What motivated him in making fatal decisions? The authors of this sensational book believe that in the 21st century it is necessary to re-understand the essence of Nicholas II, and that is why they chose the basis of his personality as the subject of research.

This book is the first attempt of a deep psychological analysis of the personality of Nicholas II and his closest associates on the basis of historical documents, memoirs of contemporaries and works by contemporary researchers of this period of Russian history.

The authors offer a fundamentally different angle of view on the personality of Nicholas II - honest and impartial, with maximum reliance on facts. And the sensational conclusions will not leave indifferent neither the critics nor the admirers of the Emperor and will allow us to

understand the underlying causes of the human tragedy of Nicholas Alexandrovich Romanov and the natural collapse of the Russian Empire, which was naturally associated with it.

Publisher: Eksmo, Moscow. Hard cover. Pages: 288. ISBN: 978-5-04-089160-3

As a sample the first pages:

Foreword

In the year of the 100th anniversary of the Russian revolutions of 1917, interest in the figure of Nicholas Alexandrovich Romanov is steadily increasing. Residents of Russia in the 21st century need to re-understand the essence of the last Russian Autocrat and his role in those tragic events that accompanied his rule. This problem did not exist for the overwhelming majority of contemporaries of the events of 1917, which let them be simplistic, often affective, on an intuitive level, but they had an unambiguous idea of Nicholas II. After the abdication of the Tsar, the events that followed were so violent that they were almost forgotten for many decades. In the Soviet period, fragmentary references to the last Tsar could be found, perhaps, only in school textbooks of history, and the works of Soviet historians, at least partially dedicated to the Monarch, are few and tendentious. And it was only among the closed club of Russian emigrants that the memory of Nikolai Aleksandrovich was not only preserved, but tried to thoroughly examine the facts of his reign in order to discover the causes of the Tsarist catastrophe. However, the "psychological trauma" of the collapse of the empire did not allow them to be objective, and, in fact, all of their work was reduced to an attempt to justify Nikolai Alexandrovich and whitewash his image.

The collapse of the red empire, built by the new autocrat Stalin, radically changed the situation. In the early 1990s, a stream of Russian emigrants poured into the new democratic Russia, and in the minds of the recent citizens of the Soviet Union a "new" pattern of the martyred Tsar surrounded by enemies and traitors was formed in the same old way as before.

Aware of the limitations of the traditional historical approach, we offer readers not a description of events characterizing the Monarch's reign, but a holistic psychological view of Nicholas's personality, based on a deep analysis of the psyche of this man.

We want to look at the individuality of the last Russian Emperor, throwing away myths and haloes, with maximum reliance on facts, trying to catch the psychological essence of this person. To comply with this objective position, we will avoid the title as much as possible and call the object of research "Nikolai Alexandrovich Romanov".

In the analysis, situations may arise where it is impossible to draw an unambiguous conclusion about certain aspects of Nicholas Alexandrovich's personality (due to the lack of objective data). On this basis, the authors reserve the right to make assumptions by notifying the readers beforehand by using the expressions "probably", "possibly" or "in our opinion". However, even such hypotheses about Nicholas's personality will be built on the basis of the provisions of the psychological theory, and to justify our assumptions as briefly, clearly and logically as possible.

At the same time, we do not refrain from presenting our own views on the activities of Nikolai Alexandrovich, and rely in our assessments on universal human values. At the same time, we consciously separate our subjective moral assessments from objective facts obtained in the course of the psychological analysis of Nicholas Alexandrovich's personality.

Realizing that our readers have a different degree of knowledge of the psychological theory, we will accompany the psychological terms found in the text with understandable for a wide range of comments and widely use everyday psychology.

Let's begin our analysis with general theoretical provisions that will allow us to structure the text in accordance with the canons of psychological science and at the same time create a basis for answering a number of questions that concern any person who is even a little interested in the problem of the collapse of the Russian Empire.

The psychological characteristic of a person consists of an analysis of the three main components of individuality, namely, temperament (innate properties of the central nervous system), abilities (having

innate basis in the form of makings or artificially created during training, education and self-development during life) and character (lifelong education, a set of typical ways of behaviour artificially formed in the course of education, upbringing and self-development). Thus, in the course of a consistent study of the natural and social layers of the psyche, we set the task of finding and explaining the causes of Nikolai Alexandrovich actions that influenced the fate of Russia.

The process of analyzing the individuality of the last Russian Emperor greatly facilitates a large amount of factual material, evolving from the testimonies of contemporaries, documents, photographs and film materials. Moreover, as we have already noted, after the collapse of the Soviet Union, interest in this period of Russian history, embodied by the figure of Nikolai Romanov, grew exponentially. The number of books devoted to the last Autocrat is measured in tens, and there is a tendency to rehabilitate this person in the spectrum of opinions from "but he is a good family man" to the glorification and exaltation of the "cult of personality" in the worst traditions.

It is extremely difficult to understand this variety of the text written about Nikolai Alexandrovich. It takes a lot of effort to separate the facts from the large number of myths and wrong assessments that surround this person's figure. Objectively, there are three possible sources of distortion of the psychological portrait of Nikolai Alexandrovich.

First, intuitive perception, based on direct observation, can lead to incorrect worldly generalizations of the type "if the meekly smiles and never screams - it means good", "if he listens for a long time without interrupting, then he means attentive," and so on. e.

Secondly, the incorrect acceptance of natural (innate) qualities for the result of self-development and, in this connection, attribution to a person of non-existent internal activity. This intuitive perception leads to an unreasonable increase in the personal significance of the perceived individual by the type "if emotionally cold, then this is the result of self-developed self-control."

Thirdly, the so-called "halo effect", the psychological phenomenon of perception, studied by social psychology. The essence of this phenomenon, leading to errors, lies in the fact that a person's assessment is formed under the influence of an external but significant factor. For example, the opinion of an authoritative person can affect our assessment of this or that person. The characteristics of the profession or social position can also distort our perception in advance, say, if we are to meet with a doctor, then we present it in advance as a kind, sympathetic person who will not harm us in providing assistance. In accordance with the "halo effect" many of the features described by Nicholas's personality have nothing to do with him, but are, in effect, incorrect everyday ideas about the qualities inherent in the typical figure of the Russian Monarch.

Note that the people's explanations of the individual qualities of a person are sufficiently stable, which is the reason for the emergence of unconscious patterns. The resistance to criticism of these unconscious patterns is so strong that the apparent discrepancy between the stable worldly expectations of the figure of a real person generates equally incorrect everyday myths about alleged "secrecy", "restraint", "intelligence", "will," "mind," "sensitivity," and so forth.

The explanation of the reasons for such worldly misconceptions boils down to the inherent desire, by nature, of a person to find a favourable explanation for the facts that he encounters throughout his life. Before the emergence of philosophy, and then of science, these egocentric ("I" in the center, the position of a person, in which he considers his point of view to be the only true one, is most characteristic of children and near-minded inhabitants), explanations indifferent to logic and bearing the features of the so-called "Primitive thinking" (the term of the French anthropologist L. Levy-Bruhl) were uncontested. Thanks to science, there was the possibility of an objective cognition of the psychological essence of the person being examined.

However, the mythological worldview is present in the minds of modern people, that's why this book is an interesting opportunity for readers to see these manifestations in themselves.

By the way, we will warn readers that the new facts contained in this book about Nikolai Alexandrovich's personality can be perceived quite emotionally by them. However, the surprise and doubt, perhaps accompanying the reading of this text, is the right way to understand the essence of the last emperor.



Another important aspect of the appearance of errors in the interpretation of Nicholas Alexandrovich's actions is the ignoring of an extremely significant part of the human psyche - the unconscious - open and first explained by Freud at the beginning of the 20th century. This part of the psyche hidden from direct observation, manifested only indirectly in the dreams, speech, behaviour and actions of man. The difficulties of obtaining reliable information about the unconscious causes of the actions of the Tsar are exacerbated by the existence of strict palace censorship, which carefully guarded Nikolai Alexandrovich's personal life and created the emaciated image of the Emperor-Emperor. Even the visual representation of the physical appearance of Nikolai Alexandrovich was greatly distorted. To see this difference, the reader can compare the official photo of Nikolai with the photo taken in an informal atmosphere. Is not that so, the contrast is impressive! Here, too, the true desires extracted from the unconscious are different from the formal, formal representation of Nikolai Alexandrovich. Without an analysis of the unconscious, it is impossible to correctly understand the reasons that prompted the Tsar to accept or, on the contrary, to reject certain crucial decisions for the empire.

Thus, the reader should not be surprised by the fact that when we analyze the personality of Nicholas, we are faced with an amazing number of myths. There are many reasons for this. The figure of Nicholas II is inextricably linked with the fate of the Russian Empire, and hence the fate of a huge number of subjects who, one way or another, morally or physically, were affected by its collapse. For many people, both in the past and in the present, it is extremely difficult to accept the fact that this strange imaginary society - the Russian Empire, the monarchy that existed for many centuries - so easily collapsed. These highly emotionally charged experiences are closely related to the figure of Nikolai Alexandrovich. And some memoirists and researchers are looking for the reasons for the collapse in the activities and personality of Nicholas, while others tend to rely on some "dark forces" surrounded by the Monarch.

Many still find it difficult to reconcile with the fact that as autocratic head of state Nikolai Alexandrovich bears immediate personal responsibility for the collapse of the empire, which, in turn, again generates worldly myths about external and internal enemies and conspirators.

We hope that after reading this book, an alternative view of the role of Nikolai Alexandrovich in this historical drama will appear to the reader who is interested in the history of the Russian Empire and who is asking the actual question about the causes of her death.

Chapter 1. Body and psyche

"... A small man in uniform disappeared from this group and hesitantly, with a faint smile on his face went to me ..."

It so happened that the figure of Nikolai Alexandrovich was extremely mysterious both for contemporaries and for late researchers of the period of the history of the Russian empire connected with his rule. Here is how Kerensky describes his impression, who met with the Imperial family after the abdication of Nikolai Alexandrovich: "... The whole family stood in complete confusion around a small table by the window of the adjoining room. A small man in uniform disappeared from this group and hesitantly, with a faint smile on his face, headed towards me. It was Nicholas II He did not know how

I would behave. Should he meet me as the host or wait until I speak? ... I quickly approached Nicholas II, gave him a hand with a smile ... He shook my hand tightly, smiled, evidently feeling relieved, and immediately led me to the family ... Alexandra Feodorovna, arrogant, prim and majestic, unwillingly, as if under duress, stretched out her hand. This manifested a difference in the nature and temperament of the husband and wife. At first glance I realized that Alexandra Feodorovna, a clever and attractive woman, though broken now ... had an iron will.

I believe that the experience of the Bolshevik regime has already led many to change their judgments about Nicholas II's personal responsibility for all crimes during his reign. The mind's storehouse and the circumstances of the Tsar's life determined his complete isolation from the people. I left him agitated and excited. A single glance at the former queen was enough to recognize her essence ... But Nikolai, with his clear blue eyes, beautiful manners and noble appearance, was a mystery to me. Or was he just skilfully using the charm inherited from his grandfather Alexander II? Or was he just an experienced actor and a skilled hypocrite? Or an innocuous simpleton, under the heel of his own wife, whom all the others twist? It seemed incomprehensible that this sluggish, restrained man, whose dress on which seemed to be from someone else's shoulder, was the Tsar of all Russia, the Tsar of Poland, Finland, etc., etc., and ruled a huge empire for 25 years! I left, full of the desire to solve the mystery of this strange, frightened and at the same time disarmingly charming man ". ' So what is the mystery of Nikolai Alexandrovich? Why did such a shrewd lawyer and a vivid politician not be able to solve it?

1.1. The Bodily Constitution

1.1.1. The higher the growth, the "real" a tsar

First of all, each person is originally a natural organism, and his psychic individuality is based on bodily structures (primarily the central nervous system) that provide the work of the psyche. In addition, the body image itself (height, weight, colour of eyes, etc.), subjectively perceived as the owner of bodily features, and social environment, can significantly affect the formation and functioning of the human psyche. So, a certain shape of the nose or ears, the cut of the eyes, can be perceived as a "gift of God" by one person in a certain social environment, and in another society as a "curse". And the degree of maturity of the social structure of society has a significant influence on the individual's perception of his bodily qualities. In modern society, based on the primacy of human rights, the importance of bodily features is losing its relevance. Mature society is tolerant not only to the features of the body of healthy people, but also creates all the conditions for equal social participation for people with significant physical disabilities.

The Russian Empire of the late 16th - early 20th century can in no way be attributed to mature social structures. The society was governed by an absolute Monarch and was based almost exclusively on one social stratum, "elected by God," - the nobility, which was only a few percent of the population of a huge empire. Most subjects Nikolai Alexandrovich were deprived of the opportunity to receive education, many were illiterate. In this pseudo-society there were medieval beliefs. Opportunities for participation in the management of the country among the most numerous segments of the population were absent or were substantially limited.

In such conditions, the bodily characteristics of the Emperor were the object of close attention of his subjects. The situation was aggravated by the emergence and rapid improvement of such mass media as newspapers and cinematography.

Let us turn to the characteristics of the bodily constitution of Nikolai Alexandrovich and try to establish the connection between the features of the body and the psyche, and, consequently, possibly, with his actions. Let us note that the theoretical basis of our analysis will be the representations of the classical psychoanalysis of Sigmund Freud and his students.

The image of the Tsar, undoubtedly, can be attributed to the field of the collective unconscious. Thus, Carl Jung, an employee of Freud, designated a set of typical human problems solved by people at all times and on all continents. The unit of the collective unconscious is the archetype (the literal translation of the "ancient type", in the sense that it exists from the moment of human origin). Of course,

like any concepts that have arisen in the school of psychoanalysis, the problems of the collective unconscious are quite difficult to understand. Let's try to explain the concept of "paternal archetype" on a simple example. Any person grows up in the family and unconsciously keeps in his memory the images of parents (or people who replace them). In the family triad (father, mother, child), the child is formed, more unconsciously, about the figure of the father, the head of the family. The biological nature of human sex determines that in the overwhelming majority of men are larger and stronger than women. Respect, love, fear, and sometimes horror before the father's figure are unconsciously transferred to the head of state. The monarch is a kind of fatherly figure, "father of the people". And children under 10 years, because of their growth, always look at their parents from the bottom up. The father for them is a kind of "giant", which can be both good and evil.

Proceeding from children's ideas, unconsciously contained in the psyche of any adult, the Tsar should be great, and the Emperor must be simply huge. This opinion has its undeniable visual confirmation. Pharaohs, kings, rulers of the Ancient World are depicted on the walls of temples and tombs in the form of huge figures, sometimes twice as tall as their subjects located side by side. The predecessors of Nikolai Alexandrovich of the Romanov dynasty, Nicholas I (height 189 cm), Alexander II (height 185 cm) and Alexander III (height 193 cm, weight over 120 kg), due to their natural characteristics, perfectly corresponded to this generalized image.

By tradition, the huge portraits of Nikolai Alexandrovich were hung everywhere in state institutions. However, in reality, Nicholas Alexandrovich did not match his expectations with his height or his appearance at all with the expectations of his courtiers and his subjects. The photographs and memoirs of contemporaries allow us to describe the features of Nikolai Alexandrovich figure quite accurately. His height was only 167-168 centimetres, and his body was dominated by muscle tissue with a lean physique (all contemporaries note the athletic constitution of the king without a tendency to fullness).



In the case of Nikolai Alexandrovich, height was a very significant physical feature. Many researchers of Nicholas's personality compare his height with the average growth of men of the Russian Empire of the early 20th century and at the same time emphasize that his height was even above average. However, this feature of the body of Nicholas must be compared with the height of his direct relatives and do not forget that the Emperor, as a symbol of his father's figure, must be high.

The fact is that Nicholas was born into a family where almost all the male relatives for several generations were giants who towered above their subjects for a whole head. The situation was aggravated by the fact that Nikolai Alexandrovich came to the throne unexpectedly, no one expected his father to die so early. All the courtiers and numerous residents of the empire were psychologically accustomed to the huge body of Alexander Alexandrovich, against whose background his puny son Nikolai Alexandrovich looked very contrasting in short and small.

For a long time since the beginning of his career, Nikolai Alexandrovich was under the tutelage of relatives, close-knit but impressive characters in general's uniforms. The pictures

clearly show that the short and lean Nikolai Alexandrovich was perceived almost a dwarf among his uncles. His enormous growth and age, but not with his mind, they suppressed him. In fact, he was in a situation of an uncertain and shy child, surrounded by formidable father figures.

Here is how this problem is described in the memoirs of Nikolai Alexandrovich relative and childhood friend, Grand Duke Alexander Mikhailovich"... A slender young man, five feet and seven inches tall,

Nicholas II spent the first ten years of his reign, sitting at a huge desk in his office and listening to the tips and directions of his uncles with a feeling that is most likely approaching horror. He was afraid to be alone with them. In the presence of outsiders, his opinions were accepted by the uncles for orders, but when the nephew and uncles remained face-to-face, their seniority made itself felt, and therefore the last Tsar of All Russia deeply sighed when, during the morning reception of the highest dignitaries of the Empire, he was announced about coming with a report one of his uncles. They always demanded something. Nikolai Nikolaevich imagined himself a great commander. Alexei Alexandrovich ordered the seas. Sergei Alexandrovich would like to turn the Moscow Governor-General into his own fiefdom. Vladimir Alexandrovich stood guard over the arts. All of them had, each, their favourites among the generals and admirals, who had to be produced and promoted out of the queue, their dancers who wished to arrange a "Russian season" in Paris, their amazing missionaries, eager to save the Emperor's soul, their miraculous physicians asking audience, their clairvoyant elders, sent from above ... "

The official portraits, which were supposed to inspire awe of the royal person, try to hide the insignificance of Nikolai Alexandrovich's figure, but this was hampered by technological progress, thanks to which many subjects could see real photos of the monarch against the background of his more stalwart associates.

In addition, unlike his wife and courtiers, he did not pester with age and looked insignificant even against their background.

Minister of the court Baron Frederiks, trying to iron out the problem of the low growth of his king, urged him to appear before the audience solely riding on a tall horse. However, in the age of cars and cinematography, this recommendation no longer worked.

It is no accident that when we characterize the bodily constitution, we began the analysis with a mention of height, it was the subjective opinion, formed on the basis of this and some other (about them story below) of bodily characteristics about the "inability of the Tsar to rule" that became significant for the whole Russian Empire. However, other characteristics of Nicholas Alexandrovich corporeality also did not correspond to unconscious representations of his subjects about the figure of the emperor.

The death of members of the House of Romanov in the Urals in the summer of 1918



The collection contains a unique set of documentary sources from the collection of the State Archives of the Russian Federation covering one of the tragic pages of the history of the Civil War in Russia - the death of the representatives of the Romanov Dynasty in the Urals in the summer of 1918. All materials without exception are excerpted from two preliminary investigations carried out by the judicial authorities subordinate to the admiral Kolchak - on the case of the murder on the night of July 18, 1918 in the city of Alapaevsk Grand Duchess Elizabeth Feodorovna, Grand Duke Sergey Mikhailovich, Princes John, Konstantin and Igor Konstantinovich, Prince Vladimir Pavlovich Paley, Fedor Semenovitch Remez and nun Varvara Yakovlev and on the murder of Grand Duke Mikhail Alexandrovich and secretary Nikolay Nikolaevich Johnson in Perm on the night of June 13, 1918. The documents of the investigation make it possible to reconstruct in detail both the circumstances of the death and the course of the investigation. Most of the documents are published for the first time.

Publisher: Kuchkov field, Moscow. Pages: 544. ISBN: 978-5-9950-0583-4

Under the hammer...

Romanov related items in Auctions



Bruun Rasmussen, Copenhagen, Denmark, December 1st.

Prince Dimitri Romanovich's coin-collection in auction

Private Russian coin collection formed by Prince Dimitri Romanovich of Russia comprising more than 540 different coins was in auction at Bruun Rasmussen in Denmark on December 1st.

The collection, which is housed in two albums, comprising more than 540 different coins from Tsarist Russia including: Peter I the Great, Rouble 1725; Catherine II the Great, Grivennik 1770; Alexander I, Rouble 1805, 1817 and Kopek 1805; Nicholas I, Rouble 1828, 1829, 1831, 1837, 1842 and 1848, 5 Kopecks 1831; Alexander II, Rouble 1877 and 1878; Alexander III, Rouble 1883, 1885 and 1892; Nicholas II, Rouble 1896 and 1913, 50 Kopecks 1895.



Prince Dmitri was son of Prince Roman Petrovich of Russia and Countess Praskovia Sheremeteva. His parents had shared Soviet captivity on the Crimea 1918–1919 with Empress Maria Feodorovna. While she went to England, Prince and Princess Roman went to Southern France, where Prince Dimitri was born in Cap d'Antibes. After living in Rome and Italy he moved to Denmark in 1960, where he worked for Danske Bank. Prince Dimitri was great-great-grandson of Tsar Nicholas I of Russia and Head of the House of Romanov 2014–2016. He was among others known for his Russian charity work, his membership of the Romanov Family Association and his co-arrangement for the reburial of Tsaritsa Maria Feodorovna from Copenhagen to St. Petersburg.



A pair of Russian diamond and ruby cufflinks with the monogram of Grand Duke Paul Alexandrovich. Early 20th century.

A pair of Russian cufflinks, designed with the mitre crowned, Cyrillic monogram PA for Grand Duke Paul Alexandrovich of Russia in an oval ring, set with several rose-cut diamonds and rubies, mounted in 14k gold and silver with platinum coating alternative a platinum and silver alloy. No maker's mark. Presumably Fabergé, who was known for using platinum. C. 1908. H. 2.1 cm. W. 1.5 cm. L. 2.3 cm.

Estimate 30,000–50,000 Dkr.



Present from Grand Duke Paul Alexandrovich (1860–1919), who gave them in 1908 to Baron Fredrik Ramel (1872–1947), Secretary General of the Swedish Ministry of Foreign Affairs 1908–1913. In the early 20th century, Grand Duke Paul Alexandrovich was in disgrace with the Tsar and also expelled

from Russia due to his second, morganatic marriage. In 1908, however, his daughter, Grand Duchess Maria Pavlovna the Younger, was to be married to Prince Wilhelm of Sweden, son of King Gustav V of Sweden. In connection with the wedding, the Grand Duke and the Tsar family were approaching each other again, and he was allowed to attend the daughter's wedding in St. Petersburg. As a member of the Swedish Ministry of Foreign Affairs, Fredrik Ramel was part of the Swedish wedding delegation with the Swedish King in the forefront. Therefore, the Baron naturally received the cufflinks as a gift from the bride's father. Grand Duchess Maria Pavlovna the Younger describes the wedding in a very living way in her memoirs, referring both to the Swedish delegation, but also to the happy reunion with her father. Thus, it was an obvious reason for the Grand Duke to be in the gift-giving mood.



Miniature portrait of Tsarevna Maria Feodorovna.

Tsarevna Maria Feodorovna of Russia (1847–1928) as newly married. C. 1867–1870. Unsigned. Gouache on bone. Oval. Visible size 2.5×1.9 cm. In a Russian silver-gilt frame from Samuel Arndt (1845–1890), St. Petersburg town mark, 84 standard. Mounted with eyelet and hanger. 6.2×5.2 cm. Tsarevna Maria Feodorovna, née Princess Dagmar of Denmark, was married to Tsar Alexander III in 1866, and she became Tsaritsa of Russia in 1881. Estimate 20,000–25,000 Dkr.

The Danish doctor Carl Immanuel Krebs (1889–1971), who was a Danish Red Cross delegate in Russia during World War I, the revolution in 1917 and the subsequent civil war. Thence by descents until today. In the beginning of 1918, the Danish diplomate representative in St. Petersburg, Harald Scavenius, sent the Danish government as well as King Christian X and Queen Alexandrine of Denmark a report on the health status of

the Russian Imperial family. Tsaritsa Maria Feodorovna was the King's aunt, while the Queen had uncles and cousins in Russia. When they read the report and knew of their relatives in captivity, they were of course worried and asked Harald Scavenius if he could help. The Danish diplomate representative knew the brave and energetic Carl Krebs and asked him to help Tsaritsa Maria Feodorovna, who was at this time in Soviet captivity in Crimea. Carl Krebs subsequently left for Southern Russia in the beginning of 1918 with food and 50,000 rubles to the Tsaritsa. His journey was dangerous but he did not only succeed in this trip - he also got the opportunity to meet the Tsaritsa personally. At the meeting, the Soviet commissioner made the condition that Carl Krebs and the Tsaritsa were not allowed to speak Danish. But when Carl Krebs and the Tsaritsa were talking she changed to Danish and said very popularly "I do not give a damn!" Of course Tsaritsa Maria Feodorovna had no kind feelings for the Soviet. Carl Krebs subsequently wrote a report about the visit, which was handed to King Christian X and Queen Alexandrine of Denmark. Tsaritsa Maria Feodorovna was liberated in 1919, when she was sailed to England and shortly after to Denmark.

A pair of embroidered portraits of Tsar Alexander II and Tsaritsa Maria Alexandrovna of Russia. Unknown artist, 19th century:

Top with the Russian mitre crown with a wreath of oak leaves below. Silver and wood plat stitch embroidery with glass pearls, lithograph faces and hands. Visible size 68x44 cm each. Estimate 30,000 Dkr.



Nikitsky, Moscow, Russia, November 23

Grand Duke Nikolai Mikhailovich, "Observations on hunting for wild geese". 1917. A rare bibliophile edition, was intended as a gift for friends. 44 p. 20 x 27 cm. Illustrated cover. Copy No. 315 of 500 copies.

Grand Duke Nikolai Mikhailovich Romanov (1859-1919) - the eldest son of Grand Duke Mikhail Nikolaievich and Olga Feodorovna, a grandson of Nicholas I. A historian, Lieutenant-General, military commander and passionate hunter. The idea of the book was born in the spring of 1914 and in May of that year, after Grand Duke returned from hunting, but because of the war, the text of the book was ready only in 1916.

Estimate: 120 000 - 140 000 roubles.



Christie's, London, UK, November 27

An imperial silver rhinoceros automaton by Fabergé, St Petersburg, circa 1909.

Naturalistically shaped as a rhinoceros, the oxidised silver body finely cast and chased to simulate the coarse texture of the rhinoceros' skin, the head and four legs attached to the body with screws, moves on wheels, nodding its head and moving its tail, with the original silver winding key, apparently unmarked; in the original silk and velvet-lined wood case stamped 'Fabergé St Petersburg Moscow London' beneath the Imperial warrant. 2 7/8 in. (7.4 cm.) wide.

Estimate GBP 300,000 - GBP 400,000 / USD 394,200 - USD 525,600



Only one of four known pieces to be created by Fabergé, it was a gift from Dowager Empress Maria Feodorovna (circa 1914-1915) to her grandson, Prince Vasili Alexandrovich.

A guilloché enamel and varicolour gold miniature model of a sedan chair marked Fabergé, with the workmaster's mark of Michael Perchin, St Petersburg, 1899-1903, scratched inventory number 2707.

Realistically modelled as a sedan chair in the Louis XVI style, the gold body finely chased and engraved throughout, six panels enamelled in translucent salmon pink over a sunburst guilloché ground, with coloured gold pailions depicting trophies of the Arts within floral wreaths, further decorated with opaque white enamelled borders and emerald green and white enamelled rosettes at corners, the rock crystal windows engraved to simulate curtains, within emerald green and white enamelled guilloche-pattern bands, the door with handle opening to reveal the interior lined with mother-of-pearl, the top panel surmounted by four pine-cone finials, with two detachable gold reeded poles mounted with mother-of-pearl handles, marked under base and on door; in a fitted Wartski case. 3½ in. (9 cm.) high.

Estimate GBP 700,000 - GBP 1,000,000 / USD 919,800 - USD 1,314,000



Only a few of these miniature furniture pieces were created by Fabergé, and is even rare for one to come to the market. The last such piece was sold for \$2,280,000.

A jewelled and guilloché enamel two-colour gold-mounted silver imperial presentation snuff box with porcelain portrait plaque marked Fabergé, with the workmaster's mark of Henrik Wigström, St Petersburg, 1908-1917, scratched inventory number 4744, and the Imperial Porcelain Factory, St Petersburg, 1909.

Rectangular with cut corners, the body and hinged cover enamelled in translucent pale blue over a wavy guilloché ground, cover set with a porcelain plaque painted in sepia with a portrait of Empress Alexandra Feodorovna simulating a



cameo, all within green gold laurel borders, the outer border also set with rose gold rosettes at corners, with a rose-cut diamond-set thumb-piece, marked inside cover, base and on rim, the plaque marked with green under glaze factory mark on the reverse, dated 1909; in a fitted Wartski case. 4 3/8 in. (11 cm.) wide.

Estimate GBP 250,000 - GBP 350,000 / USD 328,500 - USD 459,900

Grand Duchess Olga Alexandrovna (1882-1960). Two studies of a Christmas tree; A winter stroll; and A landscape. One signed and dated 'Olga 1934' (lower left) and two signed 'Olga' (lower right).

Watercolour on paper. 11 7/8 x 17 7/8 in. (30.2 x 45.2 cm.) and smaller; unframed.

Estimate GBP 3,000 - GBP 5,000 / USD 3,942 - USD 6,570



Several other paintings by Grand Duchess Olga Alexandrovna is in the auction.



Guilloché enamel and two-colour gold imperial presentation cigarette case marked Fabergé, with the workmaster's mark of Michael Perchin, St Petersburg, circa 1890.

Rectangular with slightly rounded corners, the body with alternating stripes enamelled in translucent steel blue over a hatched guilloché ground, within bright-cut gold borders, the outer borders with finely chased green gold acanthus leaves, with tinder cord and vesta compartment, the hinged cover with gold thumb-piece, the inside cover engraved in facsimile handwriting of the Empress Maria Feodorovna in Russian 'Gatchina / 28 October / 1890', marked on rim; in the original chamois slip case. 4 in. (10.2 cm.) wide.

Estimate GBP 250,000 - GBP 350,000 / (USD 327,250 - USD 458,150)

It was given by Empress Maria Feodorovna to her husband, Emperor Alexander III, on their 24th wedding anniversary. It is among the few items that the Dowager Empress managed to take with her when she escaped Russia in 1919.



Guilloché enamel and two-colour gold imperial presentation cigarette case by Hahn, with the workmaster's mark of Alexander Treiden, St Petersburg, 1893/

Rectangular, the body and hinged cover enamelled overall in translucent scarlet, the cover and base centring an engraved Imperial double-headed eagle on a sunburst wavy guilloché ground, within bright-cut gold borders, with integral vesta compartment, match strike and tinder cord, the thumb-piece set with a cabochon sapphire, the inside cover engraved in facsimile handwriting of Emperor Alexander III in Russian 'From Papa / 25 Dec. 1893 / Gatchina', marked on rim; in a fitted Wartski case. 3 5/8 in. (9.2 cm.) wide.

Estimate GBP 70,000 - GBP 90,000 / (USD 91,630 - USD 117,810)



'It was a Christmas gift from Alexander III to the future Nicholas II - the last Tsar - when he was 25 years old.'

A handwriting sample from Alexander III's diary was used to identify the handwriting in the red case. 'You could actually directly match the words in the diary with important words on the case, such as "Papa",' says Helen Culver Smith, head of the Russian Art department at Christie's in London.

A jewelled guilloché enamel and gold-mounted silver imperial presentation brooch mark of Alexander Tillander, St Petersburg, 1908-1917.

Of lozenge shape, centring rose-cut diamond-set initials 'MA' for Grand Duchess Maria Alexandrovna, enamelled in translucent blue over a sunburst guilloché ground, surmounted by a diamond-set Imperial crown, marked on reverse, pin and loop; in the original silk and velvet-lined leather case stamped 'A. Tillander / St. Petersburg', the cover also stamped with the gilt Imperial crown. 1¼ in. (3.2 cm.) wide.

Estimate GBP 5,000 - GBP 7,000 / USD 6,570 - USD 9,198



A large group of photographs, postcards and autographs related to the Romanov family, late 19th/early 20th century.

Comprising autographs of Emperor Nicholas II and Empress Alexandra Feodorovna, signed photograph of Emperor Alexander III, signed photograph of Grand Duke Michael and Grand Duchess Olga, photograph of Grand Duke Sergei.

Estimate GBP 2,000 - GBP 3,000 / USD 2,628 - USD 3,942

A group of six portrait miniatures, Russia, 19th century.

Comprising an oval portrait of Grand Duchess Tatiana, an oval portrait of Count Osterman-Tolstoy, an oval portrait of Baron George Rosen, signed on the left side Fanny Charrin, on oval portrait of Grand Duke Constantin Nikolaevich, together with two more frames enclosing portraits. 3 in. (7.4 cm.) high and smaller.

Estimate GBP 3,000 - GBP 5,000 / USD 3,942 - USD 6,570



Sotheby's, London, UK, November 28

An imperial presentation jewelled gold snuff box, Paris, 1763-1764, possibly mounted by Butz or Hahn.

Oval, the surfaces engine-turned in imitation of moiré silk within borders of rosettes and leaf scrolls, the sides divided by lyre-form pilasters, the hinged lid applied with the diamond-set cypher of Emperor Alexander III flanked by diamond-set flowers, struck with illegible maker's mark, charge mark of Jean-Baptiste Fouache, discharge mark for export, date letter Z, numbered 615, St Petersburg 72 standard mark, illegible St Petersburg retailer's mark. Width 8.4cm, 3 1/4 in.

Estimate 30,000 — 50,000 GBP.



Funeral Procession of Alexander II

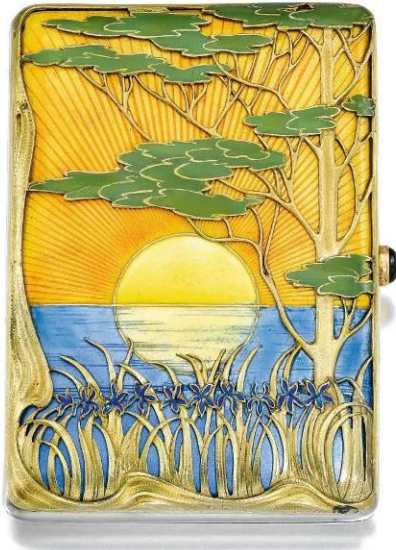
Tempera on paper. Continental school, 19th century. Dimensions: 112 by 170cm, 44 by 67in.

Estimate: £5,000 - £7,000



Sotheby's, London, UK, November 30

From the collection of Grand Duke Vladimir Alexandrovich and Grand Duchess Maria Pavlovna



A Fabergé silver and enamel cigarette case, Moscow, 1899-1908
In Japanese taste, the lid enamelled with a sun setting on water and overlaid with irises and a Koyamaki tree, struck K. Fabergé beneath the Imperial Warrant, scratched inventory number 14325, 88 standard. Dimensions: height 9.2cm, 3 5/8 in. Est: £30,000 - £50,000.

A jewelled silver and enamel cigarette case, Bolin, Moscow, 1899-1908

In Art Nouveau taste, the lid cast and chased with sprays of pyracantha set with rose-cut diamonds on an opaque mauve ground, the lower lid and thumbpiece set with pearls, 88 standard. Dimensions: width 8.7cm, 3 3/8 in. Est: £6,000 - £8,000.

A jewelled silver and enamel cigarette case, Bolin, Moscow, 1899-1908

In Art Nouveau taste, the lid chased and enamelled with a perching peacock, its feathers set with rose-cut diamonds and cabochon sapphires, above a cluster of entwining branches forming a heart of purple enamel, 88 standard. Dimensions: height 9.5cm, 3 3/4 in. Est: £8,000 - £12,000

A jewelled silver and enamel cigarette case, Bolin, workmaster Konstantin Linke, Moscow, 1899-1908
In Art Nouveau taste, the lid cast and chased with a femme-fleur, her flowing hair issuing water lilies, the blooms set with rose-cut diamonds and pearls with green enamel leaves, the ground enamelled as water, pearl-set thumbpiece, 88 standard. Dimensions: width 10.2cm, 4in. Est: £8,000 - £12,000.



Bruun Rasmussen, Copenhagen, Denmark, December 4

A briefcase with several Danish articles concerning the death and burial of Tsaritsa Maria Feodorovna of Russia in 1928. Map 30x25 cm. Estimate 1,000 Dkr.





Grand Duchess Olga Alexandrovna of Russia's silk handkerchief with mitre crowned embroidered monogram. 30×30 cm. Estimate 3,000–4,000 Dkr.



Inscribed in Danish on the reverse: "St. Mary Virgin is painted by Grand Duchess Olga". Signed and stamped by the Russian priest at the Russian church in Copenhagen. Oil on panel. 20th century. 19×14.5 cm. Unframed. Estimate 1,500–2,000 Dkr.



Grand Duchess Olga Alexandrovna - Flowers in the window sill at Knudsminde. Signed Olga. Watercolour on paper. Visible size 17x22 cm. Knudsminde was Grand Duchess Olga Alexandrovna's residence in Denmark 1930–1948. Provenance: Sorgenfri Castle, descendants of King Frederik VIII of Denmark. Estimate 4,000 Dkr.

Grand Duchess Olga Alexandrovna - View from a Russian manor at wintertime. Signed O. Kulikovsky. Watercolour on paper. Visible size 28x32 cm. Estimate 6,000–8,000 Dkr.



Grand Duchess Olga Alexandrovna - "Efteraarsdag på Rygaard". Autumn day at Rygaard. Signed and dated Olga 1930. Watercolour on paper. Visible size 28x39 cm. Grand Duchess Olga Alexandrovna lived at Rygaard in Ballerup, Denmark, 1928–1930. Exhibited: Charlottenborg (spring), 1932 no. 394. Estimate 8,000–10,000 Dkr.

Grand Duchess Olga Alexandrovna - "Skoven ved Foraarstid". The forest at spring time. 1957. Signed Olga. Oil on cardboard. 36x46 cm. Estimate 8,000–10,000 kr.



Grand Duchess Olga Alexandrovna - A porcelain tea cup decorated in colours and gold with berries and branches. Signed Olga 1932 (in Cyrillic). Diam. 16 cm.

Estimate 1,500–2,000 Dkr.

