



**Romanov News**  
**Новости Романовых**

*By Ludmila & Paul Kulikovsky*

**№117**

December 2017



*Detail on a door in the Russian Orthodox Church of Saint Elizabeth in Wiesbaden, Germany*



## The conference and exhibition "Hessian Princesses in Russian History" in Frankfurt

On December 19, in Frankfurt-am-Main, Germany, the scientific and educational conference "Hessian Princesses in Russian History" arranged by the Russian Ministry of culture and the Elizabeth-Sergei Enlightenment Society, was opened.

The conference was held in the "Knights hall" of the "German order" - commonly known as the "Teutonic Knights" - the full name being "The Order of Brothers of the German House of Saint Mary in Jerusalem". It is a Catholic religious order founded as a military order c. 1190 in Acre, Kingdom of Jerusalem.

More than 50 Russian and German historians, archivists, and cultural figures attended the conference. Among them were: Alla Manilova, Deputy Minister of Culture of the Russian Federation; Anna Gromova, Chairman of the Elizabeth-Sergei Enlightenment Society"; Karl Weber, Director of the Office of State Palaces and Parks of the Land of Hesse; Sergey Mironenko, Scientific director of the State Archives of the Russian Federation; Elena Kalnitskaya, General director of Museum "Peterhof", and Ludmila and Paul Kulikovsky.



The relations between the Hessen and Russian Imperial houses started in the reign of Empress Catherine the Great. In 1773 she invited the Hessian Princess, Wilhelmina Louisa of Hesse-Darmstadt, to St. Petersburg. On 29 September the same year Princess Wilhelmina married Empress Catherine the Great's son, the Tsarevich Paul Petrovich - the later Emperor Paul I. In Russia she was named Grand Duchess Natalia Alexeevna. She died three years later, 20 years old, during the childbirth of their stillborn son.

The Hessen-Russian relations continued, and on 16 April 1841 Princess Marie of Hesse and by Rhine married the Tsarevich Alexander Nicholaevich - the later Emperor Alexander II, the Tsar-Liberator, and became Grand Duchess Maria Alexandrovna. She became the mother of eight children, among them Grand Duke Sergei Alexandrovich, who married Princess Elizabeth of Hesse and by Rhine in 1884, named Grand Duchess Elizabeth Feodorovna in Russia. Maria Alexandrovna was also the mother of the later Emperor Alexander III, hence making her a grandmother of Tsarevich Nicholas Alexandrovich (Later Emperor Nicholas II), who married Princess Alix of Hesse and by Rhine in 1894, named Empress Alexandra Feodorovna in Russia.

The conference started with greetings. First speech came from Alla Manilova; followed by Karl Weber; Anna Gromova; Jörg Weinbach, Master of the German Monastic Order and Head of Representatives of the German Monastic Order in Frankfurt-Sachsenhausen; Paul Kulikovsky, Great-great-grandson of Emperor Alexander III; and Alexander B. Bulai, Consul General of the Russian Federation in Frankfurt am Main. Greetings of Sergey Lavrov, Russian Minister of Foreign Affairs, and Metropolitan Volokolamsky Hilarion, Chairman of the Department for External Church Relations of the Moscow Patriarchate were read.





From left: Alexander B. Bulai, Consul General of the Russian Federation in Frankfurt am Main; Karl Weber, Director of the Office of State Palaces and Parks of the Land of Hesse; Alla Manilova, Deputy Minister of Culture of the Russian Federation; and Anna Gromova, Chairman of the Elizabeth-Sergei Enlightenment Society.

Paul Kulikovskiy in his greeting to the conference participants said:

*"Honored guests, respected participants, Ladies and Gentlemen - S Prasdnikom!*

*It is a pleasure to be with you today, when the Russian Orthodox Church celebrates the Feast day of St. Nicholas, the angel day of the Tsar Martyr Nicholas - and in connection with the conference and the opening of the exhibition "Hessian Princesses in Russian History".*

*We are in the homeland of the Hessian Princesses. Here they were born and grew up, and at an early age left to Russia - the country which became their second homeland.*

*The close relations between the Hessen and Russian Imperial houses started in the reign of Empress Catherine the Great, in 1773. I assume we will hear more about this in the conference here, so I will not take away the excitement from the coming reports.*



*I will however shortly mention my own relations to Hessen and the four princesses.*

*Princess Wilhelmina of Hesse-Darmstadt, also known as Grand Duchess Natalia Alexeevna, married my Great-great-great-great-grandfather, the later Emperor Paul I.*

*Princess Marie of Hesse and by Rhine, also known as Empress Maria Alexandrovna, spouse of Emperor Alexander II, is my Great-great-great-grandmother.*

*Princess Elizabeth of Hesse and by Rhine, named Grand Duchess Elizabeth Feodorovna in Russia, married Grand Duke Sergei Alexandrovich, and is the sister-in-law of my Great-great-grandfather Emperor Alexander III.*

*Princess Alix of Hesse and by Rhine, named Empress Alexandra Feodorovna in Russia, married Emperor Nicholas II, and is the sister-in-law of my Great-grandmother Grand Duchess Olga Alexandrovna.*

*In addition, is my Great-great-great-grandmother Queen Louise of Denmark, born Princess Louise of Hesse-Kassel. She was the wife of King Christian IX, mother of Princess Dagmar, the later Empress Maria Feodorovna - Empress Maria Feodorovna, the wife of Emperor Alexander III and mother of Emperor Nicholas II.*

*My Hessen-Kassel root also makes Donatus, Landgraf von Hessen, and I cousins - 4th cousins once removed.*

*So it is no wonder that I feel at home here.*



Returning to our four "heroes of the day"- the Hessian Princesses. What is truly remarkable about these women, is their dedication to the charitable traditions of the Hessian House, built on a deep belief in God. This dedication the princesses took with them to their new homeland, where they further developed and enlarged these traditions. They were not just patrons of charity societies, but actively participated in alleviating suffering and improving conditions for people.



For them charity and compassion was not a duty, but a natural human activity, and through these activities they devoted their lives to help the needy. They became bright examples of service to their new motherland and its people. They lit a light in the darkness of despair for many people. A light that is remembered, and shines brighter and brighter, in the hearts of many Russians today. Of course those seen shining most brightly, are those who shine on the background of absolute darkness. The fate of the sisters Empress Alexandra Feodorovna and Grand Duchess Elizabeth Feodorovna stands out like stars in the night. Their behavior during the darkest time in Russian history have been rewarded the highest order - they were glorified as martyrs.

I am now looking forward to hear more about the four Hessian Princesses and would like to say thank you in advance to all those who have prepared a report for today.

Many thanks to the Icon Museum of Frankfurt for lending roof to the conference and exhibition. The Elizabeth-Sergei Enlightenment Society with support of Russian Ministry of culture has done a tremendous work to make it all happen. I heartfelt thank you to deputy minister of culture Alla Yurievna Manilova and head of the society Anna Vitalevna Gromova. Thank you."



From left: Sergey Mironenko, Scientific director of the State Archives of the Russian Federation; A. Markina, Head Department of Painting XVIII - first half of the nineteenth century. The State Tretyakov Gallery; Dr. Rainer Maas, State Archives of Darmstadt; and Anna Gromova, speaking at the conference.



The scientific program of "Hessian Princesses in Russian History":

- Galina Ulyanova, Doctor of History, Leading Researcher, Institute of Russian History, Russian Academy of Sciences - "Hessian Princesses in the Russian charity of the XIX - early XX centuries"
- Sergey V. Mironenko, Doctor of History. Scientific Supervisor of the State Archives of the Russian Federation - "Hessian Princesses in the collection of documents of the State Archives of the Russian Federation (GARF)"
- Dr. Rainer Maas, State Archives of Darmstadt - "The family archive of the Grand Dukes of Hesse in the state archives of Darmstadt and documents related to the German-Russian history."
- Elena Y. Kalnitskaya, Doctor of Cultural Studies, General Director of the State Museum-Reserve "Peterhof" - "Hessian Princesses in Peterhof"
- Karl Weber, Director of the Office of State Palaces and Parks of Hesse - "To inhale life into history: Hessian Princesses in Russia / Die hessischen Prinzessinnen in Russland, Geschichte heute mit Leben füllen"
- Lyudmila A. Markina, Doctor of Arts, Professor, Head Department of Painting XVIII - first half of the nineteenth century. The State Tretyakov Gallery - "Darmstadt Princesses: a story in portraits"
- Alexey V. Morokhin, PhD (History), Associate Professor, Institute of International Relations and World History, Nizhny Novgorod State University named after N.I. Lobachevsky - "To the history of the stay in Russia of the Grand Duchess Natalia Alexeevna (1773-1776)".
- Irina V. Ruzhitskaya, Doctor of History, Leading Researcher, Institute of Russian History, Russian Academy of Sciences - "Tsesarevna Maria Alexandrovna in her new homeland: from the Hessian Princess to the All-Russian Empress".
- Peter V. Stegny, Doctor of History, Ambassador Extraordinary and Plenipotentiary of the Russian Federation - "Empress Maria Alexandrovna - the wife of the Tsar-Reformer".
- Anna V. Gromova, PhD (History), Head of the Center "Charity in History" of the Institute of General History of the Russian Academy of Sciences, Chairman of Elizabeth-Sergei Enlightenment Society - "Our duty is to serve and sow": the main directions of social activity of the Grand Duchess Elizabeth Feodorovna".
- Galina I. Shevtsova, PhD (History), the head of the publishing and exhibition programs of Elizabeth-Sergei Enlightenment Society - "How much can be done": Empress Alexandra Fedorovna during the First World War".
- Konstantin G. Kapkov, historian, publisher, head of the church historical project "Letopis" - "The Spiritual World of the Empress Alexandra Feodorovna".

Video - [https://www.youtube.com/watch?v=EE5OGk9\\_ljo](https://www.youtube.com/watch?v=EE5OGk9_ljo)

At the end of the conference Lyudmila V. Shumskaya, the curator of the exhibition and compiler of the exhibition catalog presented the catalog "Hessian Princesses in Russian History" ; Sergey N. Iskul, Doctor of History, leading researcher of the St. Petersburg Institute of History RAS; Evgeniy V. Pchelov, PhD (History), Associate Professor, Head Department of auxiliary and special disciplines of the Historical Archival Institute of the Russian State Humanitarian University; and Dr. Richard Zaharuk, Director of the Museum of Icons (Frankfurt am Main).



Before the opening of the exhibition, Alla Manilova, Anna Gromova and Paul Kulikovskiy answered questions of German and Russian journalists.

"The Hessian house gave Russia four outstanding women who had the most direct relation to the Imperial House. They left an amazing trace in Russian history, their destinies are a bridge that really connects

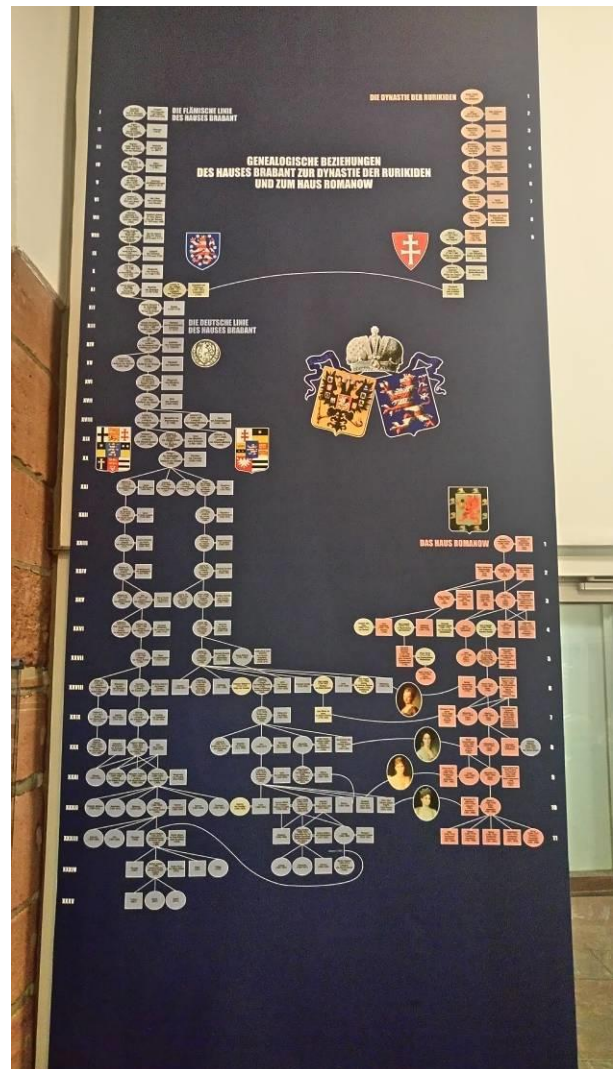
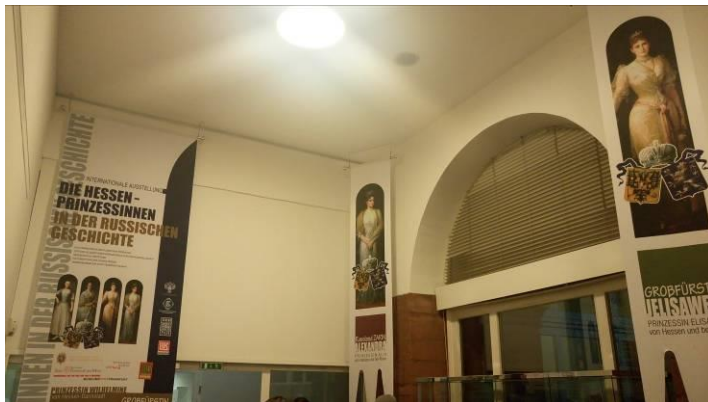
Russia and Germany and demonstrate the depth of our historical ties" - said Alla Manilova, Deputy Minister of Culture of the Russian Federation.



The exhibition "Hessian princesses in Russian history" - the first large-scale project dedicated to Russian-German dynastic relations. The exposition brought together 324 exhibits related to the life of the four Princesses of the Hessen Ducal House, from Russian and German collections.

The exhibition is arranged by the Russian Ministry of culture, the Elizabeth-Sergei Enlightenment Society, the Hessen Culture Foundation, the Culture Fund of the House of Hessen, and the Icon Museum of Frankfurt-am-Main.

In the lobby of the Icon Museum you can see big posters advertising the exhibition, a poster with the genealogical tree of the House of Brabant, Rurik, Hessen, and Romanovs, and how they are connected, the first exhibits, and icons of the Holy Imperial Martyrs and St. Elizabeth.







Entering the exhibition, visitor can see on the left side the portrait of Empress Maria Alexandrovna by Ivan Makarov (1840s) and on the right side - two dresses: - a silver ball dress in silk by Alber Brizak belonging to Grand Duchess Elizabeth Feodorovna, and a pink/white dress in silk/wool by Alber Brizak of Empress Alexandra Feodorovna.



Further ahead, to the left there is a small room with portraits of the persons involved in the first Hessian and Romanov connections, and with busts of Tsarevich Grand Duke Paul Petrovich and Grand Duchess Natalia Alexeevna, in marble, made by Marie-Anne Collot in 1775.





In the main hall, to the left there is a gallery of big ceremonial portraits of the Hessian princesses and some of their spouses (missing Grand Duke Paul Petrovich and Grand Duke Sergei Alexandrovich) by Valentin Serov, Friedrich von Kaulbach, Mikhail Zichy, Mikhail Nesterov, Ernst Lipgart, Ivan Kramskoy and Timofey Neff.

To the right in the main hall there is glass display cases with many rare and some familiar exhibits related to each of the four Princesses.

All the items are numbered according to the catalogue, and have German captions.



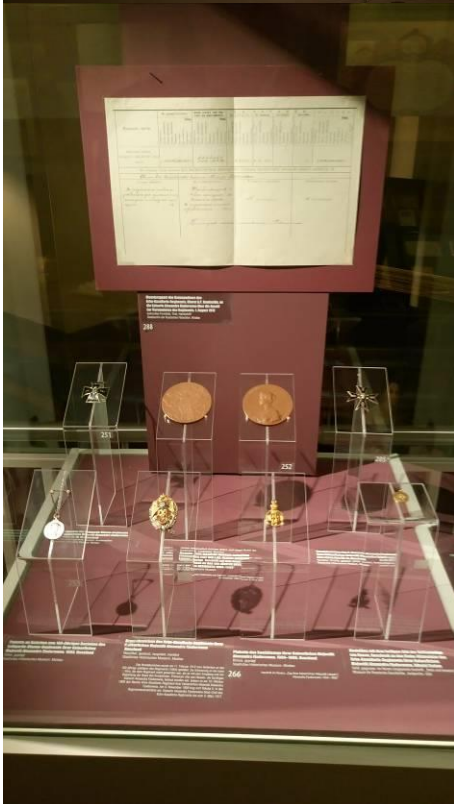
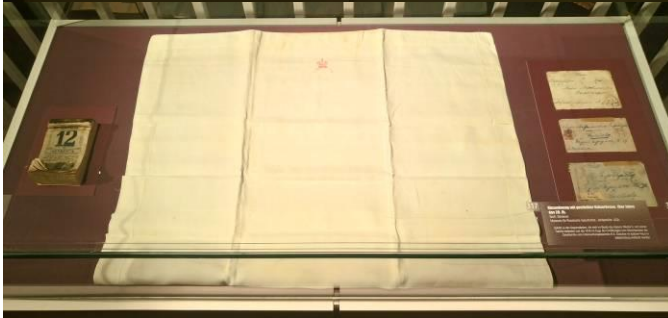






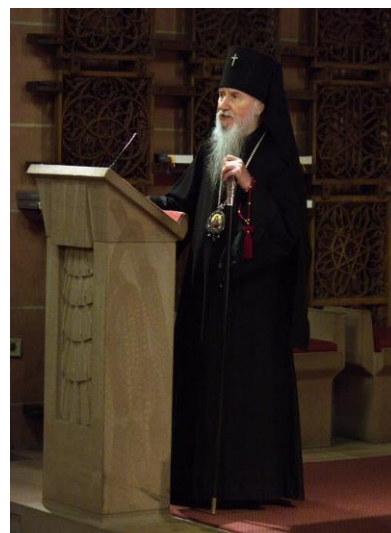








The official opening of the exhibition was held in the cathedral of the German Order in Frankfurt, built by the husband of Elizabeth of Thuringia, one of the founders of the Hessian House and revered as a saint in the Catholic Church.



The Russian Orthodox Church was represented at the solemn ceremony by Archbishop Mark of Berlin and Germany. He stressed: "The ties between Russia and Germany have been very close for a long time, as can be seen in the example of the Hessian Princesses. It is no coincidence that our diocese inherited more than ten churches built in the XIX century. Hessian Princesses in Russian history were distinguished by love for their neighbour and modesty. It is no coincidence that two of them are glorified in the saints by our Church. In our time, unfortunately, there are no close relations between the two peoples and countries. We pray that through these exhibitions and conferences these relations will arise again and become a firm foundation for peace in Europe."

"We really have many roots in common, it is very important to develop the legacy that our predecessors and what we have together," said Heinrich Donatus Philip Umberto, Landgraf von Hessen.



Paul Kulikovsky said:  
*"Ladies and Gentlemen,  
It is a pleasure to be here in the Icon  
Museum of Frankfurt for the opening of  
the exhibition "Hessian Princesses in  
Russian History".  
The exhibition tells about the life of four  
women, Hessian princesses, who have  
contributed to the history of Russia and  
as such also to the history of Hessen.*

*There are many interesting aspects one  
could talk about in relation to them and  
the exhibition.*

*I have noted it is about four women, not  
just one. It is about natives of the Hessian land, who settled in  
another country - why did they leave? It has Faith, Love, and Hope*

*in the main roles, while traditions and charity are important supplements.*

*It is about the Romanovs. Fabulous art and culture. It is about Russia. It is world history. It's an  
opportunity to learn. And it provides a space for inspiration!*

*For me, as a descendant of the Hessian Ducal family and of the Imperial Romanov family, it is however  
much more.*





*It looks like true fairy tales - 4 princesses marry 4 princes, and live forever happy in palaces. But in reality it ended differently.*

*On the eve of the centenary of one of the darkest pages in Russian history, the exhibition also tell about the tragic fate of the two sisters, Alexandra and Elizabeth, who was brutally killed in 1918. The murder of the Imperial family, including Empress Alexandra Feodorovna, and four servants, in Yekaterinburg in the night July 16/17, 1918 is unique in its cruelty, even for the era of the Red Terror. The day after, in Alapaevsk, eight persons, including Grand Duchess Elizabeth Feodorovna, were thrown alive into a mine, followed by hand grenades....*

*I see this exhibition as a tribute to their memory, the first in a series of commemorations that will take place throughout 2018, in Russia and around the world.*

*I have also noted, that this is a Russian-German exhibition, not just a Russian exhibition in Germany, but a joint project that have gathered more than 300 objects from the largest collections of Russia and Germany.*

*In these days, where the international relations between Russia and Germany could be better, it is particular important that the cultural corporation continues, creating bridges of dialog focusing on what we have in common, what unite us, rather than what set us apart.*

*I am grateful for the support and for coming in person here today, to deputy minister of culture Alla Yurievna Manilova. To Chairman Anna Vitalevna Gromova of the Elizabeth-Sergei Enlightenment Society. Landgraf von Hessen. The Icon Museum of Frankfurt. And to all those who have helped in the preparation of this exhibition. You have realized a wonderful project and I wish the exhibition great success. Thank you."*



"It is not the place of birth of a person that is decisive, but his deeds - this is precisely the significance of this exhibition," was told in the greeting of Ambassador of the Russian Federation to the Federal Republic Vladimir Grinin. He also drew attention to the relevance of the event. "It is during periods of political tension for Germany and Russia that it is important to find mutual understanding on the paths of very good cultural ties," mention the ambassador, noting that 28 countries participated in the preparation of the exhibition, as well as the Main Archive of the Russian Federation and the largest Russian museums. Among them, the Hermitage, the Historical Museum, the Tretyakov Gallery and the State Museum Peterhof".

"This exhibition is not only important for our museum, for Frankfurt, for Germany, but also for German-Russian relations, which were better and closer 100 years ago than they are today," - Said Dr. Richard Zacharuk, director of the Icon Museum in Frankfurt am Main.

Video - 1) [https://tvkultura.ru/article/show/article\\_id/207465/](https://tvkultura.ru/article/show/article_id/207465/)  
2) <http://www.ntv.ru/novosti/1963906/>  
3) <https://www.youtube.com/watch?v=BKrBBu5h9-M>

Next day the participants of the conference visited the Russian Orthodox Church of Saint Elizabeth and its cemetery in Wiesbaden, the St. Mary Magdalene Chapel in Darmstadt, and the Hessisches Staatsarchiv in Darmstadt, but more about this - in next issue of Romanov News.

---



**"The Romanovs and the Holy See: 1613-1917. Russia and the Vatican."**

On December 14, 2017, in the Exhibition Hall of the Federal State Archives, the exhibition "The Romanovs and the Holy See: 1613-1917. Russia and the Vatican" was opened. About 250 historical objects and archival documents from the State Archive of the Russian Federation, the Russian State Archive of Ancient Acts and other archives and museums of Russia are shown. Unique documents were also provided by the Vatican Secret Archive.

According to Sergei Mironenko, the scientific adviser of State Archives, who opened the ceremony, "the exhibition is an event not only in the life of the State Archives and our archival community, but also the Vatican. This is the first exhibition when the archives of the Vatican and the archives of Russia together show the treasures they store, which give an idea of the centuries-old history of relations between the Holy See and Russia. "

Head of Rosarkhiv Andrey Artizov noted that the ties between Russia and the Vatican began to take shape over 500 years ago. "Of course, the historical ties between Russia and the Holy See were not always simple and even, there were periods when these relations were interrupted, but in the end, common sense and desire for dialogue always prevailed," Artizov said.



The opening of the exhibition was attended by a specially arrived archivist of the Vatican Secret Archive and the librarian of the Roman Church Archbishop Jean-Louis Bruges, as well as the Apostolic Nuncio



in the Russian Federation, Archbishop Celestino Migliore, Margerita and Peter Stegny, Ludmila and Paul Kulikovsky.

The most ancient of the exhibits dated to the XV century.

These are items brought from Rome to Moscow by the niece of the last Byzantine Emperor, Sophia Palaeologus, who married the Grand Duke of Moscow, Ivan III (the initiator of this marriage was Pope Paul II). Among other relics - a large crystal cross, which, according to the researchers, was carried before the solemn train of the bride of the Grand Duke. Later it became one of the main relics stored in the altar of the Moscow Kremlin Uspensky Cathedral.

Of great historical value is also a document relating to the "before - Romanov" period of Russia: the letter sent in 1582 by Pope Gregory XIII to Tsar Ivan the Terrible, and containing congratulations on the conclusion of peace with Poland. A document written on parchment is decorated with a papal gold seal on silk cords.



With the accession of the Romanov dynasty, Russia's ties with the Holy See become permanent. Under Peter I there are important changes in the confessional policy, the first Catholic churches are being built. Under Empress Catherine II, the number of Roman Catholic dioceses in the empire increases, laws appear that regulate the position of the Catholic Church. The Imperial government tried to manage the affairs of the Catholic Church in the empire independently, without much regard for the prerogatives of the Holy See, and with the first division of Poland the situation changed dramatically.

For the first time in Moscow, the document of Pope Pius VI on the recognition of the first archbishop of Mogilev Stanislav Sestrentsevich, appointed by Empress Catherine II, was exhibited. Unique gifts presented by the Roman Popes to representatives of the Russian Imperial Family are shown. Among them - mosaics donated to Grand Duke Pavel Petrovich in 1782.

The big golden cross of the Grand Master La Valletta (1557-1568), presented by the decision of the Order of Malta to Emperor Paul I at the ceremony of his dedication to protector in the Winter Palace in

St. Petersburg November 29, 1797, also attracts attention. The Russian Autocrat was delighted with such a gift and constantly wore it - this sign is present in all the famous portraits of Paul.

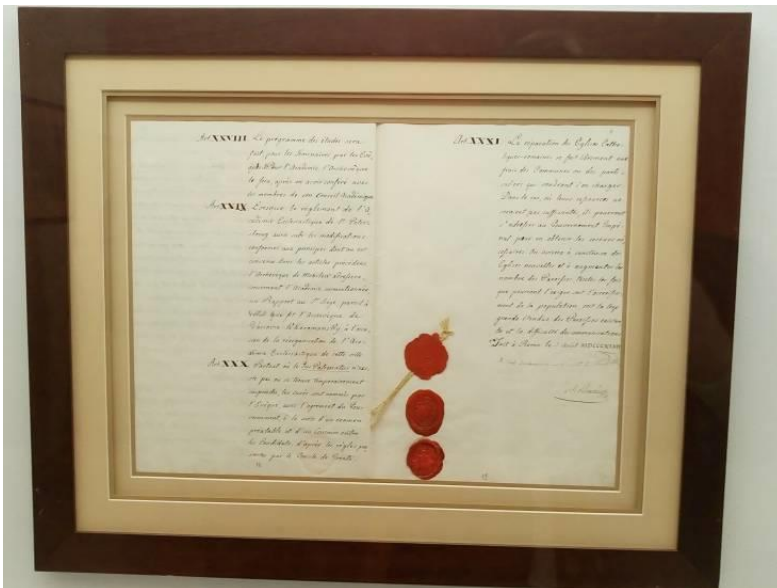


It was only under Alexander I that the relations got better, especially after the defeat of Napoleon: Ataman Platov, as follows from the documents, equipped a special expedition to the rescue of Pope VII, imprisoned in Fontainebleau.

During the reign of Alexander I, the Vienna Congress, among other things, once and for all determined the diplomatic status of the papal state, and in 1817 the first Russian permanent mission to the Holy See finally appeared.

But again, under Nicholas I, everything got out of hand - and just because of Polish affairs. The Pope complained of repressions against Catholics (and of the Uniates' violent transfer to Orthodoxy), the Emperor replied that the Polish priests "cover up the revolutionary fanaticism with a mask of religious fanaticism".

Emperor Nicholas I went to the Vatican to talk with Pope Gregory XVI - incognito, but with enchanting circumstances like a night tour of Apollo Belvedere with candles or a breakfast with champagne on the roof of the basilica of St. Petra. After that, both high sides still signed in 1847 a concordat - the first and last in Russian history formal agreement on the rights and prerogatives of the Catholic Church in Russia.



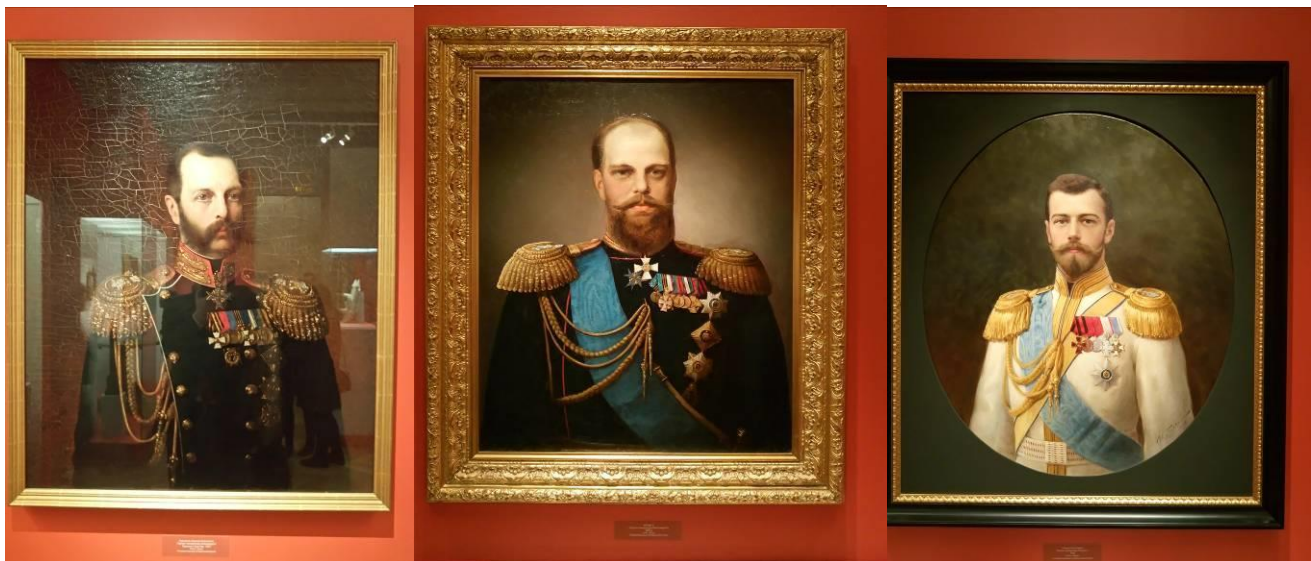


In addition is shown a note, handed over to the Pontiff by the Emperor, setting out the claims of the Holy See to Russia, with the comments of Emperor Nicholas I. What are they? For example, the fact that the pope could not appoint his bishops in Russia. This was the right of the Russian Monarch. The concordat lived only 20 years. It was cancelled because of the uprising in Poland in the 1860s. Catholic priests were arrested, churches were closed. In the Vatican they declared that Catholics in Russia were being oppressed.

"Nicholas I met not only the Pope, but also Italian sculptors He ordered them several statues for the Hermitage, the sculptor Bieneme was so flattered that he made a bust of the Emperor and sent him as a gift to St. Petersburg When the box was opened, the Empress saw that she had a laurel wreath on her head, knew her husband well, the Monarch will be outraged, the wreath will have to be stolen. The sculptor, upon learning of this, made another bust, but without a laurel wreath and sent it to the Emperor. "Now it is kept in the Hermitage." But the copy of the wreath with Benjamin remains in the Russian Museum " - says Marina Sidorova, the curator of the exhibition, the head of the exhibition department of the Russian State Archives.



Diplomatic relations resumed under the Emperor Alexander III. The permanent Russian representation in the Vatican was restored, the question of creating a nunciature in Russia was discussed. The complex and tense external and internal political environment of the reign of Emperor Nicholas II led to a somewhat exacerbated relationship with the Vatican. However, their complete breakdown occurred only as a result of the Russian revolution of 1917 and the establishment of an atheistic regime in the country.



The decoration of the exhibition is unique gifts, given to the representatives of the Russian imperial family by the Roman Popes. Among them - mosaics donated to the Grand Duke Pavel Petrovich in 1782 and the Empress Alexandra Feodorovna in 1857, engravings, interior items. The visit of the heir to the Russian throne in Rome in 1839 is represented by the original diary of the Tsarevich Alexander (the future Emperor Alexander II), his letters to his father, and also the picture of A.P. Myasoedov "Carnival in Rome".

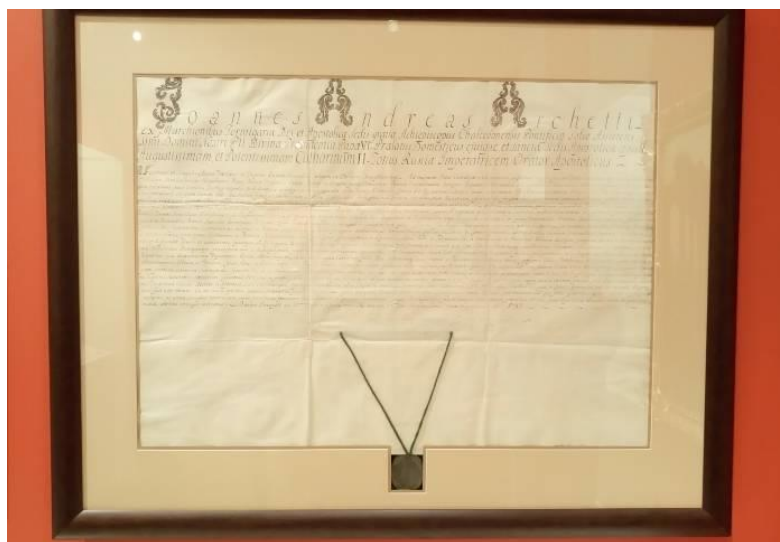


The exhibition shows portraits of Russian Emperors and Roman Popes, picturesque canvases representing the views of Rome, Moscow, St. Petersburg, scenes of worship, the interiors of St. Peter's Cathedral in Rome and the halls of the Vatican. Items of Catholic worship, attire of Catholic priests are also presented.



In the halls there are paintings by M. Nesterov, V. Borovikovsky and other masters, engravings, marble busts, ceremonial attire of Catholic priests, gold and silver articles, old manuscript documents, autographs of many Russian rulers.

Archival documents and memorial items from the funds of the State Archives of the Russian Federation, the Russian State Archive of Ancient Documents, the Moscow Kremlin Museums, the Hermitage, the Russian Museum, the Tretyakov Gallery, the Historical Museum, the Foreign Policy Archive of the Russian Empire of the Historical Documentary Department of the Russian Foreign Ministry and the Vatican Secret Archive will be available for visitors until February 18, 2018.



- Video - 1) [https://tvkultura.ru/article/show/article\\_id/205625/](https://tvkultura.ru/article/show/article_id/205625/)  
 2) <https://www.1tv.ru/news/2017-12-15/337950-v-moskve-otkrylas-vystavka-posvyaschennaya-otnosheniyam-rossii-i-vatikana>  
 3) <https://otr-online.ru/news/v-moskve-otkrilas-94929.html>



## "The Kuban Cossacks. Pages of the history of the Kuban Cossack Army of the XVIII-XXI centuries."

On December 4, the exhibition "Kuban Cossacks. Pages of the history of the Kuban Cossack army of the XVIII - XXI centuries" opened in State Historical Museum.



Alexander D. Beglov, representative of the President of the Russian Federation; Metropolitan Kirill of Stavropol and Nevinnomyssk, chairman of the Synodal Committee for Cooperation with the Cossacks; and Ludmila and Paul Kulikovskiy attended opening ceremony.



Guardians of the empire, defenders of the borders, keepers of traditions - many nice words were said about the Cossacks.



Most of the exhibits - over 200 - were provided from the collection of the oldest museum in the South of Russia, the Krasnodar State Historical and Archaeological Museum-Reserve named after Yevgeny Dmitrievich Felitsyn. 90% of exhibits are for the first time in Moscow. The project took two years to prepare and the same time took the restoration of the St. George's banners of the XIX century - which was exported from the country in the revolution and returned to its homeland from the USA. .



The development of the Kuban lands by the Cossacks began at the turn of the XVII-XVIII centuries. In different historical periods, being a frontier territory of Russia, the Kuban became a

place for the formation of a special ethno-social community - the Kuban Cossacks. Its revival today is inextricably linked with the development of the region, the preservation of cultural and historical traditions and public service.

In the 18th century, as a result of the Russo-Turkish wars, the military-political situation in the region changed in favour of Russia. This enabled Empress Catherine II to publish on April 8, 1783, a manifesto on the annexation of the Crimea, Taman and the right bank of the Kuban to Russia. This event for the South-Russian Cossacks became fatal. In 1787, with the participation of Prince G.A. Potemkin, the Black Sea Cossack Host was formed, transformed into the reign of Alexander II in 1860 into the Kuban Cossack Host. The emergence of the Kuban Cossack army on the map of the Russian Empire was due to strategic expediency - located in the open steppe space in the foothills of the Caucasus Mountains, it reliably protected the Empire on land and from the sea.



For the first time visitors will see authentic items from the Kuban Cossack regalia: the letters of Emperor Paul I and Emperor Alexander I to the Black Sea Cossack Host, the uniforms of the Cossacks of His Own Imperial Majesty's convoy, the Ataman clubs, the letters of the Emperors Alexander II and Nicholas II to the Kuban Cossack Host. The collection of St. George's banners tells about one of the most striking and memorable pages in Russian military history - the defence of the city of Sevastopol in the Crimean War of 1853-1856.



*Jubilee Alexandrovsky ribbon to the military St. George's banner, granted by Emperor Nicholas II to the Kuban Cossack Host in memory of the 200-year existence of the army. Russia. 1896 Silk, silver, silver thread.*





In the years of the Caucasian wars, the most prestigious convoy of his own Imperial Majesty appeared. "The traditional costume of the Circassians - Circassian - was very much liked by the Cossacks, because it adorned the man, was fitted, a belt with a silver set was fastened on the waist, there were pockets where silver gazebos were inserted - originally they contained gunpowder," explained curator of the exhibition Natalia Korsakova .

There is a portrait of Emperor Nicholas II in Cossack Convoy uniform from 1895 (Unknown artist), Tsarevich Alexei Nicholaevich in Cossack uniform from 1910s (N. S. Metveyev) and a children gift set of arms, made for Tsarevich Alexei in Dagestan.





Cossacks of His Majesty's own convoy on an excursion to the guard building of the Military Gallery of the Winter Palace.  
(The non-commissioned officer of the company of the palace grenadiers shows pictures of the scenes of the Caucasian war).  
Unknown artist. St. Petersburg. 1860-ies. Canvas, oil.



Fragment. A Chaska of the Caucasian model, St. Anna award weapon. Transcaucasia, Tiflis (?). 1860-70th. Gold, silver, steel, gilding, dragee, enamel.

The exhibition is one of the first steps towards the creation of the Central Museum of the Russian Cossacks. It is planned to open it in 2020 on Izmailovsky Island in Moscow.

Video - 1)

[http://tvkultura.ru/article/show/article\\_id/201905/](http://tvkultura.ru/article/show/article_id/201905/)

2) <https://mediashm.ru/?p=13457>



Some of the Kuban Cossacks who was awarded the St. George cross during the first World War.





## **The Tsarevich Alexei and Grand Duchess Maria burial-case continues**

### **The participants of the Council of Bishops heard the report on the progress of work on the identification of "Yekaterinburg remains"**

30 November. Patriarchy.ru - On November 30, 2017, during the second day of the work of the Bishops' Council of the Russian Orthodox Church, held in the Cathedral of Christ the Savior in Moscow, Bishop Tikhon, chairman of the Patriarchal Council for Culture, secretary of the church commission for studying the results of research on remains found near Yekaterinburg, made a report.

He mentioned the shortcomings of the investigation conducted in the 1990s, which make it impossible to make a competent judgment, to what extent the findings are or are not true, the new approaches to the study of the "Yekaterinburg remains" and the position of the Russian Orthodox Church, which insisted on the need to resume large-scale research on this topic.



"The task of the church commission under the chairmanship of the Metropolitan of St. Petersburg and Ladoga Varsonofi is the most objective examination of all versions and questions, without exception, concerning this atrocity and hiding the remains of holy martyrs and people close to them. We basically do not adhere to either side of the discussion," Bishop Tikhon stressed.

After Bishop Tikhon's report, there was a discussion, reported the Information Service of the Bishops' Council.

### **Bishop Tikhon - "They need time, in order to comprehend"**

2 December. Vesti - In an interview with the Russian national TV-channel Vesti, 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, gave a clue on why the recognition of the "Yekaterinburg remains" as the Holy Imperial Martyrs is delayed. He said people need time to understand, after they for 20 years have been convinced about one version and now need to accept a new version.

Speaking about the conferences held November 27, 2017, in the conference hall of the Sretensky Theological Seminary in Moscow, "The Case of the Murder of the Imperial Family: New Examinations and Archival Materials. Discussion" the following was said:

Bishop Tikhon - "We are very pleased that the communication at the conference was absolutely constructive, benevolent, and everyone wanted to find out the truth".

Interviewer - "Although many were worried, was it obvious?"

Bishop Tikhon - "All worried".

Interviewer - "But nevertheless from a number of those present there was a reaction. One scientist, the second, the third spoke before them. But then opponents come forward, and as if these speeches were not there?"

Bishop Tikhon - "It's okay, that some people do not immediately perceive. You understand, people have been convinced in their version for two decades, and sometimes they need time, in order to comprehend something."

Interviewer - "And, nevertheless, many will say, what else to comprehend, if geneticists have already said their word?"

Video - <https://www.vesti.ru/doc.html?id=2961108>

## **ROC is ready to recognize the "Yekaterinburg" remains in the presence of irrefutable evidence**

December 2. TASS. - The Russian Orthodox Church admits that the "Yekaterinburg remains" can be genuine remains of the Imperial Family and is ready to recognize them if the investigation into the case provides irrefutable evidence. This was said on Saturday by the TV channel "Russia 24", the head of the Department for External Church Relations of the Moscow Patriarchate, Metropolitan Hilarion of Volokolamsk. He recalled that the Bishops' Council, which took place in Moscow from November 29 to December 2, did not make a decision to identify the "Yekaterinburg remains", because all the examinations appointed by the investigation have not yet been completed.

"The conclusions that are being made today will have a completely different quality, and for the church they will have another credibility." If it will be proved that these are Imperial remains, the church will recognize these," Metropolitan Hilarion said. Speaking about the previous conclusion of the government commission on the "Yekaterinburg remains", the bishop explained that "the church did not recognize and did not refute the results of the previous investigation, since none of the church representatives was admitted to research." "Now the situation is different," he stressed. "The Church has the ability to trace the path of every particle that is being examined, and Church representatives are directly involved in laboratory research," Metropolitan Hilarion said.

He recalled that there are different versions of the killing and burial of the Imperial remains. According to one of them, the bodies of Nicholas II and members of his family were buried in the Ganina pit. Another alleged burial site is Porosenkov Log near Yekaterinburg. The second version was denied by the Kolchak investigator Sokolov, who in 1919-1922 was leading the case of the murder of the Imperial Family. In the opinion of Metropolitan Hilarion, "investigator Sokolov, first, had very limited possibilities for investigation, and secondly, he had very limited time, because he took advantage of a temporary stay in those places of the Whites, but soon the Reds came again, and his research has stopped." "That is, there was not and could not be a complete picture of this investigator, it is likely that the burial and destruction of the remains took place in two stages,"

## **The Imperial remains and the internal conflict in the ROC**



4 December. Politsovet - All week the Russian public discussed the remains of the Imperial Family and the version of that the murder of Nicholas II, his relatives and servants was ritual. The very talk about the ritual murder sound wildly in the 21st century, but apart from that they reveal a serious conflict within the Russian Orthodox Church.

The version of the ritual murder of the Imperial Family was voiced at the conference "The case of the murder of the Imperial Family: new expertise and materials. Discussion", which was held on November 27, 2017 in the Sretensky Monastery. First, this version was mentioned by the representative of the Investigative Committee, and

then Bishop Tikhon (Shevkunov), the governor of the Sretensky Monastery, who was in charge of the theme of the Imperial remains, talked about it.

"We have the most serious attitude to the version of the ritual murder. A significant part of the church commission has no doubt that this murder was ritual," said the bishop.

The version of the ritual murder appeared almost immediately after the shooting, and in this case it is important to us that it relies on the investigations that were carried out back in 1918-1919 - in particular, the work of the investigator Sokolov. The key point of this version is that the remains of the dead were



first dropped into the mine on the Ganina pit, and then destroyed without a trace there - burned or dissolved with sulfuric acid. Now there is a monastery on the Ganina pit and there they also adhere to this version.

So, if the murder was ritual, then you can not recognize the remains. It turns out that Tikhon (Shevkunov) indirectly leads to this. In any case, he publicly announced this version, and set the tone for the discussion of the topic.

And the whole "hype" around the ritual murder was overshadowed by the statement which Patriarch Kirill made the same day. His speech was also vivid and memorable: he talked about the impossibility of the complete burning of corpses. As an example, he mentioned a case he saw in India. "They burn all day - from morning till late at night. Use huge dry firewood. As a result of cremation, the arms and legs remain, which are then dropped into the Ganges, " said the patriarch. Despite all the specifics of his words, it is easy to read between the lines: the patriarch says that it was impossible to destroy the corpses of Nicholas II and another 10 people in one night, and if so, the version of the investigator Sokolov (and all the other versions littered on it, including "ritual") will be incorrect. This is not yet a statement about the authenticity of the "Yekaterinburg remains," but a step towards it.

Almost the same thing was said a few days later by the influential Metropolitan Hilarion (Alfeev). He directly hints at the fact that investigator Sokolov could be wrong.

"We must understand that the investigator Sokolov, first, had very limited possibilities for investigation. Secondly, he had very limited time, because he took a temporary stay of Whites in those places, but soon the Reds came again, and his investigation stopped. That is, there was no complete picture of this investigator and could not be. It is likely that the burial and destruction of the remains took place in two stages," - Hilarion said on TV, the air of the program "Church and Peace."



What do we see? The higher hierarchs of the ROC make cautious statements, which gradually prepare the ground for the recognition of the authenticity of the Imperial remains - they talk about cremation, hint at Sokolov's mistakes. We can say that this is such a PR-preparation for the recognition of remains, which sooner or later will take place.

But at the same moment, Bishop Tikhon makes a single statement, which at once cross out the entire PR effect from the words of the patriarch and metropolitan. And everyone is already discussing the ritual murder, not the compromise speeches of Kirill and Hilarion. In fact, the discussion has been thrown back for thirty, if not a hundred years ago.

Based on the results of this story, you can draw several conclusions:

- a) As a PR man, Tikhon outplayed Patriarch Kirill. The whole conference in the Sretensky Monastery will be remembered with words about the ritual murder, and not with the words of the patriarch about the impossibility of completely destroying corpses.
- b) We once again saw that the patriarchate does not control or poorly controls Tikhon. It is known that Patriarch Kirill does not like to compete with him in public, and the fact that the bishop allows himself to make statements contrary to the patriarch's strategy clearly proves that Tikhon is playing his own game.
- c) Most likely, Tikhon would not have arranged such a demarche if he had not felt the support of a

significant part of the clergy - the ultraconservatives, who are not ready for any compromises on the "tsarist" issue. Yes, this clergy can not openly oppose the patriarch, and the discussion about the remains is perhaps the only way to declare their position. And it turns out that it is Tikhon (Shevkunov) who turns into a full-fledged leader and spokesperson for the interests of this group. If this is the case, then the conflict in the Russian Orthodox Church will only grow in the coming years, and disputes over the authenticity of the Imperial remains will most likely be the main public manifestation of this conflict.

It is an attempt to reassure "church outcasts" about the continuation of the investigation, even after the results show the obvious authenticity of the Imperial remains. But why is the healthy part of the church accepting to indulge the Orthodox madmen?

Is it because 20 years of propaganda about the "Yekaterinburg remains" have grown this group into a significant part of the church?

Patriarch Kirill promised that the Council of Bishops would make a decision on the "Yekaterinburg remains", but no evaluation was given. So, the investigation continues.

### **Psychological and historical expertise on the motives for the killing the Imperial Family**



December 13th. INTERFAX.RU - A special psychological and historical expertise is appointed to investigate the motives for the murder of the Imperial family, said the chairman of the Patriarchal Council for Culture, Bishop Tikhon.

"The previous investigation did not conduct work on the psychological and historical expertise, it was not even appointed," he told at a press conference in Moscow.

Specialists, in particular criminologists, have been appointed to conduct the expert examination. At the same time, all experts bear criminal responsibility for distortion of research results.

The representative of the Church noted that, according to the majority of experts, those who gathered at the recent conference in the Sretensky Monastery on "Yekaterinburg remains", the killing of the Imperial Family had a special, symbolic character.

"For the Bolsheviks, regardless of nationality, this murder had the character of a special ritual retribution," Bishop Tikhon said.

### **The Park "Russia - my history" will create expositions on the death of the Imperial Family**

December 13. / TASS. - The secretary of the patriarchal commission for the examination of the results of the examination, the chairman of the Patriarchal Council for Culture, Bishop Tikhon, told journalists that an exposition dedicated to the centenary of the death of the family of the last Russian Emperor Nicholas II should be presented next year in multimedia parks "Russia - my history".

"Regardless of the investigation, an exposition devoted to this brutal killing of Emperor Nicholas II and his children will be marked, and we will talk about this more than a year ago, the Tsar's Family died," he said.

The clergyman recalled that the investigation of the death of the last Russian Emperor's Family is still going on, and he questioned that the results of the investigation would appear at the exhibition.

"The investigation is ongoing and next year there will be a century of this investigation. The new investigation, continues the activities of the former, it has a huge amount of materials that were not available in 1992. I do not know when the investigation will end, and I cannot say will all this be completed next year," - said Bishop Tikhon.



## **There is no confirmation that Nicholas II's head was cut off**

December 16, 2017. Vesti - A report on the "Yekaterinburg remains" with the expert Vyacheslav Popov, chairman of the Forensic Medical Association of the North-West of Russia.

"Vesti" again come back to a theme of identification of remains of last Imperial Family. Why? Because news is added since the conference on the Imperial remains in the Sretensky Monastery in Moscow. The Russian Orthodox Church and its Synodal Department on relations with the society, stated that this investigation is transparent and impartial, so, what has become more transparent and clearer now?

Peter and Paul Cathedral, where the members of the Imperial Family rest, starting with the daughters of Peter the Great. But still somewhere here (they have not yet been found) lie four Grand Dukes, shot after the revolution. Also here first in 1987, and then in 2009, there were found another 190 people who were shot during the "Red Terror". But this is exactly the period when the Imperial Family was shot in the Urals.

When studying the remains bullet holes were found in the occipital part of the skulls. Fragments of clothing, personal belongings were found, and there is no doubt: these people were shot in 1917-1920. Now there is silence again.

Irina Karpenko is a scientific secretary of the Museum of the History of Petersburg. She explains that it was only possible to identify quickly Alexander Nikolayevich Rykov. The hero of Port Arthur defence, he lost his leg in the Russian-Japanese war. Among the skeletons found, one was without a foot. Rykov's name was on the firing list, published in the newspaper Petrogradskaya Pravda on December 20, 1918.

- How many people from these 190 you were able to identify?

- Only 16 people. We have nothing to compare with, - says Irina Karpenko.

"It's very difficult to work with these materials, because apart from biological data, that is, sex, age, approximate growth, some features, what is related to dentistry, for example, we practically do not have," Irina Karpenko said.

But in the case of the remains of the burial in the Porosencov Log, which was discovered in the 90's, there are dental data. How to analyze them? A woman found in the Porosenkov Log has "exquisite" dentistry. There are crowns and pins - from platinum in the skull number seven.

"Moreover, there are porcelain crowns placed on such teeth, which are not visible even with the widest smile, they are put on molars," explained Vyacheslav Popov.

"That's the question: what you said about the high level of dental care - from this one can make the assumption that these were people who were financially secure. But was this level of dental care available for rich people?" In Yekaterinburg, where merchants lived? Is it a unique example of the dental care for that time? I would like to know," - Patriarch Kirill asked during a recent conference with specialists.

"Your Holiness, there is such a possibility, but quality, especially regarding the remains of skull number seven, is extremely high and not spread in those days," said Vladimir Trezubov, an orthopaedic dentist, professor, doctor of medical sciences.

But there are contradictions in terms of dentistry. Why does the skull attributed to Nicholas II have no treated teeth? There is only a version on this issue so far.

"It was such an idea that Nicholas II was like a real Russian peasant, when he had a toothache, he did not go to medical treatment." He waited until he was completely unbearable, drank 100 grams of vodka, and his tooth was torn out," - said Vyacheslav Popov.

- Are there any trace of removed teeth?

- They are not just removed - there are traces of teeth removed long time ago, - said Popov.

- It is important?

- Yes, because all the intravital wells were healed when he was still alive.

All the versions about the cutting off of Nicholas II's head were discussed on the portal "Orthodoxy" .

But at the same Moscow conference, the same Professor Popov denied the theory of the cutting of heads.

"They carefully, under a magnifier, under the binocular stereomicroscope examined it from all sides and found no traces there," - Popov noted.

- That is, the version that the head was cut off is untenable?
- There is no reason, there is nothing for which you could catch on.

"I very much hope Genetics will say their weighty word and give some definite answer. They say that you do not throw a handkerchief on every mouth, but we need to throw, we have to do it. Even a small, doubt, we must not leave without attention," - says Vyacheslav Popov.

Video - <https://www.vesti.ru/doc.html?id=2966633>

### **The Latvian trace: unknown details of the investigation of the murder of the Imperial Family**

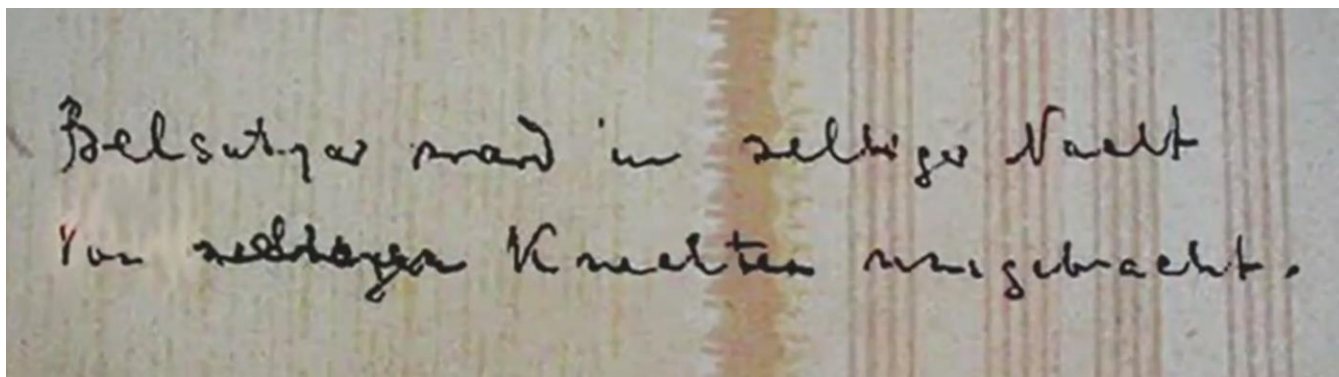
23 December. Vesti. - "News on Saturday" present material about the new investigation into the murder of the Imperial Family. The previous investigation closed this topic, focusing on identifying the remains. But it's not so simple with this murder.

Time and place are obvious: Yekaterinburg, July 1918, Ipatiev House. But why did they shoot the Tsar and the children? It's not just a dispute over whether there was or was not an order from Moscow from Sverdlov or Lenin. The point is that it was in the mind of the assassins themselves. What's the news?

The newspaper "Moskovsky Komsomolets" published a remarkable article by Viktor Aksyuchits, who during previous investigation was the head of the group of advisers to First Deputy Prime Minister Boris Nemtsov, who headed the government commission.

Title: "The version of the ritual murder of the Imperial Family: an investigation of the 90's." Here is a photograph, including Victor Aksyuchits - and the Patriarch Alexy II. The author writes that even then the investigator Solovyov's report contained the conclusion that "the shooting, as well as the posthumous manipulations with the bodies of the dead do not have signs of a so-called ritual murder."

For already a century in the centre of the discussion - an inscription discovered by Kolchak's investigation on the wall of the Ipatiev House. It's kind of like a quote from Heine: "Balthasar was killed the same night by his servants." Those who believe that the execution was ritual based on this phrase. Why?



Curator of Kolchak's investigation, General Dieterichs claimed that it was written in German-Jewish slang. Again, why? Investigator Sokolov drew attention to the fact that in the last syllable of the word "Balthasar" there is an extra beech t, because of that "Balthasar" turned into "Balta - Tsar".

In fact, such a spelling is found in the German edition of Heine in 1827. There it is, in German editions even today. And still, as far as we understood from our conversation with those who are involved in the



investigation, that version that there was actually one Latvian whose handwriting reminded that inscription has not yet got their attention.

Little is remembered about the Latvian Alois Trupp, who wished to share the fate of his Sovereign. "Vesti on Saturday" managed to find the relatives of the faithful valet. His grand-niece lives in Latvia, on a farm in a distance from Riga.

"Our men were all tall and handsome, Aloiz went to serve instead of the elder in the guards, and from there Maria Feodorovna took him as a servants," says Anna Trupp, the grand-niece of Alois Trupp. In 1998, the "Petersburger" from Latvia was buried in the Peter and Paul Cathedral. On the coffin, if you look closely, the cross is not eight-pointed Orthodox, but four-pointed Catholic. Latvian Trupp is the only Catholic who is buried in the tomb of the Emperors. The valet of the Tsar is canonized by the Russian Orthodox Church abroad.

This is the first television interview of someone from the Trupp family. Aloise was called simply "St. Petersburg" among family members. In Soviet times, it was impossible to speak out loud about the service for the Tsar.

"My older brother Janis made DNA which was taken to America to recognize the remains, I understand that there were Romanovs who wanted to find out everything thoroughly," said Anna Trupp.

In the family there were other important testimonies. "On the way to Yekaterinburg on the ship "Rus" Alois met and identified a relative, his fellow villager Ikaunieks, who was sent to escort the daughters of the Tsar and Alexei," - Anna Trupp told.

The fact that the protection of the Imperial family was "Latvian" was also witnessed by Nicholas II in his diaries, and the commandant of the Ipatiev house, Yurovsky. The list of names of those who were in the house on the night of the shooting was not established by any, but it is clear from indirect sources that the Latvians were on duty in the guard that day. And all the eyewitnesses' memories are the same in one point.



"Three of the Latvians whom Yurovsky offered to participate in the execution of the Imperial family told: " We will not shoot at children." Then they took weapons from them like people who do not want to fulfil their revolutionary duty. Yurovsky wrote about it in an explanatory note, - said Erik Zhagars, historian, honoured worker of culture of the Latvian SSR.

"In this sense, thank God, there is no regal blood on the Letts. I do not know, if they were part of the guard, but the regular troops entered there a few days after the massacre," said Manfred Spens-Schneppe, the author of the book The Latvian Guns.

But Latvians could still keep their mark in the Ipatiev house in the literal sense. This is a mysterious pencil inscription, which was discovered by investigators on wallpaper and has bothered historians for a whole century.

According to one version, the author of the inscription is the commissar of the printing house of the Ural Military District, Jan Svikke. His granddaughter, Liesma, also gives interviews for the first time. Grandfather repeatedly mentioned that he served in Yekaterinburg in the fatal July of 1918. Being familiar with the former guards, his fellow countrymen, Svikke could theoretically be in Ipatiev house, but after the murder of the Imperial Family. He was fluent in German.

The inscription "Balthasar" - This variant of its writing gave rise to many interpretations. And one of the versions even linked the quote with the Latvian language, according to which the word, *be/sat*, jargon in the meaning of "bald", "fool". However in modern Latvian this word is not present, there is only similar - *belziens* - "blow". To establish the author of the inscription, we appeal to the graphological examination.

"The inscription is made horizontally, that is, on the wall, there is necessarily a distortion here, and here this record is clearly being made at the table," said Julius Anshin, chairman of the board of the Association of Independent Experts of Latvia of the International Federation of Independent Experts.

The hand-written archive of Svikke, who taught for a long time at the University of Latvia, is kept in the Latvian Military Museum, but *Vesti* crew was denied access. For experts it is almost impossible to work with copies.

"Some elements are visible there: elements of similarity, somewhere two elements. It's impossible to find anything else here, it is not enough comparative material," said Julius Anshin.

As a result, whether the Latvian commissar from the printing house was the one who left a pencil inscription in the Ipatiev house, one cannot say with absolute certainty.

When the commandant of the special purpose house, Yurovsky, set a choice for his servants, to leave or stay, Trupp wrote a receipt. Here he agrees to be on an equal footing, that is, prisoner, like the Romanov family.

The place of Latvians in the fate of the last Imperial Family has yet to be studied to the end. What is in the dry residue? It even seems that the ill-fated inscription was made after the shooting and not by those who shot. Accordingly, how does this prove "ritual murder"? No way. But let's not forget that besides killing, the focus of attention is the identification of the remains.

As a result of this year, we can say the following: one after another the repeated examinations again show: those who are found in the Porosenkov log are still the executed Imperial Family and its entourage. And we would very much like to put a point in this matter. It's time. But we will not rush anyone, and in 20 years we will not have to read new articles in the Moscow Komsomolets.

Video - <https://www.vesti.ru/doc.html?id=2969520>

### **The ROC hopes that the decision on the "Yekaterinburg remains" will be made by the summer of 2018**

December 30. / TASS - The Russian Orthodox Church suggests that a decision on the authenticity of the "Yekaterinburg remains" can be made by the centenary of the tragic death of the Imperial Family, but nobody is going to hurry the leading experts. This was announced by the head of the Department for External Church Relations of the Moscow Patriarchate Metropolitan Hilarion of Volokolamsk on Saturday on Rossiya 24 television channel.

"We can not set any deadlines here, it would be good if it had taken place before the centenary of the tragic death of the Imperial Family, but if by that time the experiments are not finished, then we will have to wait longer," - he said, stressing that the Russian Orthodox Church can not influence the ongoing experiments, since it is interested in a convincing result.

"When this result is presented to us, then we will be able to make a decision," he added, "no one will be able to adjust anything." If we wanted to adjust something, we would have done it for a long time."

According to Metropolitan Hilarion, the final decision of the Church requires unquestionable evidence. "This issue is of special importance for us, because it is not just about the remains of the last Emperor and his family, but about the remains of canonized persons, that is, about holy relics. When we recognize the "Yekaterinburg remains" as the remains of the Imperial Family, we immediately recognize them as holy relics. We open access to them for pilgrims," - he said.





## Did Grand Duke Kirill Vladimirovich renounce his succession right in 1917?

It is well known that during the February Revolution of 1917 Grand Duke Kirill Vladimirovich marched to the Tauride Palace at the head of the Marine Guard to swear allegiance to the Provisional Government. It is unclear if he was wearing a red band on his uniform, but it has been reported by several sources. Grand Duke Kirill Vladimirovich is also said to have authorised the flying of a red flag over his palace on Glinka Street in Petrograd and in correspondence with a Romanov relative claimed credit for "saving the situation by my recognition of the Provisional Government".

Some historians suggest he did it, due to his hope that by ingratiating himself with the Provisional Government he would be declared regent after Emperor Nicholas II was made to abdicate.

However, there is another possibility, that Grand Duke Kirill Vladimirovich already in early 1917 had given up all hope to succeed Emperor Nicholas II, as he had signed a letter renouncing his succession right, according to Alexander Benois.

One might note, that at the time he had only two daughters, who was far behind their male cousins in succession rights.



Alexander Benois (3 May [O.S. 21 April] 1870, in Saint Petersburg - 9 February 1960, Paris) was born into the artistic and intellectual Benois family, prominent members of the 19th- and early 20th-century Russian intelligentsia. Alexander graduated from the Faculty of Law, Saint Petersburg Imperial University, in 1894. He was a Russian artist, art critic, historian, preservationist, and founding member of "Mir iskusstva" ("World of Art"), an art movement and magazine.

Surviving the upheaval of the Russian Revolution of 1917, Benois achieved recognition for his scholarship; he was selected as curator of the gallery of Old Masters in the Hermitage Museum, where he served from 1918 to 1926. In 1927 he left Russia and settled in Paris.

In Alexander Benois' diary from 1916-1918, is written the following:

*"Afternoon in Zimniy (Winter palace). The most important state papers found among the chaos in the rooms of Kerensky (in situation of general confusion he still does not know where to attach these papers), and among them there is a lengthy (already published) letter of General Gurko to the Emperor and several renunciations of the Grand Dukes! In addition, a pencil note on a bad notepaper paper to the Grand Duke Nikolai Mikhailovich (from April), beginning with the words "Beware of the Lyahs". More characteristic for our Philippe Egalitea letter of renunciation that begins with a phrase that is repeated in other abjurations as well - it is obviously composed not without guile: "Concerning*



*my rights to the throne, the All-Russian I, in the burning love of my homeland (I quote from memory, the meaning, at any rate, is such), I fully subscribe to the thoughts (sic!), expressed in the act of the abdication of Grand Duke Mikhail Alexandrovich "(in other words:" I still leave my candidacy "?).*

*Then there is a mention of yesterday's conversation with Alexander Fedorovich (Kerensky), who gave "the brightest impression" on Nikolai Mikhailovich; assures His Highness and his willingness to participate in any amount for the construction of a monument to ... Decembrists (!). In the end, the Grand Duke adds "God is with you" and the phrase "The fate of Russia is in your hands" (or something like that).*

*A characteristic example of the culture of the highest circles and another letter in which N.M. informs Kerensky that the abdication has already been obtained: from Kirill Vladimirovich - "easy", from Dmitry Konstantinovich - "difficult", and from the two younger Konstantinovichs - "very easy." Renunciation of Kirill Vladimirovich is written on the fourth of the postal blue paper with the blue monogram K.V. and an anchor in the left corner. On the letter of Nicholas M. his letters under the Grand Duke's crown, imprinted with gold.*

*These letters puzzled me! Although I have known for a long time what a degree of decline of our upper strata are, however, in my heart of hearts, this Respect continues to exist before the very monarchical idea that every time I come across my nose with any indication of such a decomposition, the first feeling, which I experience - not grief, not disgust, but amazement, quickly then turning into anguish. And the horror associated with such longing is such that the thoughts arise: if they, these decadents and cynics, are destined to return, then perhaps the very idea of the monarchy ceases to be captivated, for it turns out that it was completely exhausted and devastated. Then, perhaps, Lenin, Trotsky, and even anarcho-communists are preferable."*

- Source: A.N. Benois, "My diary, 1916-1918", Moscow, 2003.

Grand Duke Kirill Vladimirovich was the first Romanov to leave Russia - only a few months after Emperor Nicholas II's abdication. He applied to Kerensky for permission to leave, which was granted.

In June 1917 Kirill with his family, wife Grand Duchess Victoria Feodorovna and daughters Maria (February 2, 1907- October 27, 1951) and Kira (May 9, 1909 - September 8, 1967), moved to Finland - at that time still a part of the Russian Empire.

Nice, 23rd March/5th April 1924, Grand Duke Kirill Vladimirovich declare himself "Head of the Imperial House and the Guardian of the Imperial Throne".



---

### **Representatives of the Romanov family elected Princess Olga Andreevna the head of the Romanov Family Association**

10 December. TASS. - The Romanov Family Association elected Princess Olga Andreevna as its new chairman. This is said the statement of the descendants of the Russian Imperial House, which was received on Sunday in the Paris office of TASS.

As reported by the Romanovs, after the death of the head of the family, Prince Dimitry Romanovich (1926-2016), the Association decided to convene a general meeting. "This assembly, which took place in October in London, decided to hold the election of a new chairman on December 3." The family elected Princess Olga Andreevna as the chairman of the Romanov Family Association."



### *Unification plans*

The family intends to strengthen ties between relatives in order to fulfill the goals that were declared by the Association. "The immediate task is to bury the remains of the Tsarevich Alexei Nikolayevich and the Grand Duchess Maria Nikolaevna," the Romanovs emphasized. "The deceased head of the family, Prince Dimitry Romanovich considered it extremely important that the children of Nicholas II could be buried next to their parents."

In the opinion of the Romanovs, "it would be disrespectful to preserve the current situation, it must find a solution." Princess Olga Andreevna "will continue the efforts of his predecessor and establish contacts with responsible authorities to come to a worthy result," the statement said.

"This issue is of great importance for the Romanovs and is all the more urgent on the eve of the 100th anniversary of the murder of the Imperial family in Yekaterinburg, which is being performed next July," the family stressed.

Prince Rostislavovich was elected as vice-chairman of the Association of Members of the Romanov family. The leading committee included Princes Alexei Andreevich, Nikita Rostislavovich, Princesses Natalia Nikolaevna, Ekaterina Dmitrievna, Alexandra Rostislavovna.

### *The grand-niece of Nicholas II*

In the Romanov family, the elected head of the Association Olga Andreevna represents the line of Mikhailovich, the descendants of the youngest son of Nikolai I Mikhail Nikolaevich. She was born in London on April 8, 1950 in the family of the Prince of Imperial Blood of Andrei Alexandrovich (1897-1981) and his wife, Princess Nadine, nee McDougall.

The father of Princess Romanova was the eldest son of Grand Duke Alexander Mikhailovich and Grand Duchess Xenia Alexandrovna, the sister of the last Tsar. Olga Andreevna - grand-niece of Nicholas II.

In 1998, together with many other relatives, the Princess was present at the burial in the cathedral of the Peter and Paul Fortress of the remains of Nicholas II, the Empress Alexandra Feodorovna and the grand duchesses of Olga, Tatyana and Anastasia. When the remains of Tsarevich Alexei and Grand Duchess Maria were discovered near Yekaterinburg in 2007, Olga Andreevna spoke for their burial near their parents and sisters.



### *Family Association*

The Association of members of the Romanov family was created in 1979 by Princes and Princesses of imperial blood, born before the February revolution of 1917. In the first two articles of the statute, the founders expressed the wish not to involve the Association into possible dynastic disputes. As stressed by Prince Dimitry Romanovich, who headed the association from 2014 until his death, the modern generation of the Romanovs "does not pretend to anything, only to the right to be useful to Russia." "I firmly believe," said a senior in the Romanov family, "that all members of our family must limit their aspirations in order to serve as a worthy historical link to the past, from which no great country can renounce."

## Head of the Romanov Family Association announced intention to visit Russia in 2018

29 December 2017 / TASS. Corr. Dmitry Gorokhov, Arina Lebedeva. - The chairman of the Association of members of the Romanov family Princess Olga Andreevna, elected to this post in early December, intends to visit Russia in the coming year. She said this on Friday in an interview with TASS.

"Next year will be very important for our family, and we intend to come to Russia," said Princess Romanova. She recalled that in July 2018 will be a hundred years since the death in the basement of Ipatiev's house in Yekaterinburg, Emperor Nicholas II, Empress Alexandra Feodorovna and their children.

"I hope that as a result of contacts with the Russian authorities I will be able to inform the family about the date of burial in the Peter and Paul Cathedral of the Crown Prince Alexei Nikolayevich and the Grand Duchess Maria Nikolaevna," the chairman of the association noted.

She noted, that the elder among the descendants of the Romanovs, Dmitry Romanovich (1926-2016), "until the end of his days hoped that the tragic page of Russian history would be turned around during his lifetime and the Imperial family would be able to rest together after so many difficult years." "Unfortunately, he did not live to see this" said Olga Andreevna, "After his death in December of last year, the family decided to continue the work to which he gave so much energy."

The Princess considers this her most important task as the head of the family. "The descendants of the Romanovs gave me great honor, choosing me as the successor of such outstanding predecessors as Prince Nikolai Romanovich and his brother Prince Dmitry Romanovich," she said.

"I share the opinion of my predecessor Prince Dmitry Romanovich that Grand Duchess Maria Nikolaevna and Tsarevich Alexei Nikolayevich should be buried next to their parents in the Peter and Paul Cathedral," she said.

Olga Andreevna keeps traditions of parents engaged in charity. "I am the patroness of a whole series of charitable Russian balls in London," she said, "The fees for these balls go to help children in the UK and Russia."

According to the Princess, she looks forward to travelling to Russia with great interest. "I love Moscow very much and adore St. Petersburg, where I feel at home," she said, "my father told me a lot about the places dear to him, and I have always remembered it."

The head of the family association of the Romanovs said that she "wishes all Russians a joyful holiday of Christmas and a happy New Year."

---

## Grand Duke Michael Alexandrovich remembered in Perm

6 December. Rifej Perm. - Sibirskaya Street, 5, the building of the former hotel "Korolevskie rooms" was the last address in the biography of Grand Duke Michael Alexandrovich. As you know, a century ago the brother of Emperor Nicholas II was sent to exile in Perm by the Bolsheviks who came to power. From here the Grand Duke and his secretary, Nikolai Johnson, was taken to be shot. Perm public figures and historians organized an action of memory. Timed not to the tragic date, but on the contrary - to Grand Duke Michael Alexandrovich's birthday.





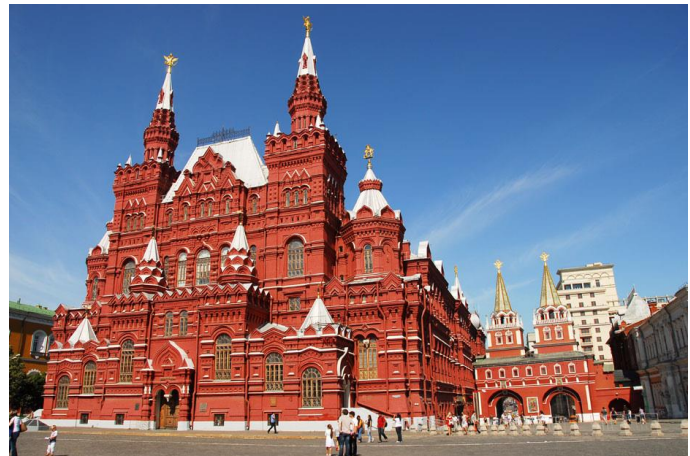
Lyubov Markova, head of the educational center "Library of Spiritual Revival":  
- On this day we would like to talk about Michael Alexandrovich as a person, politician, military and as a man with the highest moral values. Contemporaries noted his honesty and modesty. He sought to live without using the prerogatives of the Imperial Family. During the First World War, Michael Alexandrovich headed the Caucasian cavalry division. It was also called "wild" - for courage. The multinational formation consisted of volunteers - natives of the Caucasus and Transcaucasia. And the Grand Duke was respected by his colleagues. To mark his 139th birthday came students, students, cadets of the Perm Cadet Corps. The guys even held a small explanatory action on the street.



Video - [http://rifey.ru/news/perm/show\\_id\\_61532](http://rifey.ru/news/perm/show_id_61532)

### Exhibitions in honor of Emperors Alexander II and Nicholas II in 2018

State Historical Museum has announced its plans for major events in 2018 and among them there are three exhibitions about Romanovs.



*The exhibition "Alexander II the Liberator. To the 200th anniversary of the birth of Alexander II" is planned for April 2018.*

The exhibition will reveal the multifaceted image of the Tsar-Reformer, "a revolutionary on the throne." The exposition will tell about the crucial era of the reign of Alexander II, called "the epoch of great reforms", its place in the general context of the history of the Russian state, the most vivid and significant monuments, archival documents about the life and activity of the "Tsar Liberator". The exhibition will feature items from the collection of the largest museums in Moscow, St. Petersburg and private collections.

The exhibition is supported by the "History of the Fatherland" Foundation and is included in the plan of the main events in preparation for the celebration of the 150th anniversary of the founding of the State Historical Museum.

*The exhibition "Nicholas II. A historical portrait" in July 2018*

Is dedicated to the 150th anniversary of the birth and the 100th anniversary of the death of Emperor Nicholas II.

The memorial exhibition is designed to show the family and ceremonial aspects of the life of Emperor Nicholas II. It will feature personal items, autographs, rare photographs, sculptural, pictorial and graphic portraits of both the Monarch himself and his family members.

The exposition covers fifty years of the Emperor's life: from birth in 1868 to death in 1918. Special sections are devoted to the most important dynastic events - the coronation of Nicholas II (1896) and the celebration of the 300th anniversary of the Romanovs' house (1913). The special section of the exhibition is reserved for the Tsarevich Alexei, the tragic fate of which left a mark on the life of the whole Imperial Family. The final section is dedicated to perpetuating the memory of Nicholas II, where for the first time a complex of exhibits from the Museum of the memory of Nicholas II in Belgrade, existing in the 1920-1930's, will be shown, and after the Second World War replenished the collection of the State Historical Museum.

*Romanov Boyar Chambers re-opens after restoration in the summer of 2018*

In 2018, the restoration of the Romanov Boyar Chambers at Varvarka and the opening for visitors are planned. With the support of the Ministry of Culture of the Russian Federation, a whole range of works related to the restoration of external facades, roofing and landscaping of the adjacent territory was carried out in 2017. Now the work is carried out in the interior of the museum and by the summer of 2018 the Romanov Boyars House will again receive visitors.



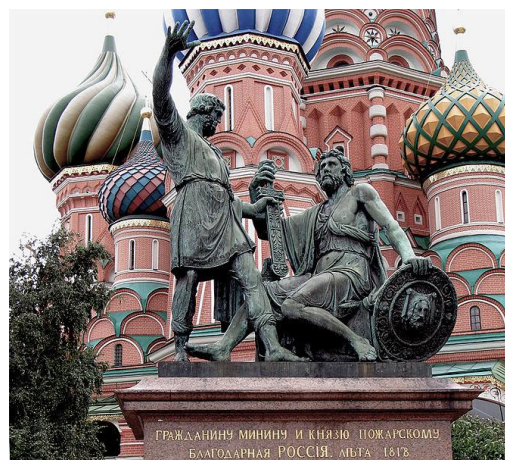
Some of the other major events planned by Historical Museum are:

- The opening for the first time of the chapel of St. John in the Intercession Cathedral (St. Basil's Cathedral). There are the relics of the Moscow saint. Currently, the restoration of the iconostasis is completing in the side-chapel.

- 2018 marks the 200 anniversary since the monument to Minin and Pozharsky, the first Moscow sculpture was erected on Red Square, The monument was inaugurated on February 20, 1818 in the presence of Emperor Alexander I. The monument to citizen Kuzma Minin and Prince Dmitry Pozharsky became a symbol of patriotism and national unity. Thanks to the central location, it witnessed the most important events that took place in the XIX-XX centuries on the main square of the country. In 1931 the monument was moved from its historical place to the facade of the Intercession Cathedral (St. Basil's Cathedral).

The beginning of works on restoration of the outstanding monument, one of the most famous symbols of the capital, is scheduled for 2018.

To the 200th anniversary of the main sculptural monument of Russia, the Historical Museum has prepared an exhibition that will open in the end of January in the gallery of the Resurrection Gates. The image of the monument is embodied in numerous works of fine and applied art. The exhibition will show watercolor views of the Red Square, rare engravings and lithographs, unknown photographs, posters, as well as miniature copies of the monument made in bronze, porcelain, bone and other materials.





- Exhibition of the collection "War and Peace" of the Axenoff jewellery house in March 2018. Creativity of Leo Tolstoy inspired Peter Axenov, when he turned to his favorite novel in collaboration with the British film company BBC and created jewelry for the main characters of the new adaptation of "War and Peace." Greek wreaths, cupids, pearly tiaras, cameos, enamels presented in the filming, recalled the beautiful epoch of the Empire style.

The exhibition features ornaments from the "War and Peace" collection which decorated the entire star cast of the series from Lily James (Natasha Rostova), to Gillian Anderson (Anna Pavlovna Scherer), as well as the author's sketches of these ornaments.

- The exhibition "I.S. Turgenev. Moscow time. To the 200th anniversary of his birth" in May 2018. A large-scale project for the 200th anniversary of I.S. Turgenev will present unique collections of museums, archives, libraries of Russia: personal belongings of the writer and his acquaintances - the brightest representatives of the culture of the XIX century. Manuscripts, picturesque and graphic works, objects of everyday life, many of which will be exhibited for the first time, will be exhibited. The image of I.S. Turgenev will be revealed through the space of the city and its famous inhabitants, as Moscow of the nineteenth century opens its eyes to contemporaries through the life of a man who opened Russian literature to the world.

- The exhibition "The Civil War in Russia" in October 2018. Without placing political accents, the exhibition will show works of painting and graphics, posters, maps, film and photo materials, documents, uniforms, weapons, banners, medals, commemorative signs, artifacts, rare things of participants in events, as well as artworks and books of Soviet authors and representatives of emigration.

---

### **Bust of holy Tsar-Martyr Nicholas was unveiled in Melbourne, Australia**

On December 26 the dedication of a monument to the Holy Tsar-Martyr Nicholas took place. The bust of Nicholas II was presented to the Russian Orthodox Church Outside of Russia by the "Under the Protection of the Theotokos" Foundation, and the monument installed on St. John of Kronstadt Square in Dandenong (Melbourne, Victoria).

Speakers at the dedication ceremony included: Metropolitan Hilarion of Eastern America & New York (First Hierarch of ROCOR), Eugene Korolev (director of the Foundation), Archpriest Michael Protopopov (rector of the Church of Our Lady's Dormition in Dandenong), and Hieromonk Tikhon (Gayfudinov; abbot of Holy Protection Skete in Buena, NJ, USA).



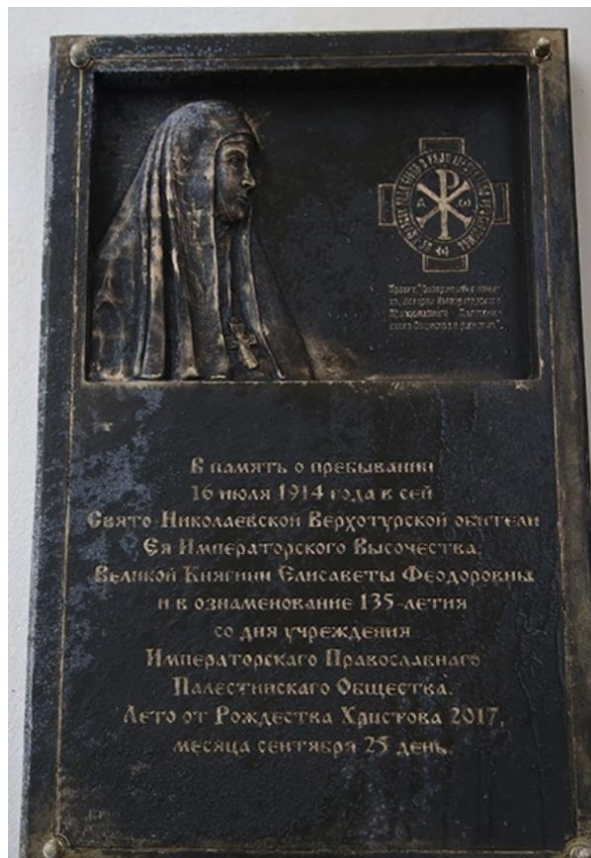
## Memorial plaque in honor of the visit of the Grand Duchess Elizabeth Feodorovna

December 31, 2017 in St. Nicholas Verkhoturian monastery commemorative plaques in honor of Archimandrite Xenophon and the Martyr Elizabeth Feodorovna were opened and consecrated. The solemn order of consecration of the memorial plates at the end of the Divine Liturgy was headed by Metropolitan Kirill of Yekaterinburg and Verkhoturye.

Memorial plaques are installed at the entrance to the church: to the right of the entrance there is a sign dedicated to Archimandrite Xenophon, and to the left of the entrance to the Martyr Elisabeth Feodorovna.

- The commemorative plaque to Archimandrite Xenophon (Medvedev), the builder of the cathedral in the name of the Exaltation of the Cross of the Lord was consecrated in memory of the centenary of his election as rector of the St. Nicholas Convent in 1906 and his entry into the Ekaterinburg section of the Imperial Orthodox Palestinian Society - says the inscription on the commemorative plaque.

St. Nicholas Verkhoturian monastery also keeps memory of Grand Duchess Elizabeth Feodorovna visit to the monastery. "In memory of Her Imperial Highness Grand Duchess Elizabeth Feodorovna stay on July 16, 1914 in Saint Nicholas Verkhoturian abode of and in commemoration of the 135th anniversary of the establishment of the Imperial Orthodox Palestinian Society" written on the plaque.





## Paul Kulikovsky participated in the German TV Show "Ich trage einen großen Namen"

On December 25, 2017, Paul Kulikovsky, as a descendant of Empress Catherine the Great, participated in the quiz program "Ich trage einen großen Namen" / "I carry a big name" in a special Christmas broadcast on the German TV channel SWR (Südwestrundfunk).

On October 14th, 2017, Ludmila and Paul Kulikovsky went to Baden-Baden in Germany (see Romanov News #115), to participate in the TV-program "I carry a big name", which has been broadcasted since 1977 - 40 years now!



There are usually two consecutive guests in each show, each related to a famous person from the past or having a close relationship - in this show there were three guests: Her Imperial and Royal Highness Camilla Habsburg-Lothringen, Archduchess of Austria and Princess of Tuscany; Bjorn Bernadotte, Count of Wisborg; and Paul Kulikovsky.

In the quiz show, Camilla Habsburg-Lothringen is a descendant of Empress Maria Therese of Austria (her great-great-great-great-great-grandmother), Bjorn Bernadotte is a descendant of Count Lennart Bernadotte (his father), and Paul Kulikovsky is a descendant of Empress Catherine the Great (his great-great-great-great-great-grandmother).

Coming from behind the scene, the guest makes the entrance through a double door and is welcomed by the moderator Wieland Backes. At the beginning, briefly accompanied by a piece of music from the time of the famous person, the name to be guessed is displayed on the TV-screen, so the viewer who wants to guess, can look away.

The guessing team consists of Denis Scheck, Inka Schneider and Axel Bulthaupt - gets a hint in the form of a quote that is related to the person; Also, the guest is asked if she/he looks similar to the ancestor they are looking for. The guessing team asks successively questions to which the guest can only answer with a yes or no.



Once the quiz has been solved, the co-moderator Clemens Bratzler presents a rough biography of the famous person (not the guest), supplemented by a feature film. Also the music piece is named. The show ends with Wieland Backes has a short conversation with the guest, to time it all to a 15 minutes appearance per person.

This show is (not yet) available on the internet. The "I carry a big name"-shows are not uploaded by SWR, but sometimes unofficial recordings of the shows can be found on YouTube. (Like the one with Igor Sikorsky III - <https://www.youtube.com/watch?v=yaJwH-yMEww>)

## Romanovs family album returned to Livadia Palace

December 25. South Yalta. - The head of the republic of Crimea Sergey Aksenov informed about this remarkable and truly historic event on his page in the social network.

"A big Imperial album with family photos of Alexander II and Maria Alexandrovna returned to Crimea, which was forever considered lost," he wrote. - I thank the foundation "The Renaissance of the Nation", which made it possible to redeem the artifact and return it to the Motherland. "

Sergei Aksenov personally took part in the ceremony of transferring the Romanov family album to the Livadia Palace.

The album contains 22 original photographs of members of the Russian Imperial and English Royal courts.

As the museum staff informed, now this album will be presented to residents and guests of the peninsula as an exhibit.

"I am glad that Crimea continues to develop as one of the cultural centers of Russia, and I am confident that we will continue to strengthen this position," Sergei Aksenov stressed.





## Exhibition "Viva, Catherina!" opened in Kolomenskoye

December 21st, an exhibition dedicated to the 250th anniversary of the Kolomna Palace of the Empress Catherine II (erected in 1766-1767) was opened in the Palace of Tsar Alexis Mikhailovich in the Kolomenskoye Museum-Reserve.

The reign of Catherine II went down in history as Enlightened absolutism, large-scale socio-economic reforms, the annexation of the Crimea and other lands. In 1767, the Moscow Commission set the title: "Great, Wise, Mother of the Fatherland". Thus, Catherine II became the only Great among women rulers of Russia.

Achievements in domestic and foreign policy have affected the artistic tastes, festive and everyday culture of the Imperial court. Emphasizing its belonging to the Romanov dynasty, Catherine II ordered the construction of a new palace in Kolomenskoye, which this year would have turned 250 years. In her residence she not only ruled the Empire and accepted various deputation, but also spent many pleasant minutes hunting and playing various games, at feasts, opera and music concerts.





## Opening of the exposition of the Museum of Memory of New Martyrs and Confessors of Russia

December 20, 2017 in Orthodox Holy Tikhon Humanitarian University opened the exposition of the Museum of Remembrance of New Martyrs and Confessors of Russia.

The collection of information about the victims of the faith and the church during the years of mass repression was one of the activities of the Orthodox University. The creation of the Museum of Memory is the logical continuation of this noble cause, allowing one to touch the unknown pages of the history of our Fatherland.



The beginning of the twentieth century is associated with tremendous upheavals that have changed the social system and the foundations of Russia, formed over a millennium. The choice of faith by Prince Vladimir determined the fate of the Russian state, which had grown to a huge empire. The past century enriched the Russian land with a feat, from which Christianity began - martyrdom.



The new martyrs, led by Patriarch Tikhon, are represented by hierarchs, clergy, monastics and laity - all who were not afraid to testify their faith during the period of changing the state system and breaking up public priorities. The exposition reveals the phenomenon of martyrdom, as the triumph of faith, which as "light in darkness shines." Faith, as a spiritual foundation, is the cornerstone of the creation of the human person, society and the state.



The exposition presents rare photographs, personal items related to the activities of the clergy, liturgical items, as well as documents from the funds of the State Archives of the Russian Federation, the State Archive of Contemporary History, the Russian State Archive of Social and Political History, the International Society "Memorial", the Museum of the History of the Gulag.

One of the valuable exhibits, for example, is the small omophorion of Patriarch Tikhon, in which he performed services. At the disposal of the museum there is also a collection of church vessels that were used in secret worship during the time of persecution and, as a rule, represented self-made things.

---



## The Museum of the Russian Guard opened in the building of the General staff of the Hermitage

On December 13, 2017, on the feast day of St. Andrew the First-Called, the patron of the Russian Guard, a new permanent exhibition "The Museum of the Russian Guard" opened in the General Staff. "We continue the Hermitage Days, which are associated with three days: St. Catherine's Day, St. George's Day and St. Andrew's Day. On the feast day of St. Andrew the First-Called, we are opening a new exposition dedicated to the Russian Guard. The memory of the Guard for us is a special thing. We are not only an art museum, a museum of culture, but we are including a museum of statehood, Russian military glory. Our walls preserve the memory of Russian military history, our exhibits keep this memory," said Mikhail Piotrovsky, director of the Hermitage, at the opening ceremony of the exhibition, thanked the city government. "



The opening ceremony was attended by Georgy Poltavchenko, Governor of St. Petersburg. "It is very important that the Guardsmen made a huge contribution not only to military victories - many of them became outstanding statesmen, cultural and art figures. It is thanks to the Guard that many magnificent buildings, wonderful Guards cathedrals, public spaces appeared in our city, including Palace Square".

Also, the Hermitage was visited by representatives of the Society for the Memory of the Imperial Guard. Prince Alexandre Trubetskoi, chairman of the society, said that representatives of the society from Paris, London, Canada, Spain arrived at the opening ceremony. "We are the memory holders of the regiments where our fathers, grandfathers and great-grandfathers served." The officers of the Imperial Guard did not live to the point when they could return to Russia, but we are returning their memory back home," he said. Prince Trubetskoi handed over to the Hermitage the notes of the march of the Horse-Grenadier Life Guards Regiment, which will replenish the composition of the exhibits of the Guards Museum.



A new permanent exposition prepared by the Arsenal department (curator of the exposition - Vladimir Georgievich Danchenko, head of the military heraldry sector of the Arsenal department) was built in chronological order. It occupies seven halls on the third floor of the General Staff and includes a variety of exhibits, including battle, genre and portrait painting, uniforms, weapons, medals, decorations, works of applied art. The more than 200-year history of the elite parts of the Russian army was extremely rich in events that echoed throughout the country, and often throughout Europe. Elite parts of the Russian regular army showed themselves in different ways: the brave soldiers who with honor carried their banners through battles and wars, skillful administrators and managers, poets and musicians, finally, people, from the mood and behavior of which the fate of the country depended. In addition, the deployment of Guards units in St. Petersburg contributed to the appearance of magnificent buildings that have become now architectural monuments. Parades of guards units were an important part of the city's spectacular culture, and the appearance of Guardsmen on the streets was a daily routine in the city, an integral part of the Petersburg landscape that visibly emphasized its capital status. Even when they were in emigration, the guardsmen kept their traditions, tried to revive the atmosphere of regimental assemblies, the spirit of the Guards community. A special place in the activity of the unions of Guards officers abroad was occupied by the search and storage of memorable relics - records of work for offices, signs, uniforms, etc.



In the museum "Exhibit number one" is called the Alexander Column on Palace Square - a symbol of the victory of Russian arms in the war with Napoleon.

A caftan, a hat, a scarf. The exposition includes the uniform in which Peter I participated in the Battle of Poltava. If it were not for the officer's gorget, the steel collar, then you will not say that the military dress is imperial.

"Peter I was generally an ascetic in terms of clothes, you know that he used to wear clothes that he bought in the Netherlands for a long time," said Vladimir Danchenko, head of the military heraldry sector of the Arsenal department of the State Hermitage.

It was Peter I who in 1700 created the Russian Imperial Guard. It consisted of two regiments: Preobrazhensky and Semenovskiy. Guardsmen fought in the Northern War, Russian-Turkish. The Hermitage collection illustrates the events of that time.

At all times, the guards proudly wore uniforms, emphasizing their high status. After all, the Guards were considered an elite military unit. Under Catherine the Great, only the tallest ones, from 180 centimetres, were taken there.



There were rumours in St. Petersburg: blue-eyed blondes served in the Semyonovsky regiment. And in Izmaylovsky - brown-eyed brunettes. But this, of course, a joke. Serious was one thing: unconditional success in the battles.

Guardsmen not only fought well, but gloriously celebrated their victories, in honor of which silver cups were made.

Video - [http://tvkultura.ru/article/show/article\\_id/205585/](http://tvkultura.ru/article/show/article_id/205585/)





## Grand opening of the new storage "Costume Gallery"

December 8, 2017 during the Hermitage Days the Restoration and Storage Center Old Village ("Staraya Derevnya") held a solemn ceremony of opening of the "Costume Gallery".



"I'm glad to see everyone at the Hermitage in the Old Village. Today the main event of the Hermitage Days in 2017 is the opening of two storage facilities. What we are doing here is the newest and first word in museum technology, this is one of the solutions to the accessibility of the collection. This is a completely new stage. This is how it should be everywhere. Today we present an amazing costume exposition. Its feature is absolutely amazing costumes, insanely beautiful. In addition, it is also a repository. Things will be taken out and exhibited, then again go to the vault. I thank Nina Ivanovna Tarasova, the keeper of the costumes. This is her idea and a huge work, embodied in life. Thanks to Vyacheslav Anatolyevich Fyodorov, he does a lot to make this story with the costume happen. Many thanks to Svetlana Borisovna Adaksina, she is the chief of all that, that is, we have here. I thank Vladimir Igorevich Dobrovolsky, he manages all the exposition and excursion activities. Thank you all who made it possible to make this exposition, " - said at the opening ceremony Mikhail Piotrovsky, Director General of the State Hermitage.

The Hermitage has one of the most famous collections in the world of costume. Its main part consists of materials from the end of the XVII - XXI centuries, which are stored in the Department of the History of Russian Culture (OIRK) and reflect the development of European fashion.





Textile collections of the Hermitage started with items from the Imperial, Grand Duke's palaces, and aristocratic mansions, nationalized by the Bolsheviks.

Among the more than 24,000 exhibits are vestments of priests, ceremonial costumes of the Russian Imperial Court and traditional garments of different provinces of the Russian Empire, military uniforms and ballroom toilets, livery suits and home clothes, dresses for children and visiting suits of townspeople, voyage chests and fans, hats and shoes, Russian tapestries and folk embroidery. The collection includes works by leading fashion houses in Europe and Russia: Charles Worth, Morin-Blosye, I. Shanso, J. Paken, N. Lamanova, O. Bulbenkova, A. Brizak, A. Ivanova and others.

To save tissues requires a large area with special equipment, strict compliance with the light (no more than 45-50 lux) and temperature and humidity (temperature 18-20 ° C, humidity not more than 55%) mode, protection from dust. All the necessary conditions for storage of such delicate materials have been created in the Restoration and Storage Center "Staraya Derevnnya". This allows for the first time in Russia to show the general public and specialists costumes in the "open storage" mode.

The new open storage "Costume Gallery" is the first and very important stage on the way to creating a center for the study of textiles, costumes and fashion in the State Hermitage Museum.



Video - 1) <http://www.tvc.ru/news/show/id/129064/>  
2) [http://tvkultura.ru/article/show/article\\_id/203485/](http://tvkultura.ru/article/show/article_id/203485/)

Visiting the Restoration and Guarding Center "Staraya Derevnnya" is possible only with excursion service. Preliminary recording by phone +7 (812) 340-10-26  
Address: Zausadabnaya street, house 37a (metro station Staraya Derevnnya)

## The exhibition "Fleet in Miniature"

From December 7, 2017 - November 30, 2018

It is difficult to overestimate the great importance of the Navy in the history of Russia. The Central Naval Museum in St. Petersburg is a treasure trove of relics of historical battles and great victories, the development of marine science and technological progress. However, in the fate of people who decided to link their lives with the fleet, the hobby of the sea plays no less important role. Born in the young years, the passion for the sea sweeps through all life and manifests itself not only in the long service, but also in small details. It is the "private" history of the fleet that is devoted to the exhibition "The Fleet in Miniature", which features chamber items from the collection of the Central Naval Museum.

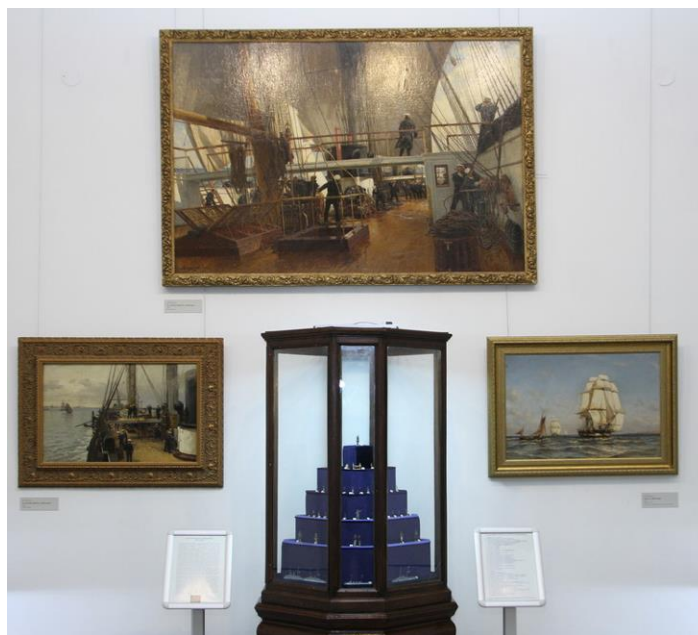


Children's toys, souvenirs brought from floats, cabinet portraits, photographs, accessories and decorated with naval symbols everyday objects surrounded people in the navy and in everyday life. Due to their modest size and light lyricism, they are rarely exhibited to the general public in comparison with other objects of the museum collection. But these "trifles" were very much appreciated by their owners, among them members of the Imperial Family, the hero of the Russian-Turkish war of 1877-1878. Admiral A.P. Shestakov, seafarer O.E. Kotzebue, the builder of the cruiser "Aurora" K.M. Tokarevsky, Rear Admiral L.F. Dobrotvorskiy and many others.

Paradoxically, it is in miniature that not only the fineness of the work is required, but also the monumentality of the image. Small dimensions do not allow the master to introduce insignificant, inexpressive details. With all the variety of demonstrated items, they are distinguished by their high workmanship and detailing, striking deep knowledge of the depicted objects. The authors of the exhibition did not set themselves the task of telling a harmonious story of events. Rather, succumbing to the charm of objects, sought to enable visitors to the museum to enjoy their contemplation.

Presented at the exhibition "Fleet in Miniature" models from the collections of members of the Imperial Family have instilled in their owners an interest in the fleet and knowledge of military affairs from childhood. Through an exciting game they comprehended the ship's device, artillery art, the fundamentals of naval tactics. Some "toys" existed for more than a century in the family of the Romanovs, moving from one generation to another. In the family of Grand Duke Konstantin Nikolayevich a unique item was carefully preserved and handed to the museum in the beginning of the XX century - a children's uniform of the Grand Duke, who was identified from the age of 4 into "naval service" with the award of the rank of Admiral-General.

The Museum is proud of a fine collection of models from a tortoise shell. This material has





always been valued for its artistic qualities. Russian officers invariably brought Japanese souvenirs - images of their ships, made to order by local craftsmen. Samples of lacquer miniature, and jewellery also arrived from the Far East.

Awards, including "tart" signs (reduced versions), tokens, badges - the most interesting examples of faleristics. Signs of distinction have always been carried out at a high artistic level and carried a great semantic load.



The images of ships, navigators, equipment were frozen in the exquisite forms of accessories and souvenirs. Memories of the fleet can be traced in many everyday objects. Admiring the sea officer's dagger and pin for a tie in the form of a dagger, the visitors will simultaneously admire both the art of the gunsmith and the craftsmanship of the jeweler.

A collection of military-historical miniatures (figures of sailors and ships' silhouettes) was made in emigration by the naval midshipman of the Russian fleet L.A. Maidanovich, who on his return became one of the founders of the "Nuremberg" miniature in the USSR.

Training models and manuals, samples of the military industry, which were carried out for approval by the Marine Ministry before launching into mass production, also found their place at the exhibition. In total, it presents about 250 museum items, most of which are exhibited for the first time.

Video - <https://www.youtube.com/watch?v=1ev-DVyyaMM>



## GARF received an archive of Grand Duchess Xenia Alexandrovna

December 7, 2017 the State Archives of the Russian Federation received as a gift a part of the archives of Grand Duchess Xenia Alexandrovna, the eldest daughter of Emperor Alexander III and Empress Maria Feodorovna. The chairman of the Society for the Development of Russian Historical Education "Two-Headed Eagle" Konstantin Malofeev handed it over the archive.

"The archive of Grand Duchess Xenia Alexandrovna contains unique family photos, letters of Grand Duke George Alexandrovich, the Princess's brother, and, especially valuable, her diary entries of 1914-1919, in which she details the events of the First World War, the collapse of the monarchy and the Great Russian Revolution , - said the head of the Federal Archival Agency Andrey Artizov, who took part in the ceremony. - The documents allow us to see the crucial and most complicated era in the history of the country through the eyes of a representative of the Imperial Family. I want to emphasize that the archives of the Grand Duchess have not been studied and are almost unknown to the scientific community and the general public, so its future publication will be of particular interest. "



After the revolution, in 1919, the Grand Duchess with her mother - the widowed Empress Maria Feodorovna, her family and relatives, left Russia forever. In exile Xenia Alexandrovna lived in the UK.

The archives of the Princess were acquired in 2012 with the participation of the Fund of St. Basil the Great, whose founder is Konstantin Malofeev. It includes 95 documents that will supplement the collection of the Romanovs that are kept in the State Archives and will be included in the personal fund of Xenia Alexandrovna Romanova. Among them there are five diaries, family photos unknown to Russian archivists. In a separate canvas bag decorated with a satin ribbon - 25 letters from Xenia to her brother, Grand Duke George Alexandrovich, mother Empress Maria Feodorovna.

"These bags are in the style of Grand Duchess Xenia," said Larisa Rogovaya. She kept all her correspondence in them, sorted by years and addressees. For example, exactly the same bag - stitched satin and decorated with rags roses - with letters of the English queen."

The archive is interesting first of all by the diaries of Xenia Alexandrovna. According to the records, the chronicle can be summarized: "We have 44 notebooks with Xenia's diary entries in the State Archives: from 1884 to June 1914. And five, which were presented to us, refer to 1914-1919. The diaries end with her departure abroad with her mother Maria Feodorovna. The last tragic record of 1919: "We are leaving Russia!".





"The Gift to the State Archives," continued Larisa Rogovaya, "is a good addition to the existing materials. Undoubtedly, the documents received will help researchers better understand the revolutionary time and well-being of the Imperial family. We have already begun decoding the diaries that are in the State Archives. Then we will publish everything. Moreover, there are more than enough notes: letters, things, drawings. In the series "Papers of the House of the Romanovs" diaries of Nicholas II and Grand Duke Sergei Alexandrovich have already been published. Now experts of the State Archives are preparing for publication the correspondence of the Emperor with his wife Alexandra Feodorovna - their first letters and impressions about each other. "

The scientific adviser Sergey Mironenko noted that there is also a third part of the archives of the Grand Duchess in the USA, at the Hoover Institution of History of War, Revolution and Peace. "We hope to get it. Approximately by 2019, all three parts will be prepared for publication and published."



Konstantin Malofeev, the entrepreneur and founder of the Foundation, said: "The main task of our organization is historical enlightenment, clearing Russian history from slander and distortion. This can not be achieved without painstaking work with historical sources. Hence our close attention to various archival documents and the desire that they be accessible to the broad scientific community. After all, study of sources and their publication is a necessary step towards historical truth."

The acquisition was made in London. It was here that the last refuge of the exile took place. Things were put up for auction. "After we contacted the owners," Konstantin Malofeev said, "and they found out that we are from Russia and are going to return this archive home, they removed the archive from the auction and we agreed to buy it separately."



*Xenia was very friendly with her brother Nicholas. It is known that, having fallen in love with her future husband, she told about it only "Nicky". Special affinity with the brother is noticeable in the letters?*  
 Larisa Rogovaya: Yes, she had very warm relations with the Emperor. Her letters are very long and detailed. And very alive. Brother and sister were friends. We spent a lot of time together when we left for Livadia. Many walked with the children. Xenia had seven children: Irina (later Yusupova) first, then - six boys. Lunches, dinners, picnics ... Xenia was an impressionable nature, emotional. And she

manifested herself in diaries and letters. "My dear, thank you from the heart for the letter," she wrote to her husband, Grand Duke Alexander Mikhailovich, Sandro, as he was called in his family.



*Lenin, Rasputin, Stolypin, other famous historical figures of the era ... Do their names appear in the correspondence and diaries of the Grand Duchess?*

Larisa Rogovaya: In her correspondence with her mother and the Emperor, almost all people and persons of our history are mentioned without exception. But unfortunately, it's still difficult to quote something. Unfortunately, Xenia Alexandrovna had a calligraphic handwriting only in her youth. We began decoding the diaries, which are already in the archive.

*Do you plan to buy something else at an auction from the series "The Imperial Family"?*

Larisa Rogovaya: There are a lot of Russian documents at the auctions in London and Paris. In 2014, we bought only a part of Felix Yusupov's archive. The second part periodically pops up at auctions, and we are sent information about it. But the purchase procedure is quite complicated. It is necessary to obtain accreditation, and this is possible if on the card you have an amount equal to at least the original price of the document. In general, everything quickly fails. Therefore, we are grateful to our patrons. From the diary of Xenia Romanova for 1884: "At two o'clock father went hunting, after the lesson of Misha and I went for a walk with Nastya. After the walk we went to my mother. My mother worked, read Nicky, Georges glued, and I drew, and Misha too".

Video - 1) [http://tvkultura.ru/article/show/article\\_id/202967/](http://tvkultura.ru/article/show/article_id/202967/)  
2) <https://www.youtube.com/watch?v=ZLSUhlPmtJ8>



## The Real Rasputin? A Look at His Admirers' Revisionist History

Grigori Efimovich Rasputin was murdered during the early morning on 30 December (O.S. 17 December) 1916, at the home of Prince Felix Yusupov in St. Petersburg.

Many have views about him, from a devil to a saint. Here is the view of D.P. Anashkin, a former teacher at the Holy Trinity Orthodox Seminary in Jordanville, NY. A version of this article first appeared in the March 2017 issue of Holy Trinity Monastery's Russian-language journal *Православная Русь*.

The editorship of *Orthodox Life* is troubled by recent signs, even among certain members and clergy of the Russian Orthodox Church Abroad, of a revisionist history taking hold regarding the tumultuous and tragic events of the early 20th century - namely, the controversial and enigmatic figure of Grigory Efimovich Rasputin. We therefore offer this thorough and sober investigation by a respected scholar and historian of the Russian Church. May this question be finally put to rest, so that without discord and tumult in the Church, we may worthily honour the life and sufferings of the Holy Imperial Martyrs and all the New Martyrs and Confessors of Russia, especially in the current and upcoming anniversary years.



Russia is living through complicated times. The country is being reborn after disintegration and abasement. A torturous search for a national idea is afoot. All these processes are undergirded by a colossal, partly frenetic spiritual tension in our society. The huge number of magicians, astrologists, psychics, and healers who appear on television and in print are a clear indication that the populace is ill, and gravely so.

"So, this messenger of death stands between the throne and Russia... He kills because he is two-faced."

One symptom of this illness is the veneration in certain - albeit narrow - circles of Grigory Efimovich Rasputin. The facts of his life are so widely known there is no need to recount them here. For us, a different question is important - why has a movement appeared for this person's canonization and what are the arguments, both for and against? This discussion is unavoidable in order to develop a firm position on such a complex question and so as not to fall under the influence of pseudo-ecclesial agitators and, in the final equation, to do no harm to our own spiritual state.

Attempts to realize the canonization of Rasputin are fraught with several negative consequences. First, admirers of “elder Grigory” make of him a certain symbol of “folk Orthodox tradition,” set against the “bishops-bureaucrats.” The movement thereby carries an anti-ecclesial character. Even after the Commission on the Glorification of Saints of the Holy Synod of the Russian Orthodox Church has expressed its authoritative view against the glorification of Rasputin among the saints, his self-willed apologists nevertheless venerate him as a saintly elder and martyr.

Second, the canonization of such a character as Rasputin would throw a shadow upon the Imperial Family and would undermine the credibility of their own glorification. Such an act would also be a huge gift to the anti-Orthodox media, giving them an excuse to pour dirt upon the Church.

### ***Rasputin — Man and Myth***

Did he truly love the Imperial Family? If it were so, he would not have discredited them in the eyes of the public by his behaviour.

Men like Rasputin appear specifically at moments of crisis and a tension immediately arises surrounding them. About him are layered a large number of the most varied myths. Some consider him a saint, others - a cunning and immoral scoundrel. It is difficult to prove or disprove anything when it comes to Rasputin. The thing is, the extant witness accounts of him conflict in the extreme. Even descriptions of his external appearance made by people who associated with him are so contradictory that one is given to wonder. Some write that he was tall, others - not so tall. Some write that he was, for a peasant, tidy, others - that he was dirty and unkempt. A singer who saw Rasputin many times describes his rotten teeth and foul breath; whereas the writer Zhukovskaia, who knew him well, informs us that his teeth were impeccable and every one intact, while his breath was fresh. Rasputin's secretary writes that he had a wide mouth but that some sort of black roots was visible through it. Meanwhile Sazonov, an admirer of Rasputin, describes strong white teeth.

To move on from here to personality traits is extremely difficult. The situation is complicated by Rasputin's own lack of education. His papers are completely unintelligible; they contain no information and express only Rasputin's interest in the matter of the petitioner at hand, although in no way clarifying the substance of the request. Just as unhelpful as sources are Rasputin's letters and telegrams, which consist of congratulations, information about his health, and various opaque adages.

### ***Rasputin at the Court of the Tsar***

How did a semi-literate muzhik from Tobolsk land in the Imperial Court and enjoy the esteem of the Imperial couple? The problem of Rasputin is in many respects a problem of history. Interest in “God's people” was visible throughout contemporary Russian society. For instance, the head of the archive and library of the Most-Holy Synod, A.N. Lvov, remarked in his diary that some wanderer, Antonii, has been roaming St Petersburg barefoot and in chains. His appearance in the capitol in such a state was enough on its own to give him a halo of sanctity, and such appearances become a sign of the times. The shining Petersburg society treated even the tongue-tied vagrant, Mitya Kozelsky, with full credulity.

Defeat in the Russo-Japanese War and the revolution of 1905 brought out in the society, and especially among aristocratic circles, a heightened sense of nervousness. Per the remarks of the assistant to the chairman of the Extraordinary Investigatory Commission of the





Provisional Government B.N. Smitten, "Rasputin came to fertile ground and it enveloped him." A portion of the aristocracy strove to be immersed in the "popular faith," all the while not quite grasping what was meant by this. It is illustrative that they sought answers to their questions not so much from pastors of the Church as from a varied crop of newly-appeared prophets and "elders."

Metropolitan Veniamin (Fedchenkov) fairly noted that the cause of the devotion to Rasputin lay not so much in his own person as in the atmosphere which reined within high society. From the start, he left a strong impression even on erudite hierarchs. Vladyka Metropolitan Veniamin, having witnessed the first introduction of Rasputin to the father confessor of the Imperial family, Archimandrite Theophan (Bystrov), recalls that Rasputin immediately left a strong impression on the latter, both in the intensity of his personality and in the understanding of his soul. Fr Theophan was completely carried away, seeing in him the ideal of a holy man. Having overheard the conversations between Rasputin and Fr Theophan, Vladyka Veniamin notes that the former was no charlatan or hypnotist; he simply affected people by the strength of his personality. This trait is also recorded by other contemporaries.

### ***Janus of the Imperial Court***

Contradictory opinions of Rasputin, from misunderstood and persecuted righteous one to the monster who destroyed the Imperial Family, are founded in the first instance on the contradictory traits of his own personality. The philosopher and convinced monarchist Lev Tikhomirov wrote regarding Rasputin: To the Imperial Family, he turns the face of an "elder," peering into which the Empress perceives the spirit of God resting upon a holy man... To Russia, he turns his debauched mug, drunken and lascivious, the face of a devilish satyr from the Tobolsk taiga...



*Rasputin with admirers.*

### ***And from this stems everything...***

The whole country grumbles, indignant that Rasputin is in the Tsaritsa's chambers... But in the Tsar and Tsaritsa's chambers - bewilderment and bitter resentment... Why do the people rage? Because this holy man prays for the unfortunate Heir? ... For the gravely ill child, whose every careless movement portends death? This perturbs them. Why? Over what?

So, this messenger of death stands between the throne and Russia...

### ***He kills because he is two-faced.***

Many saw in Rasputin a superb actor who took on the role of saviour and lived it to such a degree that he would not part from it even at the very end. Many contemporaries noted the remarkable union within this man of sin and righteousness. Thus, Prince Zhevakhov remarks in his memoirs that there is nothing surprising about the polar-opposite evaluations of Rasputin in society, since some saw him as he was in Tsarskoe Selo, and others - as he was in the tavern. From this, we might gather that Rasputin was neither a saint nor a consummate villain and rogue.

He also had positive traits. From time to time, he appears a kind, responsive, co-suffering, and generous person. Rasputin strove to help many. Notes of his have survived with requests for assistance from this or that petitioner, who had laid siege to his apartment for whole days. Eyewitnesses recall a time when, in response to pleas from a widow who had come to him lacking funds enough to survive, he immediately turned to a person of means who stood there and without

looking at the money handed to him immediately turned them over to the widow. After crossing the threshold of the apartment where Grigory Efimovich lived, she saw that she had received from him 500 roubles, a giant sum for that time.

As regards his writings ("Life of an Experienced Wanderer" - 1907; "My Thoughts and Reflections: Brief Description of Travels to Holy Sites and Reflections upon Religious Questions Raised by Them" - 1911; and others), these were dictated to one of his admirers and carry evidence of significant literary exaggeration. Rasputin's dialect could not have been intelligible to his erudite followers. The so-called "Rasputin's Diary" was written under the dictation of Rasputin's admirer, the aristocrat Maria Evgenievna Golovina. Even less reliable as sources are the transcriptions of Rasputin's thoughts, composed by his admirers; here we see not so much an expression of his thoughts as of their reception by the one recording them.

At first, the "Siberian wanderer" behaved wisely and circumspectly. Often genuine piety manifested itself within him. As noted above, he was able to win over not only certain representatives of the clergy but even the Imperial Family. There are several explanations for such affection. The Tsar sincerely wished to bridge the divide between the public and the government, to become as close as possible to his people. Rasputin, to an extent, played for the Tsar the role of the people's tribune, who would bring all its hopes and needs directly to the Autocrat.

### ***Empress Alexandra, Devoted Mother***

If the learned monk and theologian Theophan esteemed him at first as a saint and happily associated with him, then it is no wonder that the reaction within the Imperial household was the same. In the most trying period, he appeared before them as a guide, a teacher, and even an elder from the very heart of the people. A true "man of God." Rasputin became a legend already in life, and as often happens, the legend obscured the character of the real, living person.

Empress Alexandra Feodorovna saw in Rasputin a friend, heeded his counsels and appraisals, and relied upon the weight of his authority. Rasputin conducted discussions with her on suffering, mercy, meekness, and patience. To her, he seemed an unmercenary and spiritually gifted seeker of God from among the people. Under his influence the Empress became a wartime nurse and she received constant support from him in this path, which of course contradicted neither her convictions nor the inclination of her soul.

One of the main causes of the Empress's love toward Rasputin was his ability to ease the Heir's suffering during more than one attack of haemophilia. Let us not judge the doting parents for grasping at any opportunity to aid their son, who himself loved Grigory Efimovich.

But again, the question arises of this character's two-faced nature. Did he truly love the Imperial Family? If it were so, he would not have discredited them in the eyes of the public by his behaviour. Or, if he saw that the situation had gotten out of hand, then he would have quietly withdrawn. Instead, he placed self-assuredness before this. Besides which, sanctity does not signify omniscience. Though sincere [in their affection], the Imperial Family misjudged their "friend."

It must be noted that the "special intimacy of the elder" with the Imperial Family advertised by Rasputin's admirers is greatly exaggerated. To be exact, there was no "special bond" at all. The Tsar, contrary to commentary of both the pro-Rasputin and the Soviet press, did not place blind trust in Rasputin. In a letter to the Empress, he writes, "As far as Rasputin's counsels, you know how carefully one must regard his counsels." As evidence, S. Oldenburg shows in his book, *The Life and Rule of Emperor Nicholas II*, that in 1915–16 the Sovereign heeded not one of Rasputin's seventeen recommendations.

### ***No Elder at All***

The tragedy of the Imperial Family, who saw in Rasputin an elder from among the people, lies in this key fact — he was no elder. As is well known, an elder is a spiritual guide, healer of spiritual infirmities who leads a sinner on the path of salvation. Apologists for Rasputin offer evidence that he was an ascetic, elder, and seer. Yet, one attribute of a false prophet is that he cannot foretell his own fate.



Under this criterion, Rasputin cannot be considered a true prophet because he could not accurately predict his own fate. True, there is his will, in which he says that if members of the Romanov family kill him, their line will end; but this seems more like a threat, once we take into account that he knew perfectly well how the majority of the Imperial House regarded him.

***"Rasputin came to fertile ground and it enveloped him."***

One may suppose that for the Sovereign, with whom was tied the status of head of the Orthodox confession, it was easier to turn for help to a man of the people than, for example, to Bishop Kirill (Smirnov), who served in Gatchina, but was his subordinate.

Unfortunately, Rasputin was somewhere below the summit of his faculties. Vladyka Theophan notes in his report to the Investigatory Commission of the Provisional Government, "He [Rasputin] was neither a hypocrite nor a scoundrel. He was a true man of God who appeared from among the people. But under the influence of high society, which could not comprehend this simple man, a horrible spiritual catastrophe took place, and he fell. The Imperial retinue, which wished for this to happen, remained nonplussed and accounted everything that occurred as something frivolous." Vladyka Theophan exhorted Rasputin to change his ways, but it was already too late. Later, convinced by precise, documented evidence, Vladyka broke with Rasputin whilst deeply pained by his disillusionment in the Siberian wanderer. And this disillusionment was supported by serious foundations. Rasputin's daughter, Matrena Soloviev-Rasputin, described to the investigator N.A. Sokolov in December of 1918: He spoke of God remarkably well when he was drunk. As I already said, when he left to become a wanderer, he stopped drinking. But in Petrograd he returned to wine and drank a lot. More than anything he loved madeira and red wine. He drank at home, but even more in restaurants and at his friends' homes. The Imperial Family knew that he drank and judged him for it. We also spoke to him about it. He always had the same answer for all: "I cannot drink that which will come after." The key to his thinking was that he awaited some evil for the future of his homeland, and he wanted to drown in wine the bitterness caused by this dread anticipation.

Voeikov, the last commandant of the palace at Tsarskoe Selo, described how Rasputin indeed was able to stop the Heir's loss of blood and saved his life more than once. The trouble, however, was that sometimes he was so drunk that it was impossible to get him to the palace. If help was urgently needed, they would bring him the phone, and Rasputin, speaking with the Tsarevich, would stanch the blood by phone.

Researchers have at their disposal irrefutable evidence of Rasputin's bacchanalian lifestyle, recorded by the directors of Russian special services, based on the dispassionate and objective information of their numerous agents - e.g. the memoirs of General A.I. Spiridovich, head of the Sovereign's personal guard from 1913–1916, and K.I. Globachev, head of the Petrograd security department from 1915–1917. The latter was personally responsible for the protection and surveillance of Rasputin in the last years of his life.

Throughout almost the entirety of the day, people from all social strata and representing various official and social positions would visit him. Some came out of personal sympathy for Rasputin, others sought his protection, while others still simply hoped he would fill their pockets. The list of people who visited Rasputin for this or that purpose was very long. Besides these, there were the regulars, which is to say, his entourage, the composition of which morphed according to Rasputin's personal leanings at a given time. The most loyal of his friends were women - ladies-admirers who believed in him as a saint. As neither an admirer nor an enemy of Rasputin, Globachev quite dispassionately describes his everyday routine, which he knew better than others. According to Globachev, Grigorii Efimovich was simply a smart peasant who lucked out and operated with a great deal of [other people's] trust. But Globachev also attests to the close ties between Rasputin and such dark figures as the "doctor of Tibetan medicine" Badmaev and the famous bankers Manus and Rubenstein, who conducted major financial transactions through him. Besides this, Rasputin's unworthy behaviour is repeatedly noted in the diaries of outside observers.

### ***The View of Rasputin's Contemporaries***

It's no surprise that the reaction of many of Rasputin's most notable contemporaries to him was negative in the extreme. Here's how Pyotr Arkadievich Stolypin recalled his introduction to the "elder": "He ran after me with his milky-white eyes," writes Stolypin, "and uttered some cryptic and disjointed quotations from Holy Scripture, gestured with his hands in an odd way, and I felt awakening within me an insurmountable aversion to this monstrosity sitting across from me. But I understood that this person possessed a great power of hypnosis and that he was impressing upon me quite a strong moral impression, albeit one of repulsion."

The Empress's lady-in-waiting, A.A. Vyubova, writes about Rasputin somewhat guardedly. Finding herself, per the Tsaritsa's orders, in the village of Pokrovskoe, she notes the local clergy's hostile attitude towards him and concedes that the vagrants who surrounded Rasputin, preying on his simplicity, had stolen him away and gotten him drunk. Rasputin's visitors and entourage left an unpleasant impression on Vyubova.

Those who were part of his inner circle also spoke negatively about Rasputin, among them Ilidor (Trufanov), Minister of Interior Affairs Khvostov, and the former Chief of Police S.P. Beletskii. Many highly-placed government officials characteristically viewed Rasputin as a duplicitous man, playing the role of a simpleton and "fool for Christ," but injuring the prestige of the monarchy both in high society and among the plain folk. Stolypin, Minister of Interior Affairs A.A. Makarov, Ober-procurator of the Synod A.D. Samarin, and Minister of the Court Count V.B. Fredericks all held to this view.

Among Rasputin's adversaries were also to be found Church leaders, later to be numbered among the saints: Venerable Martyr Elizabeth Feodorovna, the Hieromartyrs Metropolitan Vladimir of Kiev and Bishop Hermogenes of Tobolsk. Even those hierarchs who maintained ties with Rasputin and enjoyed his protection tried not to advertise their contact with him. It is worth noting that, despite the many people who sought his protection and received help and money from him, no one spoke out in his defence, as if considering any mention of a connection with him to be compromising.

### ***The Fate of Rasputin***

The continuing presence of Rasputin near the Imperial Family threatened to fatally discredit the Supreme authority. The negative attitude of the intelligentsia towards the "elder" was not the most frightful consequence of the Rasputin affair. Scarier still was the attitude towards him among the people. In a report about the role of Rasputin dated December 27, 1916, State Duma Deputy V.A. Maklakov expresses clearly: "Now in the minds and souls of the Russian people is occurring the most terrible revolution that has ever taken place in history. This is not a revolution, but a catastrophe; the entire age-old worldview, the people's faith in the Tsar, in the righteousness of his authority, in the idea [of monarchy] as Divinely established." In the end, the situation was resolved with the murder of Rasputin, which took place on the night of December 16, 1916 and was committed by a group of people devotedly close to the Court and fiercely loyal to the Tsar.



*Left to right: Rasputin, Bishop Hermogenes, and Hieromonk Ilidor*



Apologists for Rasputin say that the conspiracy was effected by the Masons, who wished to rid themselves of examples of popular piety, a true man of the people, as the Empress described him. Documented evidence regarding the masons of the early 20th century is so contradictory that one can ascribe to them anything one desires. But Rasputin's killers were far from revolutionaries. They had no desire to overthrow the monarchy or to separate the Romanov dynasty from the throne. Purishkevich belonged to the far right; Prince Yusupov was married to a relative of the Sovereign Emperor.

The very pretence for inviting Rasputin to Yusupov's home is indicative. They wish to introduce him to the most beautiful woman in Petersburg, and he gladly accepts. They clearly invite him to a clandestine gathering, and he goes. At first, they attempt to poison him with potassium cyanide, hidden in the madeira and pastries.

Society's reaction to the news of the Imperial "friend's" death witnesses to how far the process of de-mystification of the Tsarist régime had come. The news caused jubilation among the people. The Venerable Martyr Elizaveta Feodorovna wrote to Grand Prince Dmitri Pavlovich and Princess Yusupova, "May God strengthen Felix after the patriotic act he has committed." "All my deep and ardent prayers surround you all for the patriotic act of your son. May God protect you."

Not long after Rasputin's murder, Vasily Shulgin evaluates the event thus: "For all its futility, killing Rasputin was a deeply monarchist act... thus it was understood... When news of what had happened reached Moscow (this was in the evening) and penetrated into the theatres, the public demanded that the National Anthem be performed. And, perhaps for the last time, 'God save the Tsar' was heard in Moscow. Never did this prayer have so profound a meaning."

Seventeen signatories from the Tsar's closest retinue wrote him a petition for leniency in the punishment of Grand Prince Dmitri Pavlovich in connection with Rasputin's murder, which they also regarded as a "patriotic act." Even at the headquarters of the Supreme Commander [of the military forces], the higher and lower ranks congratulated each other with three kisses, as on the day of Pascha.

### ***The Question of Fr Nikolay Guryanov***

Supporters of Rasputin's canonization often cite elder Nikolay Guryanov (+2002). The thing is, in the last years of his life, Fr Nikolay was surrounded by proponents of the sanctity of Rasputin. His cell attendants became famous for setting loose in his name various rumours, among them his supposed veneration of Ivan the Terrible and Grigory Rasputin as saints. Now, following the elder's repose, these rumours spread with new strength since there is no one left in a position to verify their accuracy. Such accounts are especially exaggerated by his former cell attendant, schema monk Nikola (Goryan). It is unknown where or by whom he was tonsured. Preying on Fr Nikolay's elderly infirmity, his cell attendants took photographs of him sitting with an icon of Rasputin in his arms.

In my view, the crux of the matter is that the elder's heart, overflowing with love, received with joy all the good things said about anyone, especially someone close to the Imperial Family. But he had no opportunity to verify this information. He could not study the archives, discuss with researchers, consult with historians. He received evidence only from the people who surrounded him, who carefully filtered what information reached him. Fr Nikolay was a man of prayer, an ascetic and elder, but he was not a historian.

### ***The Sectarian Foundations of the Rasputinites***

Veneration of Grigory Rasputin is a comparatively recent development. Prior to the 1990's, proponents of his canonization were completely unknown in Russia, let alone outside the country. In my view, the absence of admirers of Rasputin in the Russian diaspora can be explained by the presence within the emigration of people closely associated with the Court (e.g., Voeikov and Globachev, noted above), who remembered the real Rasputin rather than the myth concocted about him later. It follows that we must seek the roots of this veneration for the "holy elder" in Russia.

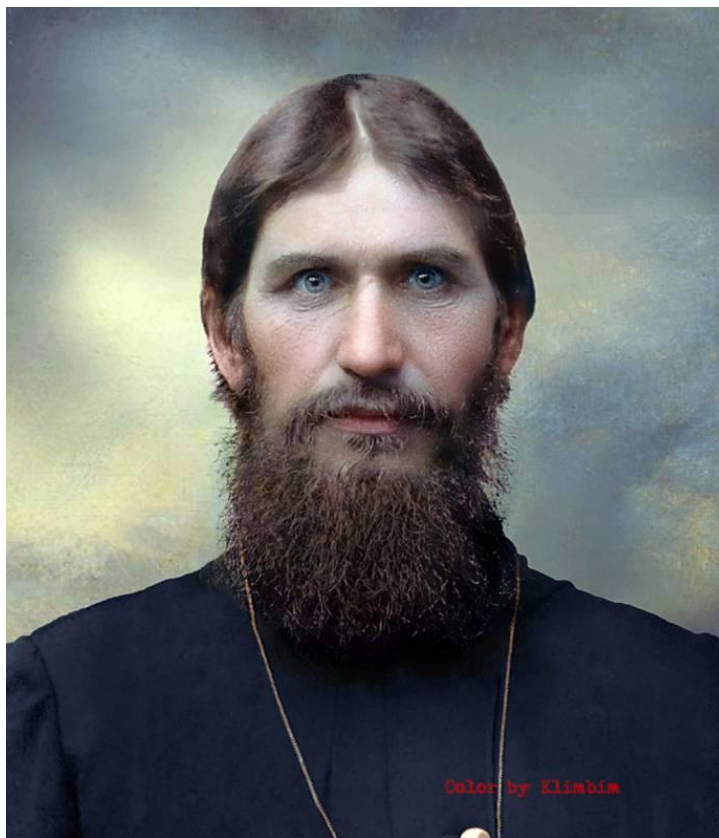
No book, no matter how well-written, not even the most spectacular and gripping film, no strum of the guitar should outweigh in our minds the view of the pastors and arch pastors of the Church. Veneration of Rasputin first appeared in the ecstatic-mystic sect, "The Theotokos Centre," also known as the "Church of the Reigning Mother of God." Citing "revelations of the Mother of God," its leader, John Bereslavsky writes: "Elder Grigory was for the Imperial couple the personification of Russian holiness and God-bearing. The Sovereign literally quaked before his 'friend,' as the Emperor Nicholas and Tsaritsa Alexandra affectionately called him"

The heretics' praise for Rasputin is not a coincidence. According to the Synodal commission's conclusions, "The few works attributed to Rasputin witness not only to the theological ignorance of the Siberian 'elder,' but also his adherence to spiritual states, characteristic of mystical-charismatic sects." Let us turn to one of the most important of Rasputin's "compositions" - "Life of an Experienced Wanderer." As is known, sectarians regard Orthodox clergy with disdain. Rasputin's appraisal is guardedly critical but still clearly negative. Although the author encourages the reader to visit the church of God, participate in the Mysteries and respect the clergy, one finds pervading the work the notion that they [the clergy] are infirm and in need of condescension.

Genuine guides in the spiritual life are not priests, but rather special "experienced" people, and what is very symptomatic of sectarian arguments — their "experience" is contrasted with "the letter" and "book-learning." It is "the chosen ones of God" who "will speak not from a book, but from experience" and "possess perfect love." They can teach even the priests and bishops, whose "lips freeze and they cannot contradict," inasmuch as "their teaching remains insignificant and they listen to your simple words." These experienced spiritual wanderers are of course always persecuted, in the first instance by priests, possess only theoretical knowledge. Similarly, the heretics of the "Theotokos Centre" declare that the Orthodox Church preaches the dead letter, while they stand on the path of worship in the spirit. In reality, this "worship in spirit" consists of unhealthy ecstasy and dark mysticism.

### ***Rasputin in Popular Culture***

Today, thanks to the activity of pseudo-ecclesial media organizations and several unconscientious "historians" and writers, the campaign for the rehabilitation and canonization of Rasputin is becoming increasingly widespread and strident. It should be noted that Rasputin's supporters attempt to conduct the debate over their hero's righteousness not on scholarly grounds, so as not to attract the attention of serious historians, but in the pages of literature, both fiction and non-fiction. The bright image of a man from among the people, a bright elder, and friend of the Imperial Family is being urgently crafted. Of such a character are the compositions of A.N. Bokhanov, O.A. Platonov, S.V. Fomin (author of the seven-volume series *Rasputin: An Investigation*), the previously mentioned Tatiana Groyan, who wrote *Martyr for Christ and Tsar, the Man of God Grigory. Man of Prayer for Holy Russia and Her Most Bright Youth*.



A feature film and a television series have been produced - *Rasputin*, with Gérard Depardieu in the title role, and *Grigory R.*, where the title role is played by the famous Russian actor Vladimir Mashkov. The sometime popular singer of folk songs and city romances, Zhana Bichevskaia, has joined this company by dedicating a song to Rasputin.



It is always worth noting that works of art are not scholarly research. The artist expresses in them his own subjective view of this or that event or character. One should not expect objectivity and impartiality from such works. Rather, the main compass for us, Orthodox Christians, must be the voice of the Church. No book, no matter how well-written, no strum of the guitar, not even the most spectacular and gripping film should outweigh in our minds the view of the pastors and arch pastors of the Church.

### ***Canonization or Ecclesial Peace?***

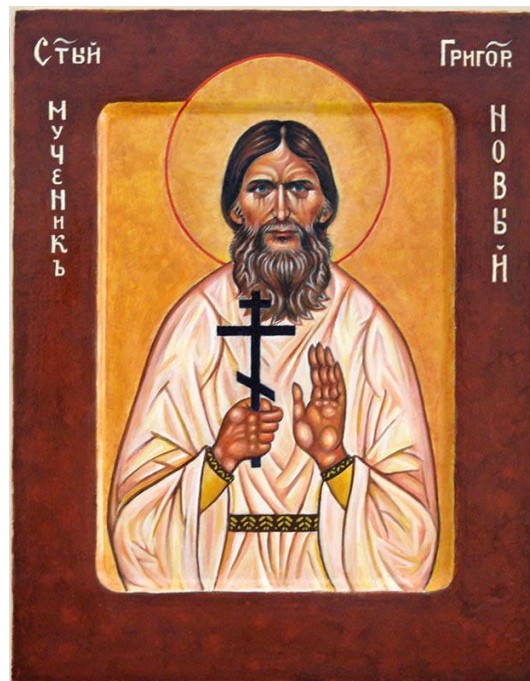
No group of people has the right to declare independently someone a saint, paint icons and compose a service. In doing so, they perform disobedience. In order to suppress similar works, the Synod of Bishops of the Russian Orthodox Church Outside of Russia approved a decision on September 20th, 1978 regarding the veneration of un-canonized new martyrs and ascetics and regarding their icons, in which is stated: "Icons even of the most revered people are not allowed either in the church nor at home, until they are glorified according to the decision of the Supreme Church Authority." If icons of un-canonized martyrs and ascetics are not even allowed, then it is all the more inadmissible to possess iconographic images of such persons as Rasputin and Ivan the Terrible.

But the main danger is that proponents of Rasputin's canonization provoke discord in the Church and set themselves against the Church hierarchy. The head of the Commission on Glorification, Metropolitan Yuvenaly of Krutitsy and Kolomna, fairly notes: "The initiators of this canonization cannot but admit that even the consideration of such a glorification may call forth (and already has caused) confusion among the Orthodox faithful, leads to temptation and the discrediting even of the idea of canonizing saints. Our common task and responsibility is not to allow the Ark of the Church to break apart." We also should be watchful and not gullibly trust all sorts of rumours, dialogues, films, or even "historians" and "writers," but rather be conformed to the mind of the Church.

Beloved, do not believe every spirit, but test the spirits, whether they are of God; because many false prophets have gone out into the world. (1 John 4:1)

### ***About the Author***

Dmitri Pavlovich Anashkin is a research fellow at the St Tikhon's Orthodox University of the Humanities in Moscow. He previously taught Church History at Holy Trinity Orthodox Seminary in Jordanville, NY. He is the editor of a compendium of ROCOR laws regulations titled *Законодательство Русской Православной Церкви Заграницей*.



## **Poklonskaya refused the award of the Russian "Imperial House" because of "Matilda"**

30 Nov. RIA Novosti - Deputy of the State Duma Natalia Poklonskaya refused from the previously received award of the Russian Imperial House because of the evaluation by his representatives film "Matilda" by Alexei Uchitel. The parliamentarian said on her Facebook page.

"I decided to return Maria Vladimirovna Mukhranskaya-Hohenzollern the award, along with the "appropriated" to me "noble title" which I do not need," she wrote.

Poklonskaya recalled that in 2014, Grand Duchess Maria Vladimirovna, head of the Russian Imperial House, the supreme commander of Russian imperial orders", awarded her the Imperial Order of St. Anastasia "for preserving peace on the Crimean land," in connection with the reunification of the Crimea with Russia".

"Not striving for such "high" rewards, however, I accepted it with gratitude because of the recognition by the awarding party of the restoration of historical justice, but after a while the situation with the film "Matilda" came about, the attitude towards it became a litmus paper of decency and genuine attitude to Holy Family, and to faith, to the defence of the foundations of our Motherland as a whole, "the parliamentarian said.



According to the deputy, she was surprised that the head of the Russian Imperial House, and her representatives not only did not support the banning of the film, but also recognized the "historical fact" of the intimate connection between the future Emperor Nicholas II and the ballerina Matilda Kshesinskaya. "I ask myself: what is it? Indifference and spiritual short-sightedness? Or is it a conscious desire not to enter into conflict, to stay away from defending the honor and dignity of the Russian saint?" If then the Tsar's relatives acted differently, maybe our history would not have been so tragic and bloody. If you, your "Imperial Highness", acted differently, then perhaps there would not have been this film that desecrates the memory of the holy Imperial Family. Why do not you stand up for the honor of those whose name you are speculating on, but hundreds of thousands of simple people? " - asks Poklonskaya the "head of the Russian Imperial House" Maria Romanova.

In addition, Poklonskaya stressed that "protecting the honor and dignity of our holy Imperial Family and Motherland is a sacred duty of everyone, and as it turned out, the existence of such" titles "and" ranks "only hinders, eclipsing the mind from" high status."

## **The secretary of the so called "Russian Imperial House" ridiculed Natalia Poklonskaya**

2 December. Regnum - What began to happen after this, clearly shows not only the sham character of the current "monarchical idea", represented by a crowd of "mummers". But also the extreme, refined meanness and lascivious disregard for her own admirers, and considers them to be dumb servants, "expendable material" and, if necessary, simply and publicly wipe their feet about them.

"Director of the Chancellery" of the "Russian Imperial House of the Romanovs" Alexander Zakatov said that the decision of Poklonskaya testifies to the "sad state" of her "soul and mind". "Poklonskaya refuses honor because someone, in her opinion, reacted to a certain film in a wrong way. This, of course, is ridiculous he stressed, adding that the "deputy is in some kind of sectarian state."



Zakatov said that Poklonskaya "need to understand her own soul", so he wish her "an early healing, especially spiritual."

He noted that the Romanovs are in solidarity with the ROC in regard to the film "Matilda", consider it "sacrilegious and untrue", but do not want its prohibition. Zakatov added that in Poklonsky's statement there was a lot of confusion and clarified that "no one gave her a title," and ranking to the Imperial order only gives the right to noble dignity, and is not a title.

Like this. Publicly spit in the soul and insult, mockingly pointing to the comic movement of the soul of yesterday's adorer, caused by the "common faith" of its origin. And generally click it on the nose, having built a rebuff in such a way as to demonstratively humiliate, if not destroy - the aspirations and skills of this do not occupy either Mr. Zakatov or his "clerical" affair. At the same time, they themselves, inflating their cheeks with an apparent "aristocratic" arrogance, gave the world so many pearls about "Napoleon in Chamber number six" that they deserved not only an explosion of Homeric laughter. As you, the reader, for example, is such a "confession" ?

Looking at these clowns and swindlers who turned the monarchist idea into a natural and profitable business, it's easy to fall into conspiracy. And to assume their special origin, which is designed to omit this idea in the eyes of compatriots below the baseboard and discredit times and if not forever, then for very long decades. Although in reality, one must assume that everything is much simpler, and mocking Poklonskaya and attaching a "sectarian" label to it, Mr. Zakatov merely speaks through Freud and signs himself in the sectarianism of his own side. As the "Empress" and her offspring "Prince Goga", and himself, the beloved, their faithful and well-paid orderly.



Is it a pity in this situation, of course, humanly, Poklonsky?

On the one hand, well, what exactly did she want? Voluntary renunciation of citizenship in favor of citizenship, and even more so quasi-subordination, and even quasi-representatives of quasi-monarchy - is nothing more than a public declaration of readiness for self-abasement against newly appeared idols, created in defiance of Divine commandments. On the other hand, all the plebeianness and wretchedness of the morals prevailing in this "imperial" gop-company, especially in relief, looks exactly here, when Poklonskaya, a stubbornly straightforward but sincere zealot of monarchism and the memory of Nicholas II, becomes the victim of subtle folly. They only beat their own when they try to frighten strangers. However, a stranger in this situation is not to be afraid, but to frown with disgust, and again and again drawing the attention of those around on the "oblico morale"

And further, Poklonskaya is not alone. "The right to noble dignity", as it turned out, was not together, but instead of the coveted "title" was given to very many who were hurrying "to put their finger on the pen" in the hope of being close to the future "court." And than laughing at a naive deputy, the holders of the corresponding "letters" could just think about how to behave themselves in such a situation. Or they are sure that they will not prove to be, for how does the weathervane manage to turn around 180 degrees in time? But the hopes feed the young men, not only of girls, and the myth of the "Romanovs" and the "monarchy" can collapse suddenly, like the pyramid of MMM, revealing both the background of this scam and the lists of adherents involved in it. It is possible that with the indication of the "price of the issue."

---

## In Tver the Imperial travel palace was opened after restoration

December 1, 2017. The Baroque palace, designed by architect Peter Nikitin, was built for Empress Catherine II. During the Great Patriotic War, the building was partially destroyed. It was restored, but in the late nineties another restoration was required, and five years ago a large-scale reconstruction began.

4.5 billion rubles for the reconstruction of the palace. 3 years of painstaking restoration work and 1.5 years of preparation for the opening. "The pain and disgrace of the city" has finally turned into our pride - the Tver Imperial Palace officially opened its doors on November 30. The palace was opened with pomp to the sounds of the governor's orchestra.

The ceremony was attended by the Chairman of the Federation Council Valentina Matvienko. She demonstrated her knowledge of the history of Tver, thanked all those involved in the opening, and especially the museum workers:

- The first time I've been here in the 2000s - complete devastation. I am very glad that my second visit is completely different from the first one. Here in the hall representatives of the Youth Government are sitting, and we will give the new generation a beautiful palace.



After the solemn ceremony, Valentina Matviyenko and Igor Rudenya inspected the main halls of the palace - the "blue living room", the cabinet of Princess Ekaterina Pavlovna, the "coat of arms", the "crimson dining room", the "porcelain cabinet" and others and got acquainted with the exposition of the Tver Regional Picture Gallery, decorating today once the bare walls.

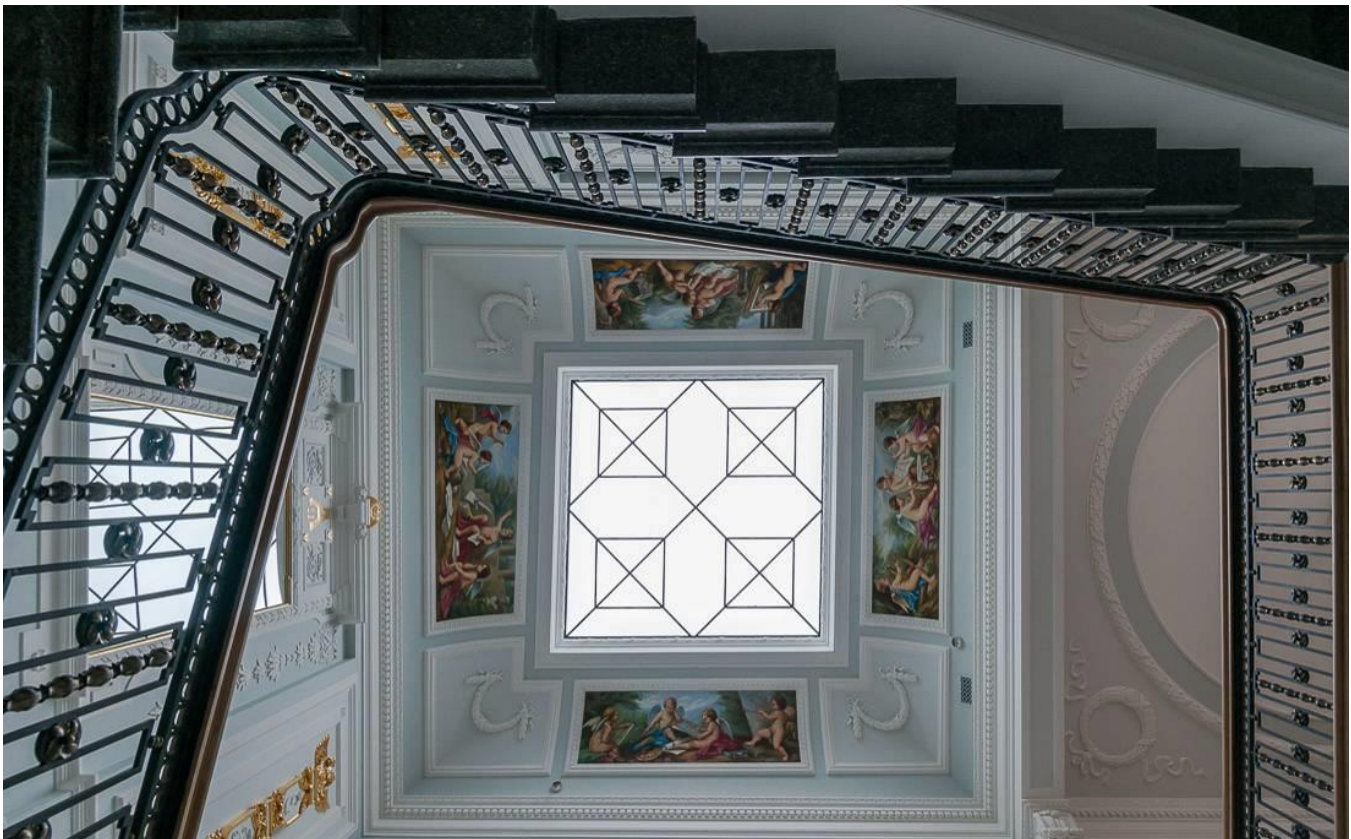




The symbol of the open palace was the "golden" key, which was passed on to the high guest and director of the Tver Regional Picture Gallery Tatiana Kuyukina. The director blessed with happiness: "We never gave up hope that the palace will be restored. We were so ardent in its recreation! And we managed to do it."

Now, Tver Regional Art Gallery will be located once again in the Imperial Palace.

Video - 1) [http://tvkultura.ru/article/show/article\\_id/201267/](http://tvkultura.ru/article/show/article_id/201267/)  
2) <https://www.youtube.com/watch?v=FnEoPoKT1jo>



## Activities in Tsarskoye Selo



### *Tsarskoye Selo's got eight puppets in auction*

The Tsarskoye Selo Museum-Reserve acquired a rare ensemble of eight dolls in traditional Russian and Ukrainian costumes at the Drouot auction in Paris. Scientists suggest that the dolls were created on the occasion of Emperor Nicholas II official visit to France in 1896, who was accompanied by his wife Alexander Feodorovna with the daughter Grand Duchess Olga, who was less than a year old. At the same auction, the museum-reserve acquired a pair of dolls - a young man and a girl in Russian (?) folk costumes, also created in honor of the first official visit of the Russian Emperor to France.

- In the family of Nicholas II, the children were brought up in respect for Russian history, interest in people's life. In this regard, it is quite natural that among the toys of the Imperial children were many items of Russian folk crafts. In the center of the toy crafts, in Sergiev Posad, at the beginning of the 20th century, a tradition continued that went back to the distant past, making series of "ethnographic" dolls dressed in colorful national clothes with scrupulous reproduction of tissues and details of ornamentation. Among the toys of the Grand Duchesses in the Children's half of the Alexander Palace, there were a lot of dolls in national Russian costumes. For the Grand Duchesses in childhood, along with reading folk tales, myths, legends, playing with such dolls was one of the real ways to familiarize the people of their country, with the original world. However, dolls acquired in Paris are of a different origin. These are souvenirs, which appeared at the arrival of the crowned guest and the growing Russian-French alliance. Among them was the "Doll Olga" (Poupée Olga), which a few years ago the museum also purchased to its collection, - says the keeper of the fund "Byt" Elena Kalugina.



In Alexander Palace's imperial collection of toys, there are several dolls in old Russian costumes, as well as "Ukrainian", "Ossetian", "Armenian", "Tatar", currently they are in the Toy Museum in Sergiev Posad.

Dolls in Russian folk costumes acquired at a Paris auction will decorate the Tsarskoye Selo collection. They will be exhibited at the Alexander Palace after its restoration, and can also be exhibited at temporary exhibitions devoted to the theme of childhood, the life and everyday life of the Imperial Family, as well as the foreign trips of the family of the last Russian Emperor.



### *The "Tsarskoe Selo" Museum will receive more land*

Two sites at the Babolovsky park will be transferred to the state museum-reserve "Tsarskoe Selo". A corresponding order was given to the property relations committee. This is stated in a reply from Governor Georgy Poltavchenko to the request of deputy Oksana Dmitrieva.

We are talking about the sites of the park south of the house 7A and west of the house 67A on the Krasnoselsky highway. In autumn it became known that these land plots owned by St. Petersburg had not previously been transferred to the museum-reserve. The deputy asked Georgy Poltavchenko to transfer the land to federal property with the subsequent accession to the GMZ "Tsarskoe Selo". Another site of the Babolovsky Park has been the subject of legal proceedings for several years. The reason for this was the purchase by the Swedish company Steelmar Scandinavia AB of an area of 22.7



hectares for building. A complain against the construction made Committee for State Control, Use and Protection of Historical and Cultural Monuments (KGIOP) Petersburg.



*A part of Alexander Palace will be opened in the end of 2018*

"We identified about nine interiors that

comprised the private half of Nicholas II and Alexandra Feodorovna, some of which were lost after the war, when the Pushkin Museum was attempted to be located there, and some of the interiors have been preserved and we will restore them to end of 2018," told Olga Taratynova, director of the Tsarskoye Selo State Museum-Reserve.

She stressed the importance of the opening of the palace in 2018, as it is the year of the 150th anniversary of Nicholas II and the 100th anniversary of the execution of the Imperial Family.

"The family of the last Russian Emperor lived in Tsarskoe, from here it was taken to Tobolsk, then to Ekaterinburg. We want to show the personal belongings of the emperor, the empress and children, the premises in which they lived," the director noted.

According to her, in 2018 restoration will be completed in the pavilion "Chapel" and in the Church of the Resurrection of Christ in the Catherine Palace, in 2019 the completion of the reconstruction of the Farm is planned.

"The farm is a whole complex: nine buildings. There will not only contain stables, but children's ecological center, a small museum, a cafe, an administrative building and even a home zoo." Horses are generally our Tsarskoye Selo theme. Horses cemetery, here horses that belonged to the Emperors were buried," O. Taratynova said.

She added that the tombstones of horses have already been restored thanks to patrons. The plans are to carry out land reclamation works on this cemetery, install slabs, restore the building of the stables and create a small museum dedicated to the history of horses in Tsarskoe Selo.



*"Palaces to blow up and leave" - the difficult fate of suburban palaces in St. Petersburg*

The premiere of the author's cycle of Bella Kurkova "Palaces to blow up and leave ..." was on the channel "Kulture" on December 11. Each of the 8 films was shown at 22.20 with a repeat the next day at 14.30. Among others, representatives of GMZ "Tsarskoe Selo" - director Olga Taratynova; Iraida Bott, Deputy Director for Research; and Senior Researcher Larisa Bardovskaya tell how the exhibits were rescued in the "fateful fortieth" and about the difficult fate of suburban museums in the post-war years.

The documentary serie opens with the film "Slippers of Professor Yakovlev" - about how employees of palaces opposed the plundering of values and the sale of collections.

In the film "The NKVD against the Moisture" it is an urgent evacuation of museum valuables in the first days of the war. The most valuable items from the collections were taken to the interior of the country, and until 1944 the guardians who accompanied them were fighting for the preservation of national treasures. Another part of the palace collections was sent to the St. Isaac's Cathedral for the time being a besieged Leningrad.

"How terrible it is here" - the third film. These words Olga Berggolts say in her report on January 25, 1944 on the day of liberation of the city of Pushkin from the fascist invaders. It is based on unique archival documents and memories of plundering palaces and exporting valuables to Germany.

"Blockade keeper" - The film introduces the little-known side of the siege of Leningrad and tells how the St. Isaac's Cathedral became not only a repository for the values of many suburban museum palaces, but also a home for dozens of their keepers.

These films are devoted to the reconstruction of the destroyed palace interiors and park pavilions, the heroic work of the Leningrad restorers, the fate of the suburban palace museums and the legendary director of the Tsarskoe Selo museum reserve, Ivan Petrovich Sautov.

Videos - 1)

[https://tvkultura.ru/video/show/brand\\_id/62419/episode\\_id/1573476/video\\_id/1715751/viewtype/picture/](https://tvkultura.ru/video/show/brand_id/62419/episode_id/1573476/video_id/1715751/viewtype/picture/)

2)

[https://tvkultura.ru/video/show/brand\\_id/62419/episode\\_id/1573477/video\\_id/1717186/viewtype/picture/](https://tvkultura.ru/video/show/brand_id/62419/episode_id/1573477/video_id/1717186/viewtype/picture/)

3)

[https://tvkultura.ru/video/show/brand\\_id/62419/episode\\_id/1573478/video\\_id/1718310/viewtype/picture/](https://tvkultura.ru/video/show/brand_id/62419/episode_id/1573478/video_id/1718310/viewtype/picture/)

4)

[https://tvkultura.ru/video/show/brand\\_id/62419/episode\\_id/1573548/video\\_id/1719556/viewtype/picture/](https://tvkultura.ru/video/show/brand_id/62419/episode_id/1573548/video_id/1719556/viewtype/picture/)

5)

[https://tvkultura.ru/video/show/brand\\_id/62419/episode\\_id/1576795/video\\_id/1724512/viewtype/picture/](https://tvkultura.ru/video/show/brand_id/62419/episode_id/1576795/video_id/1724512/viewtype/picture/)

6)

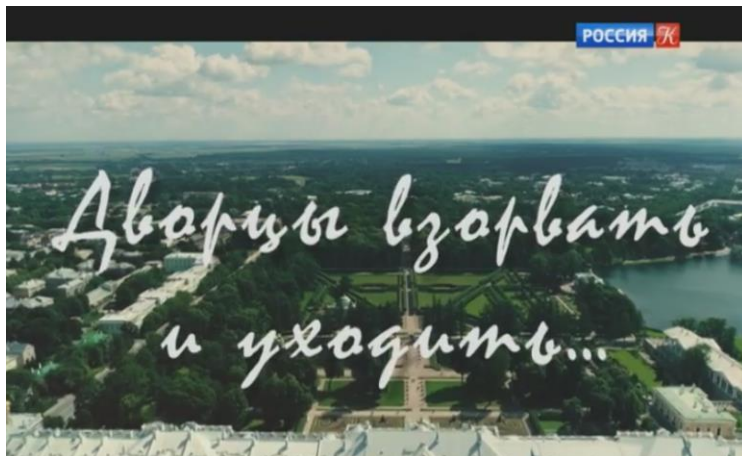
[https://tvkultura.ru/video/show/brand\\_id/62419/episode\\_id/1576887/video\\_id/1725649/viewtype/picture/](https://tvkultura.ru/video/show/brand_id/62419/episode_id/1576887/video_id/1725649/viewtype/picture/)

7)

[https://tvkultura.ru/video/show/brand\\_id/62419/episode\\_id/1576778/video\\_id/1726801/viewtype/picture/](https://tvkultura.ru/video/show/brand_id/62419/episode_id/1576778/video_id/1726801/viewtype/picture/)

8)

[https://tvkultura.ru/video/show/brand\\_id/62419/episode\\_id/1576868/video\\_id/1728333/viewtype/picture/](https://tvkultura.ru/video/show/brand_id/62419/episode_id/1576868/video_id/1728333/viewtype/picture/)



## *Romanov* buzz



In the Hermitage, after restoration, the highest awards of the Russian Empire were shown - the Order of St. Andrew the First-Called and St. Catherine. The exhibits date back to the first half of the 19th century.

The orders were created by the best foreign jewelers from gold and precious stones. In each award - a few dozen diamonds. To restore the orders, the specialists of the Hermitage had to completely disassemble them, carry out laser cleaning and welding of microcracks. The most difficult stage of restoration was the restoration of enamel. For this purpose, a special method was developed. "Our laboratory has developed a unique technique for the restoration of these enamels. It is a ceramic reinforced composite, which is burned using ultraviolet light. If you look at these wonderful orders, you





will not find a trace of our implementation," said Igor Malkiel, head of the laboratory for the scientific restoration of the precious metals of the Hermitage.

Video - [http://tvkultura.ru/article/show/article\\_id/201369/](http://tvkultura.ru/article/show/article_id/201369/)



The program "Hermitage" with Director Mikhail Piotrovski tells about the Hermitage in the revolution via the exhibition "1917, history was created here". How did the Winter Palace exist between the two Russian revolutions? How in the former Tsarist apartment Kerensky worked temporarily? Was there an assault on October 25, and what for the Red Guards were looking in the palace?

Video - [http://tvkultura.ru/video/show/brand\\_id/59697/episode\\_id/1566108/](http://tvkultura.ru/video/show/brand_id/59697/episode_id/1566108/)



In the Pavlovsk Museum-Reserve opens after a long restoration, the old pavilion "Cold Bath". On the street - near zero. "Cold bath" is in fact - very cold. In winter it is better not to take off your outerwear. Of course, in the warm season, although there was a heating system, fireplaces" said Karina Gayazetdinova, the head of the exposition and exhibition activities department of the Pavlovsk GMZ.

The project of the pavilion on the bank of the river Slavyanka was developed by the famous architect Charles Cameron. For inspiration the Roman baths was taken. Rectangular part - where you could leave outfits, and a rotunda is a swimming pool. Ideal proportion and symmetry - the building is called one of the most exquisite monuments in the history of classicism.

But time did not spare it. During the war, the dome was struck by a projectile. For a long time the basin was covered with earth. In the late 70-ies of the last century, a restoration was carried out. However, for a 25-year period it was again full of desolation. And only now the pavilion was returned to its former splendor.

As the creators of the exposition say, with time the filling of the exhibition can become even more interesting. It is not excluded that in addition to conditional items of bathing life, genuine ones will appear. What exactly? The general public will find out only in the spring of next year.

After the solemn opening of the "Cold Bath" the pavilion will be closed - before the start of a new season of public displays.

Video - [http://tvkultura.ru/article/show/article\\_id/202405/](http://tvkultura.ru/article/show/article_id/202405/)



Specialists have completed restoration work in the house of the governor-general in Tobolsk (Tyumen region), where in April 2018 the museum of the Imperial Family will be opened, the museum's head Alexey Vakulik said.

"Restoration work is over, after the New Year holidays we will start to install furniture and artifacts. To February 1 next year, everything should be delivered, in April the museum will be opened".

According to Vakulik, employees of the museum-educational association are already preparing programs for tourists. "All guides from the Tobolsk Kremlin are involved in the project," he said.

Earlier it was reported that the creation of the museum includes not only the restoration of the governor general's house, but also improvement of its territory. On the second floor of the house, which was restored according to old photographs, an exposition devoted to the life of the Imperial Family in exile will take place. The theme of Siberia and the Romanovs will be on the ground floor. Visitors will also see an exhibition dedicated to the period in history, when the building was a traveling palace. In addition, the museum plans to hold thematic seminars and meetings.

The Imperial Family was in exile in Tobolsk from August 1917 to April 1918. After that they were transported to Yekaterinburg, where they were shot on the night of July 17, 1918.



The State Museum-Reserve Peterhof (GMP Petergof) received 5.3 million tourists in 2017, and also broke its own record on one of the summer days when 50,000 people visited the Lower Park of Peterhof. This was told at a press conference by Roman Kovrikov, Deputy Director General of the Museum-Reserve for Cultural and Educational Work.

"In 2017, the attendance of the Peterhof State Museum reached 5.3 million people, which is 200 thousand more than in the past." Peterhof put its own attendance record in June holidays - on one day 50 thousand people visited the lower park of Peterhof " - he said.

Kovrikov noted that, according to the Ministry of Culture of the Russian Federation, Peterhof became the most visited museum in Russia. About 40% of visitors to Peterhof are foreigners.



In the collection of the general director of "OPEC" Aron Halemsky there are up to three thousand works, among them a few naive paintings of the Imperial Family.

Businessman started to collect more than 50 years ago. Now his collection includes pictures of Brusilovsky, Volovich, Kalashnikov, Novichenko, Yeletsky, Efremov, Baranov and many others.

Several dozen paintings can be seen in the lobby and offices of the company. Most of the office space is given to Yeletsky. Among the paintings - the tragic story of the family of the last Russian Emperor Nicholas II, a scene of the murder of Rasputin, several paintings on revolutionary events.



December 10, 2017 the soldiers who died in the Battle of Plevna were prayerfully honored in the center of Moscow at the monument to the heroes of Plevna - the Chapel of the Sign of the Icon of the Mother of God and the Blessed Prince Alexander Nevsky.

This year 130 years have passed since the opening and consecration of the chapel-monument, as well as 140 years of the victory of the Russian troops at Plevna - in one of the decisive battles of the Russian-Turkish war of 1877-1878.

The memorial service was performed by Bishop Dmitri Theophylact, co-served by the representative of His Holiness Patriarch of Moscow and All Russia Archimandrite Feoktist (Dimitrov), Rector of the Chapel of Archpriest Alexander Saltykov, Archpriest Alexander Dobrodeev of the Synodal Department for Interaction with the Armed Forces and Law Enforcement Agencies and the clergy of the Iberian Deanery of the Moscow City dioceses.



The event was attended by the Ambassador Extraordinary and Plenipotentiary of the Republic of Bulgaria to the Russian Federation, embassy officials and guests from Bulgaria, representatives of the Ministry of Defense and the Ministry of Culture of the Russian Federation, the Presidential Administration, the Federation Council, the State Duma, the Moscow City Government, other authorities, representatives of the Cossacks, and public figures, students.

"We will never forget about these heroes, and the memory of them will remain in the centuries. I would like to see the peoples who defended Russia, remember that this and many other victories were worthy of many victims. To remember whose blood they are protected, whose courage is covered and by what blessing they live to this day, "- said in a salutatory word bishop Dmitrovsky Theophylact.

Ambassador Extraordinary and Plenipotentiary of the Republic of Bulgaria to the Russian Federation Boyko Kotsev stressed the special role of the Battle of Plevna in the history of Europe. "We Bulgarians call that war a liberation war, and many contemporaries described it as the most "moral war" of the nineteenth century, when Russian troops stood up for the protection of the Slav brothers; then Russia was guided not only by geopolitical interests. This monument reminds future generations of how the faithful sons of their country can stand for honor and glory. Eternal memory to them! "- said the ambassador.



Memorable events were also held in Bulgaria. On December 10, in Plevna, near the chapel-mausoleum of St. George the Victorious (its fence crowned with artillery pieces and shells from the time of that battle), celebrations took place on the occasion of the 140th anniversary of the liberation of the city from the Ottoman yoke. There are three common graves of Russian and Romanian soldiers in the chapel. After the requiem, wreaths were laid to the last resting place of the war heroes. The ceremony was attended by Defense Minister and Deputy Prime Minister of Bulgaria Krasimir Karakachanov, deputies of the People's Assembly and servicemen. Russia was represented by Ambassador Anatoly Makarov, the delegation of the State Duma of the Russian Federation and the Russian Historical Society.



The exhibition of photographs and documents "Russian heroes Gallipoli", dedicated to the participants of the White Movement, who were forced to leave their native shores during the Civil War during the evacuation of the Russian Army from the Crimea, will take place in the Serbian city of Novi Sad. It will tell about the fate of the Russians, who by fate found themselves on the deserted Turkish peninsula of Gallipoli, where they continued to serve the Fatherland unconditionally, steadfastly preserving their ideals and traditions. The basis of the exhibition will be unique photographs from family archives.

It is not accidental that the exhibition is held in one of the cultural centers of Serbia, Novi Sad: the participants of the White movement after Gallipoli were accepted in Serbia. In the mid-1920s, about 40,000 Russian refugees found shelter in the Kingdom of Serbs, Croats and Slovenes, which made Serbia one of the largest centers of Russian diaspora. The Russians received here equal rights with citizens, and the Serbian King Alexander Karagoregievich set the task not only to shelter the exiles, but also "to preserve the Russian soul."



The exhibition is held with the support of the Union of the descendants of the Gallipoli, the Foundation for perpetuating the memory of the participants of the White Movement and the Belgrade studio "Ruski Tsar". It was successfully held in September of this year in the Russian House in Belgrade. Within the framework of the opening, there was a presentation of the book "Conversations with Elder Ilie" by the publishing house "Bernard" and the screening of the film "His Honor Baron Wrangel". The opening made by the director of the Historical Archives of Novi Sad Petar Djurdjev, the editor-in-chief of the Bernard Publishing House Nikola Drobnjakovich and the director Bosko Milosavljevic. The opening of the exhibition took place on December 15, 2017 at 19.00 in the Historical Archives of Novi Sad (Philip Vishnichia Street 2a) and will last until the end of December.



December 13, in Essentuki, billboards with quotations from the correspondence of the Tsar's family were installed. The information and educational campaign about the holy Imperial family, which started in Moscow, came from the capital to the Caucasus. The Pyatigorsk and Circassian diocese became the southernmost in Russia, where, with the blessing of Archbishop Pyatigorsk and Circassian Theophylact, the project "Nicholas II and Alexandra Feodorovna. Words about love." was supported.

Selected quotes from the correspondence of the holy Imperial Passion-bearers, prepared by the Orthodox magazine "Foma", appeared on billboards and public transport stops in different districts of Essentuki.

The epistolary heritage of the Romanov family - the words dedicated to love, marriage and family happiness, taken from the personal diary of the Empress and her letters to her husband - is a vivid example of the purity of human relationships, sincere and deep feelings, revealing truthful information about the life of the family of the last Russian Emperor. Only quotes, no commentaries of historians and personal evaluation.



With the Decree of Alexander I on the establishment of the Caucasian Mineral Waters region, the resort region was under the special patronage of the members of the Imperial dynasty, with their names connected not only objects of health purposes, but also monuments of architectural and spiritual heritage.

Expectations of the organizers were justified: the project received a positive assessment not only of the townspeople, but also of the guests of the resort, who noted the timeliness and positive direction, affirming the eternal moral and family values. Starting in Yessentuki, the project will go further in the Caucasus.



The exposition "Tsar's Christmas " was opened on December 24 in the museum of the monastery on Ganina Yama, dedicated to the 100th anniversary of the last Christmas holiday in the life of the Imperial Family, which they met in exile in Tobolsk. The State Archives of the Russian Federation provided copies of greeting cards to the monastery, which the Grand Duchesses gave their parents.

On one of the shown postcards Princess Mary painted sleeping children, to whom St. Nicholas





brings gifts. On the other - the congratulation to the Empress from Princess Tatiana, who signed as "disobedient and beloved daughter."

As follows from the letters of Empress Alexandra Feodorovna, on the eve of the holiday she was looking for embroidery schemes, which at that time were published on flyers. Under such schemes the Empress made gifts for her relatives. Just such schemes are presented at the exhibition, as well as scissors, thimble and thread.

The guests of the monastery also learn how they prepared for Christmas throughout Imperial Russia: what words of congratulations were heard these days and how the children were eating. As part of the exhibition, you can see such items of the era as postcards, confectionery packaging, modest military gifts and many other authentic exhibits. There is also a package of "Tsar's monstrosity", a piece of gift soap with a large emblem of the Russian Empire. It is curious that the labels of many Soviet confectionery products, which were the best New Year's gifts for many years, were created much earlier. The cookies "Maria", "Anastasia", "Alexandra" were baked as early as the time of Imperial Russia and were named in honor of the Empress and Princess.

In addition to the State Archive of the Russian Federation, the Private Museum of the label of the printing house Astra, the Exhibition Committee of collectors, local lore and cultural institutions of the Sverdlovsk Region participated in the creation of the monastery exposition.

The exhibition will last until the end of January 2018.



In the halls of the Arsenal square, exhibition "Gatchina. 1917", presents the story of the Gatchina Palace in the context of political and social upheavals of revolutionary times: the fate of the imperial family, the political struggle, about how the palace became a museum, and the life of Gatchina in 1917.

One of the central exhibits is the famous painting "The Escape of Kerensky from Gatchina" (1936-1938) from the collection of the State Tretyakov Gallery. In 1938 Soviet artist G. M. Shegal portrayed the former chairman of the Provisional Government hastily changing clothes to the dress of the sister of mercy. The Gatchina Palace became Kerensky's last headquarters in the October days. The exhibition of the painting within the framework of the exhibition

"Gatchina.1917" became possible thanks to the support of the "History of the Fatherland" Foundation. Also for the first time there are photos of the interiors of the Gatchina Palace of the 1910s from the historical collection of the museum, returned from Germany in September 2017.



St. Petersburg's St. Isaac's Cathedral will be handed over to the Russian Orthodox Church in the near future despite the fact that Patriarch Kirill, the church's head, has not put his signature under an official request as of the end of 2017, Metropolitan Hilarion said on the Rossiya'24 television channel on December 30.

"As far as I know, the patriarch has not signed a request for handover of the St. Isaac's Cathedral to the Russian Orthodox Church. I think it will be done in some foreseeable future," he said.

"I think the process will take its course. Sooner or later, I hope, it will happen so that St. Isaac's

Cathedral, like other churches of the Russian Orthodox Church, will become the church's property," the metropolitan said.



St. Petersburg's authorities said earlier that on December 30, 2016 instructions were issued to transfer the St. Isaac's Cathedral to the Moscow Patriarchate of the Russian Orthodox Church on the basis of the 2010 federal law. In September 2017, St. Petersburg's Governor Georgy Poltavchenko said the Russian Orthodox Church had not yet submitted an official request for the handover. The issue caused a public controversy. An initiative group tried to organize a referendum on that matter. Several rallies have been held in St. Petersburg against the cathedral's transfer to the Church. St. Isaac's Cathedral was designed by French architect Auguste de Montferrand. The cathedral that was consecrated in the name of St. Isaac of Dalmatia and took 40 years to build from 1818 all the way to 1858. Due to its extraordinary maintenance costs, it belonged to the Ministry of Internal Affairs of the Imperial Russia before the 1917 revolution. In 1928 the Bolshevik authorities turned it into a museum. Later, church services on special occasions resumed there in 1990 and gradually became daily ones. The museum complex currently includes two world-famous St. Petersburg cathedrals - St. Isaac's Cathedral and the Church of Our Savior on the Spilled Blood. The cathedral's compound is owned by city authorities but it enjoys the protection of federal agencies, in addition, UNESCO placed it on the list of world heritage sites in 1986.



An exhibition of photographs from the family albums of the Romanov family will be held at the State Tretyakov Gallery at the Moscow International Photobiennale in September 2018. Albums decorated with silver and gold from the Gatchina and Alexander palaces have not previously been shown to the public.



### **The first complete Greek-language biography of Imperial Martyrs to be released in January**

Mesa Potamos, Cyprus, December 20, 2017

- The holy Imperial Martyrs are among the most beloved Russian saints today. Their icons adorn every Russian parish, monuments to them are popping up all over Russia, and a whole host of religious and cultural events throughout Russia are planned in their honor for 2018, when the centenary of their martyrdom—their entrance into the Kingdom of Heaven—will be celebrated on July 17.

However, the truth of their lives and deaths often remains shrouded in mystery, and their importance and sanctity can be misunderstood even by other Orthodox Christians. A new biography, *The Romanov Holy Imperial Martyrs: What Silence Could Not Conceal*, the first complete biography of the Imperial Martyrs to be published in Greek, aims to clear away some of the misconceptions and clearly portray the full scope of the martyric feat of the last Russian Imperial Family, demonstrating why they are so greatly loved and venerated in Russia, and beyond.





The book is being published by the Holy Monastery of St. John the Forerunner in Mesa Potamos, Cyprus, jointly with Athos Publications, and features a foreword by Archimandrite Ephraim, the abbot of Vatopedi Monastery on Mt. Athos. It will be available in January 2018.

The monastery writes of the book:

"The Orthodox Church has never claimed infallibility for any of its saints. On the contrary, sanctity, according to Orthodox doctrine is a dynamic procedure, in the course of which those who struggle spiritually do fall repeatedly, only to time and again rise to their feet and continue their journey in repentance and humility, acquired through the realization of their human weaknesses. That then becomes unfailing trust in God's will, a spiritual property of the most noble spirits, "which is in the sight of God of great price." This is exactly what the Imperial Martyrs Nicholas and Alexandra, together with their children, achieved in their own lives.

"Nevertheless, this unique spiritual virtue they acquired was wrongfully viewed as religious fatalism by those unable to understand the true essence of the Orthodox faith. The Imperial Martyrs surrendered themselves and their whole lives to the will of God, even unto death, in the most spiritually perfect degree and thus, regardless of their human errors, unavoidable for all created beings, they reached the level of that kind of faith which overcomes death and renders the bearers of it living vessels of the grace of God in eternity, in a word: saints.

"This book is the first complete biography of the Imperial Martyrs to be published in Greek. The book was written based strictly on the primary sources, mainly focusing on the spiritual qualities of the Imperial Family. Thus, it approaches the life of the Imperial Martyrs through an Orthodox prism, presenting to the readers a hagiographical work, set in the context of modern writing, while preserving utter respect to true historical facts. It also sheds light on distorted chapters from the life of the Imperial Martyrs, such as the events of Bloody Sunday 1905, which have sadly managed to be established as true historical facts in their distorted form. Finally, the book includes an abundance of original writings by the Imperial Martyrs, taken from their diaries and correspondences, offering to the readers the experience of an immediate encounter with the Martyrs themselves, and thus, helping them acquire a personal understanding of their spiritual values."

---

### **In search of the Fabergé archive**

In St. Petersburg, a book by Valentin Skurlov "In Search of the Faberge Archive" was published. This is a collection of articles, documents, letters, photographs, diaries of the author's wanderings, devoted three decades of life to studying the legacy of the famous jeweler.

Readers with experience remember that before the sensational exhibition "The Great Faberge" in the Elaginostrovsky Museum in 1989 this name even in our city, where the world glory of the court jeweler Romanov went, many did not hear. At that exhibition from March to September worked as a guide modest research fellow of the All-Union Research Institute of the Jewelry Industry Valentin Skurlov. He guessed in that return of Faberge and his future.

To date, Skurlov has written two dozen books on the history of Russian jewelry and antiquarian art (including in co-authorship with the great-granddaughter of Faberge Tatyana Fedorovna). On the author's travel map "following the tracks of Faberge", which is given in the new book, - there are more



than hundreds of cities in Russia and the world. Valentin Skurlov today is an acknowledged master of Fabergeology, an expert of the Ministry of Culture of Russia, a consultant of the auction house "Christie", PhD, Art history.

World interest in Faberge is fueled by record sales of "Imperial Easter eggs," treasure hunters are still looking for treasures of a jeweler in St. Petersburg and other European cities, and Skurlov is concerned about searching for an archive of a jewelry firm. What is it for?

"There is a task that has not yet been solved, and which I, perhaps naive, imagined, even at the very beginning of my studies. This compilation of a complete list of works of Faberge, as well as the alphabet of employees with biographies of artists and craftsmen of the company - he says.

"There's a lot of work here. I am particularly interested in the issues of historical psychology. I want to understand what customers were guided by. For example, why did Matilda Kshessinskaya buy only the products of this company and let her fans know that only gifts with Faberge stamps are accepted?

They say that the search process itself is often more interesting than the result. I can confirm this with good reason. Will we ever find Faberge's inventory books? I have no doubt that we will. Will the matter with the Faberge legacy be closed? Exactly the other way around - there will be a new field of research... "

Many years ago the motto of Valentin Skurlov became the words of Karl Faberge: "Difficulties exist to be overcome. Success is achieved by diligence and diligence. "

His book is not only about Faberge, associates of the jeweler and followers, but about finding himself as a person. About how before the little man, born in the scanty post-war years in the ordinary communal apartment in Leningrad, thanks to his diligence and dedication began to open up the beauty, and after that the treasures of a big country and a huge world.

---

### My husband is Nicholas II. Give love ...



The meaning of marriage is to bring joy. It is understood that married life - life is the happiest, full, clean, rich. This is the Lord's establishment of perfection. (Alexandra Fedorovna, Russian Empress, wife of Nicholas II) All her life, Alexandra Fedorovna kept diaries, and was also a passionate admirer of the epistolary genre. In these notes, Nicholas II appears before us not as the ruler of a huge country, but as an ordinary living person who loved, longed for separation, rejoiced and mourned, dreamed of the happiness of his children. These dreams, alas, were not destined to come true ... This book will give you a unique opportunity to see the last Sovereign of the Russian Empire through the eyes of his beloved wife.

*Hard cover. Pages 304. ISBN 978-5-906979-26-1*

---



## A dream of youth. Notes of the daughter of Nicholas I



"... it was impossible to imagine a more cute face, in which such meekness, kindness, and condescension would be expressed. She is very slim, with a clear complexion, and in the eyes that extraordinary brilliance that poets and lovers call heavenly, but which inspires fear to doctors " (Friedrich Gagern about Olga Nikolaevna)

The maid of honor was perplexed: "How, at the age of nineteen is still not married?". There were a lot of contenders for the Princess's hand, but her heart longed for love. The Emperor allowed his beloved daughter to follow the call of the heart, but only in 1846, after experiencing several love dramas that slightly shook the welfare of the Imperial family, in Palermo, the twenty-four-year-old princess met Karl of Württemberg and agreed to become his wife.

On the eve of the wedding the Emperor wished his daughter: "Be Karl the same as all these years was for me your mother." And it happened. For many years of their rule, their family was rightfully considered an example of family happiness. At the end of her life Olga

decided to write down memories of the days of her youth.

Publishing house: Algorithm. Hard cover. ISBN 978-5-906979-70-4

## Married to the Emperor. Diaries of wife of Alexander III



"It's all God's mercy that the future is hidden from us, and we do not know in advance about future terrible misfortunes and trials; then we could not enjoy the present, and life would be only a prolonged torture. " (From the letter of the Empress Maria Feodorovna to her son, Grand Duke George Alexandrovich.)

The Danish Princess Maria Sofia-Frederika-Dagmar is the wife of the Russian Emperor Alexander III. She received the name of Maria Feodorovna with the adoption of Orthodoxy. She was respected for her kindness and nobility, for her charity and tireless cares for people. Maria Feodorovna lost her husband and her eldest son, survived the fall of the Romanov dynasty and the death of both younger sons - Nicholas II and Grand Duke Mikhail Alexandrovich. She herself miraculously survived, having left Russia. Maria Feodorovna frankly tells about all the vicissitudes of her life in this book.

Publishing house: Algorithm. Hard cover. ISBN 978-5-906995-06-3

Under the hammer...

## Romanov related items in Auctions



### Piguet Auction House, Geneva, Switzerland, December 12

**Grand Duchess Olga Alexandrovna:** 22 letters, 20 postcards, 2 children's drawings and 1 small photograph between 1895 and 1913

**Grand Duchess Olga Alexandrovna (1882-1960):** 22 letters, 20 postcards, 2 children's drawings representing the Imperial Family of Russia and 1 small photograph of the Grand Duchess during the Tsarist period, between 1895 and 1914. These documents were intended for his preceptor Ferdinand Thormeyer, carougeois in the service of Tsar Alexander III from 1886 to 1899 and relate both the daily life of the Emperor's daughter and her feelings about the events of Russian history before 1917.

Est: CHF 3,000 - CHF 5,000



**Grand Duchess Xenia Alexandrovna,** 11 letters or greeting cards and 2 small photographs, several to the GD figure, for Ferdinand Thormeyer

**Grand Duchess Xenia Alexandrovna (1875-1960):** 5 letters or cards on paper with the figure of the Grand Duchess of Russia, 6 greetings cards or postcards and 2 small period photographs representing her during the Tsarist period, between 1888 and 1908. These documents were intended for his preceptor Ferdinand Thormeyer, Carougeois in the service of Tsar Alexander III from 1886 to 1899.

Est: CHF 400 - CHF 600



***Litfort, Moscow, Russia, December 14***

*Consecration of the school in the presence of the Heir Tsarevich.*

Artist A. Kivshenko. Cartographic institution of A. Ilyin, 1880. 53.2 x 44.7 cm. Chromolithography.



ОТКРЫТИЕ ИСТОРИИ ИЛИ КАРТИНКА С РОЖДЕСТВЕНСКОГО

ДЛЯ НАС НЕ СОВСЕМ ЧАСТНОЕ

**ОСВЯЩЕНИЕ ШКОЛЫ В ПРИСУТСТВИИ НАЗНАЧЕНА ПЕСАРЕВИЧА И ГОСУДАРИНИ ПЕСАРЕВИЧ**

В этот прекрасный праздник в наших домах, наших школах, на церковных Крестниках Александра В обращении было особое значение на праздник Освящения. Число учащихся школ, желающих пойти в школу, было огромным. Многие родители, особенно матери, пришли в школу, чтобы увидеть своих детей. Многие родители, особенно матери, пришли в школу, чтобы увидеть своих детей. Многие родители, особенно матери, пришли в школу, чтобы увидеть своих детей.

В этот прекрасный праздник в наших домах, наших школах, на церковных Крестниках Александра В обращении было особое значение на праздник Освящения. Число учащихся школ, желающих пойти в школу, было огромным. Многие родители, особенно матери, пришли в школу, чтобы увидеть своих детей. Многие родители, особенно матери, пришли в школу, чтобы увидеть своих детей. Многие родители, особенно матери, пришли в школу, чтобы увидеть своих детей.

В этот прекрасный праздник в наших домах, наших школах, на церковных Крестниках Александра В обращении было особое значение на праздник Освящения. Число учащихся школ, желающих пойти в школу, было огромным. Многие родители, особенно матери, пришли в школу, чтобы увидеть своих детей. Многие родители, особенно матери, пришли в школу, чтобы увидеть своих детей. Многие родители, особенно матери, пришли в школу, чтобы увидеть своих детей.



Пробыты въ Москвѣ НХЪ ИМПЕРАТОРСКИХЪ ВЕЛИЧЕСТВЪ ГОСУДАРЯ ИМПЕРАТОРА АЛЕКСАНДРА АЛЕКСАНДРОВИЧА и ГОСУДАРИНИ ИМПЕРАТРИЦЫ МАРИИ ФЕОДОРОВНЫ 8<sup>го</sup> СЕНТЯБРЯ 1882<sup>го</sup> ГЛАД.

*Arrival of their Imperial Majesties the Emperor Alexander Alexandrovich and Empress Maria Feodorovna to Moscow on September 8, 1882. Artist V. Vasiliev. 1882. 55.5 x 41.2 cm. Chromolithography.*





*The Highest Exit of Their Imperial Majesties  
Emperor Alexander Alexandrovich and Empress  
Maria Feodorovna of the Assumption Cathedral,  
September 8, 1882. Soloviev. M., 1882. 53.3 x  
41.5 cm. Chromolithography.*



**Chromolithography "Coronation in Moscow in 1883".** 43.5 x 26 cm. Under the frame it is printed: "In memory of the great day, from the head of the St. Isaac's Cathedral". Estimate: 12 000 – 13 000 Roubles



A selection of 16 chrome-lithographed commemorative cards with portraits of Russian Tsars of the Romanov dynasty.

Editions by Einem, end of the XIX - beginning XX century. 11.2 x 7.6 cm. In the selection there are portraits of almost all the rulers of the Romanov dynasty, beginning with Mikhail Fedorovich (1613-1645) and ending with Alexander III (1881-1894).

Estimate: 10 000 - 11 000 rub.

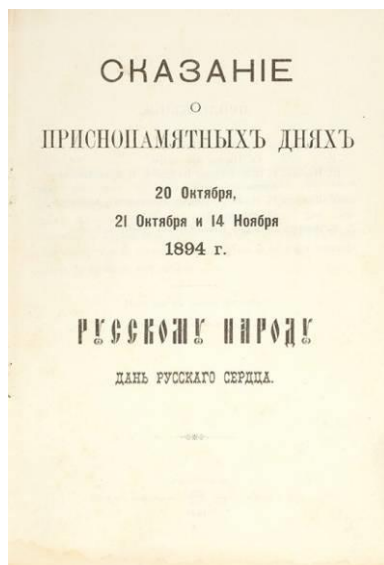
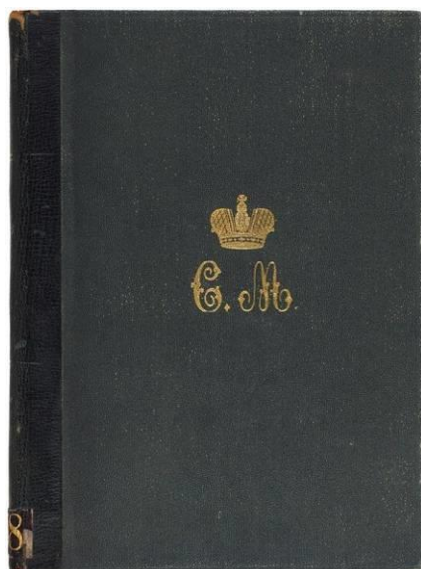


*The Russian Imperial House, led by Emperor Alexander III.* St. Petersburg: Lit. Trofimova, 1888. 70.5 x 53.5 cm. In the oval medallions placed photographs of members of the Imperial House. Names are printed under the photos. The tree was made by photographer Boris Efremovich Flax, a member of the Society for Mutual Help of Photo Lovers.

Estimate: 70 000 - 75 000 rub.







*Convolute from the collection of Grand Duke Sergey Mikhailovich.* Including: In the semi-leather binding of the era. On the front cover of the super-conclibris of Grand Duke Sergei Mikhailovich, his own bookplate on the flyleaf. 21 x 15 cm. Legend of the ever-memorable days of October 20, October 21 and November 14, 1894 Russian people tribute to the Russian heart. SPb. Tipo-lit. R. Golike, 1895. 99 p. Description of the course of the disease and death of Alexander III. Rarity. Was not found in open sale.

Titov, G. A conversation between a priest and a perplexed pilgrim about the incorruption and the myrrh content of St. relics. Kiev: G.T. Korchak-Novitsky, 1887. 6 p.

Sukhomlinov, V. Collection of short stories for reading and writing lower ranks. SPb. A. Benke, 1895. 37 p. The lower ranks were offered short stories with such ideologically literate bureaucrats: "I got the tongue", "I covered up the captain", "Though it's my fault, but the fellow", "The service is not for the tsar", "I'll burn, but not go away," "On my own I will not go", "It's not about money", and so on.

Provenance: from the collection of Grand Duke Sergey Mikhailovich (1869-1918) - the son of Grand Duke Mikhail Nikolayevich, grandson of Nicholas I, artillery inspector-general. Killed in 1918 in Alapayevsk, along with other members of the August family, later named "Alapayev's martyrs." Estimate: 95 000 - 100 000 rub.

*Photo of Grand Duke Nikolai Nikolaevich Jr. and his wife Anastasia of Montenegro.* 1920's. 9 x 13.9 cm. On the back of the photograph is a stamp of the Biondo in Antibes (France).

Grand Duke Nikolai Nikolaevich (Younger) (1856-1929) - the first son of Grand Duke Nikolai Nikolaevich (the elder) and Grand Duchess Alexandra Petrovna (nee Princess of Oldenburg), the grandson of Nicholas I. From 1907 he was married to Anastasia of Montenegro. In emigration since April 1919. From 1922 he lived in France under the surname Borisov in the villa "Tenar" in Antibes, and died there.

Estimate: 10 000 - 11 000 rub.





*Photo - In memory of submission to His Imperial Majesty Emperor Sovereign [disciples of St. Petersburg Real School named after Alexander II] to the review of June 5, 1912, St. Petersburg. R. Golike and A. Vilburg, [1912]. 35.5 x 42.8 cm. The phototype is pasted onto a sheet of cardboard. Under the picture is inscribed by hand: "This picture was awarded to the student of St. Petersburg Real School of the Emperor Alexander II, Adolf Heinze. Trustee of the St. Petersburg District [signature]."*

The photo shows students and teachers of the school, in the center - Nicholas II with his wife, daughters and Tsarevich Alexei.

Estimate: 6 000 - 6 500 rub.

