



Romanov News Новости Романовых

By Ludmila & Paul Kulikovsky

№125

August 2018



TSAREVICH ALEXEI NICHOLAEVICH
12.08.1904 -17.07.1918

Tsarevich and Grand Duke Alexei Nicholaevich

"Weight 4660 g, length 58 cm, girth of head 38 cm, girth of chest 39 cm."

12 August (Old style July 30th) 1904 - "An Unforgettable, great day for us on which so clearly the mercy of God has visited us. At 1:15 in the afternoon Alix gave birth to a son who was given the name of Alexei. Everything had happened remarkably soon – for me at least. In the morning, as usual, I visited Mama, then I received a report from Kokovtsov and the artillery officer. Klepikov wounded at Wafangou, and I went to Alix to have lunch. She was already upstairs, and half an hour later this happy event came about. I have no words worthy enough to be able to thank God for the consolation granted by Him in this year of hard trials. Darling Alix felt quite well. Mama came at 2 and sat by my side before her first meeting with her new grandchild. At five I went to church service together with the children where the whole family gathered. Wrote a lot of telegrams. Misha arrived from the camp; he assures he has applied for 'resignation'..."

- Emperor Nicholas II

Tsarevich and Grand Duke Alexei Nicholaevich, youngest child and only son of Emperor Nicholas II and Empress Alexandra Feodorovna was born in the Lower Dacha in Peterhof, St. Petersburg.

He was doted on by his parents and sisters and known as "Baby" in the family. He was later also affectionately referred to as Alyosha (Алёша).

Alexei was christened on 3 September 1904 in the chapel in Peterhof Palace.

Alexei inherited haemophilia from his mother Alexandra, a condition that could be traced back to her maternal grandmother Queen Victoria. His disease led to controversy, as the religious wanderer Grigori Rasputin claimed to be able to "heal" Alexei when he was on the brink of death after spells of haemophilia-related complications and it opens the doors for him to the Imperial Family.

Alexei and his sisters were taught to view Rasputin as "Our Friend" and to exchange confidences with him. Alexei was well aware that he might not live to adulthood. When he was ten, his older sister Olga found him lying on his back looking at the clouds and asked him what he was doing. "I like to think and wonder," Alexei replied. Olga asked him what he liked to think about. "Oh, so many things," the boy responded. "I enjoy the sun



and the beauty of summer as long as I can. Who knows whether one of these days I shall be prevented from doing it?"

According to his French tutor, Pierre Gilliard, Alexei was a simple, affectionate child, but spoiled by the "servile flattery" of the servants and "silly adulations" of the people around him.

"Alexei was the center of this united family, the focus of all its hopes and affections," wrote Gilliard. "His sisters worshipped him. He was his parents' pride and joy. When he was well, the palace was transformed. Everyone and everything in it seemed bathed in sunshine." "He bore a striking resemblance to his mother, and was tall for his age, with "a long, finely chiselled face, delicate features, auburn hair with a coppery glint, and large grey-blue eyes like his mother." Though Alexei was intelligent and affectionate boy, his education was frequently interrupted by bouts of haemophilia and he was spoiled because his parents couldn't bear to discipline him.

Until the Tsarevich was seven years old he had a Russian nurse, Maria Ivanovna Vishtziakova, and later his parents appointed the sailors - Andrey Eremeyevich Derevenko, Klimenty Grigorievich Nagorny and Ivan Dmitrievich Sednev, to serve as nannies and to follow him about so he would not hurt himself. He was prohibited from playing too roughly, but by nature he was very active boy.

According to the opinion of many people surrounding Tsarevich Alexei, he possessed a strong will, which was not just a hereditary quality, but developed and strengthened because of the frequent physical suffering inflicted on the child by a terrible illness. The disease became a kind of educator of the small martyr. According to Anna Taneyeva, "frequent suffering and involuntary self-sacrifice developed in the character of Alexei Nicholaevich pity and compassion for all who were sick, as well as an amazing respect for the mother and all elders."

However, for all his kindness and compassion, the boy could not stand when he was treated with inadequate respect as heir to the throne. S.Ya. Ofrosimova tells the following episode: "The Tsarevich was not a proud child, although the thought that he was the future Emperor filled his whole being with the consciousness of his higher destiny. When he was in the company of noble and close personalities to the Sovereign, he had a consciousness of his royalty.

One day the Tsarevich entered the Sovereign's office, which at that time was talking with the minister. At the entrance of the Heir, the Sovereign's interlocutor did not find it necessary to get up, but only, having risen from his chair, gave his hand to the Tsarevich. The heir, offended, stopped in front of him and silently put his hands behind his back; this gesture did not give him an arrogant appearance, but only a regal, expectant pose. The minister unwittingly rose and straightened up to the full height before the Tsarevich. The Tsarevich answered this with a polite hand



shake. Having told the Sovereign something about his walk, he slowly left the office, the Emperor looked after him for a long time and finally said, with sadness and pride: "Yes, you will not be able to cope with him as easily as you does with me."

Alexei received a diary from his mother as a gift. On the cover of his was written: "The first diary of my little Alexei. Mama". The Tsarevich seriously started to work and diligently inscribed in it as a daily routine and the thoughts that visited him. The first entry in the diary appeared on January 1, 1916, and the last one on March 30 (April 12), 1918.

During World War I, he lived with his father at army headquarters in Mogilev for long periods of time and observed military life. Alexei seemed to like military life very much and became very playful and energetic. In 1916, he was given the title of Lance Corporal, which he was very proud of.

The Imperial Family was arrested after the February Revolution of 1917, and the abdication of Nicholas II. When he was in captivity at Tobolsk, Alexei complained in his diary about how bored he was and begged God to have mercy upon him. He was permitted to play occasionally with Kolya, the son of one of his doctors, and with a kitchen boy named Leonid Sednev.

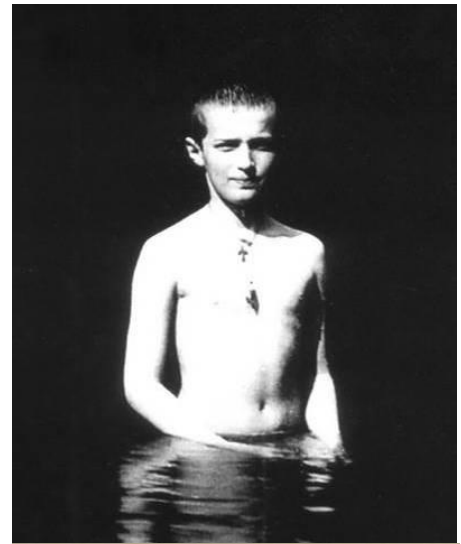
While in Siberia, he rode a sled down the stairs of the prison house and injured himself in the groin. The haemorrhage was very bad, and he was so ill that he could not be moved immediately when the Bolsheviks moved his parents and older sister Maria to Yekaterinburg in April 1918. Alexei and his three other sisters joined the rest of the family weeks later.

The Tsarevich was less than a month shy of his fourteenth birthday when he was murdered on 17 July 1918 in the cellar room of the Ipatiev House in Yekaterinburg.

In 2000, Alexei and his family were canonized as Passion Bearers by the Russian Orthodox Church. The family had previously been canonized in 1981 by the Russian Orthodox Church Abroad as Holy Royal Martyrs.

Tsarevich Alexei occupies a special place among the Royal Martyrs, because He was a Martyr all his life - the Lord sent Him suffering from birth.

The bodies of Tsar Nicholas II, Tsarina Alexandra, and three of their daughters were finally interred at St. Peter and Paul Cathedral in St. Petersburg on 17 July 1998 - eighty years after they were murdered. The bodies of Alexei and of his sister Maria, haven't yet been buried.



On the birthday of Tsarevich Alexei festive events was held in Yekaterinburg

The birthday of the Holy Martyr Alexei was celebrated from August 11 to August 13 in the Church on Blood and the Spiritual and Educational Center "Tsarsky" in Yekaterinburg.

On 11th August All-night vigil was held in the Church-Monument on the Blood.

12th of August Divine Liturgy was followed by Moleben to the holy Royal Passion-Bearers in the Church on Blood.

August 13 the concert "Rejoice, Tsesarevich!" by the spiritually creative association "Assist" from the city of St. Petersburg was held.

With the blessing of the Metropolitan Kirill of Yekaterinburg and Verkhoturye on the birthday of the passion-bearer Tsarevich Alexei, the Bishop's Children's Choir "Oktoich" presented a video "Tsar's Prayer" dedicated to the 100th anniversary of the feat of the Royal Family.

The author of the music is Julia Andronova, choir master of the Capella. The words are written by the teacher of the singing group Ekaterina Dubnova. The concertmaster is a laureate of international competitions - Konstantin Tyulkin.

Video - <https://www.youtube.com/watch?v=VehWiqjkPv0>



In Moscow worship for those suffering haemophilia in the Romanovs boyars burial vault

For the sixth year in a row, children in the wards of the Moscow branch of the All-Russian Society of Hemophilia, their relatives and doctors, came to worship in the Novospassky Monastery.

The date of the moleben was chosen not accidentally - on August 12, the holy martyr Tsarevich Alexei was born - the most famous patient with haemophilia in Russia.

With the blessing of the governor of the Novospassky monastery, Bishop John of Domodedovo, a prayer for the health of those suffering haemophilia was committed by Hieromonk Mark (Volkov).



More from the "Tsar Days"

Postage stamp was issued in memory of Nicholas II and his family

On July 17, a stamp dedicated to the Church-monument on the Blood in Yekaterinburg was issued.

The postage stamp depicts the Church on Blood in Honour of All Saints Resplendent in the Russian Land. It was erected on the site of the house of the mining engineer Nikolai Ipatiev, where Emperor Nicholas II and his family was held under arrest and shot on the night of July 16-17, 1918.

The mark size is 30x42 mm, face value of 27 roubles, and was issued in a circulation of 270 thousand copies.



The Central African Republic issued a stamp on the occasion of the 100 years anniversary of the murder of Nicholas II.

Souvenirs with symbols of "Tsar's Days"

Memorable, gifts and souvenir products with the symbols of the Tsar's Days - 2018 were prepared in the Yekaterinburg Diocese for the main events of the "Tsar days".

For Yekaterinburg residents and guests who want to preserve tangible memories of the celebrations dedicated to the 100th anniversary of the feat of the last Russian Emperor and the Tsar's Family, souvenirs and memorable items were prepared.



- Porcelain plates with the portraits of Tsar-Martyr Nicholas II and Martyr Empress Alexandra Feodorovna. Diameter is 15 cm.

See more in this video - https://www.youtube.com/watch?time_continue=1&v=4_1lxhmWw8w

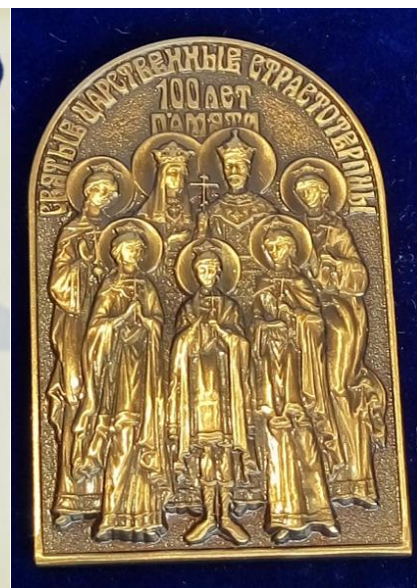
- A pair of tea cups with the monograms of Emperor Nicholas Alexandrovich and Empress Alexandra Feodorovna



- Cuff links with the monogram of Emperor Nicholas II, on malachite.

- A set of medals, showing the Royal Martyrs and the Church-on-Blood in Yekaterinburg. Bronze, diameter 5 cm, blank on the reverse.

- A badge with the image of the Royal Martyrs. Bronze, height 3.5 cm.





- Memorial gift from Sverdlovsk Region - a framed photo of the Church-on-Blood, and samples of an Ural stone.

- Memorial gift from Alapaevsk city - a framed photo of the monument to Martyr Grand Duchess Elizabeth Feodorovna in front of the Holy Trinity Cathedral, and samples of an Ural stone.



- Icon of the Royal Martyrs, painted on Ural stone. Height is 9 cm.

- Icon of Martyr Grand Duchess Elizabeth Feodorovna , painted on Ural stone. Height is 9 cm.



- A wooden box with 7 medallions of the Alapaevsk Martyrs and one piece of a red brick stone (from the building of the Field School in Alapaevsk). Each medallion has a magnet on the back. Diameter is 3.5 cm.



- A box with a print on thick cardboard of a painting of the Alapaevsk Martyrs, a collection of Alapaevsk views, and a handkerchief - a copy of one made by Grand Duchess Elizabeth Feodorovna.



- A "lamp" with the image of Martyr Grand Duchess Elizabeth Feodorovna from the monument in Alapaevsk. It can either stand with constant light or with a "flickering" of light.

- An icon of Martyr Grand Duchess Elizabeth Feodorovna on wood.



11.000 km long cross procession dedicated to the 100th anniversary of the death of the Imperial Family.

Seven members of the All-Russian Society of Disabled Persons from Magadan had been driving more than 8.500 kilometers in 3 cars to be in Alapaevsk and Yekaterinburg for the "Tsar Days" in July and further 2.500 km on to Crimea.

In July they arrived in time for the opening of the museum in Alapaevsk and came with their icon of Martyrs Grand Duchess Elizabeth and Nun Varvara.



Videos about them - 1) https://www.youtube.com/watch?time_continue=1&v=QIJhuorUfqU
2) <https://www.youtube.com/watch?v=trEVlb0AKkM>
4) <https://www.youtube.com/watch?v=Fn487sRaCYw>



Then "The Tsar's Cross procession" went to Crimea, and arrived at St. Vladimir's Cathedral in Chersonesos.

In St. Vladimir's Cathedral the members of the Society and the parishioners prayed in front of the icons that accompany the procession. One of the images is the icon of the Blessed Virgin Mary Magadanskaya. Also an icon with a part of the relics of Alexander Nevsky was exhibited in the cathedral. Its copies were given to the participants of the procession and the believers who came to worship the shrines.

As a gift to the cathedral, the participants gave a copy of the icon of the Most Holy Theotokos "Magadanskaya", which traveled through the expedition across the country. Also in the expedition there is a special tactile icon of the blessed Matrona of Moscow, made especially for blind people.

On the way from Magadan, the participants of the Tsar's procession installed crosses with the inscription "Lord save and save Russia", made by disabled people, in the places of mass death of people.

A Memorial Cross to the Holy Royal Martyrs erected in London

30th June / 13th July 2018 Diocese of Great Britain and Ireland (ROCOR) - On the day after the Feast of the Holy Apostles Sts Peter and Paul, a new memorial Cross to the Holy Royal Martyrs was erected on the grounds of the Diocesan Cathedral of the Mother of God and the Royal Martyrs in London.



The memorial Cross, which has been commissioned to mark the centenary of the martyrdom of the Imperial Family, was carved of red granite by special commission of the parish. The lower Altar of the Cathedral is dedicated to the honour of the Holy Royal Martyrs, and it seemed fitting to the faithful of the community to pay homage to the holy intercessors by erecting a Cross in their honour, to serve as a perpetual monument to the God-pleasing lives of these saints.

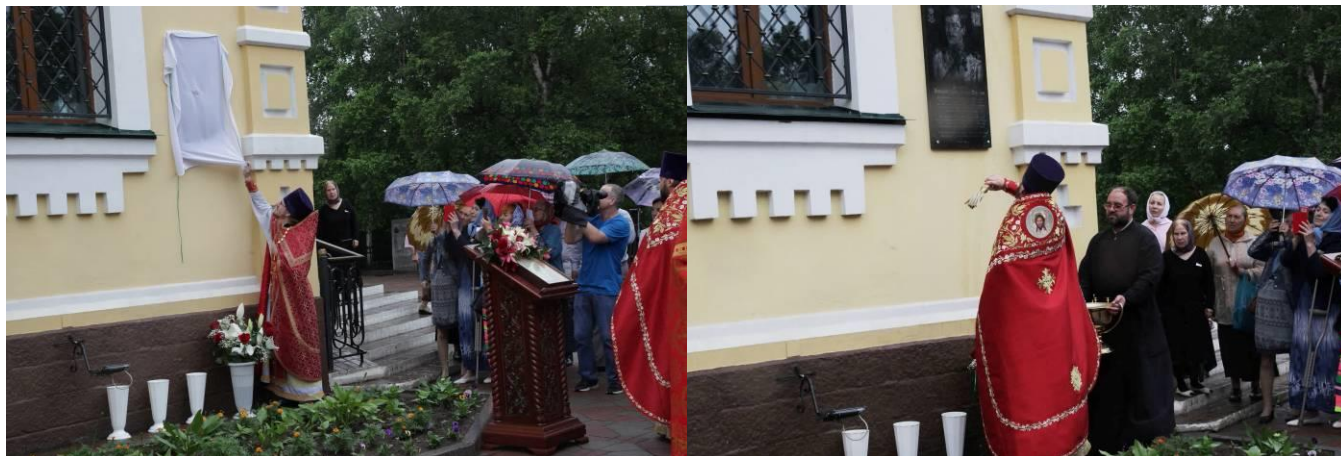
The initial erecting of the Cross will be followed by landscaping of the nearby territory to accommodate the new monument, which will be formally blessed on the day of the Cathedral's full consecration on the Feast of the Nativity of the Theotokos, 21st September 2018 (n.s.).

The Divine Liturgy for the Feast of the Holy Royal Martyrs took place at the London Cathedral on 17th July 2018, served in the Lower Church. It was celebrated by His Grace Bishop Irenei together with clergy of the Cathedral, Diocese, and guests from the surrounding areas. The new memorial Cross was visited as part of the Cross Procession of the Altar Feast.



Memorial board to Emperor Nicholas II opened in Primorye

On July 17, on the day of the Memory of the Holy Royal Martyrs - Emperor Nicholas II, his wife Empress Alexandra Feodorovna, the Heir, the Tsarevich Alexei Nikolaevich, the Grand Duchesses Olga, Tatiana, Maria and Anastasia - a memorial plaque was unveiled on the northern facade of the Church of the Intercession of the Most Holy Theotokos of Ussuriysk (Nikolsk-Ussuriysk). Metropolitan Vladivostok and Primorsky Veniamin (Pushkary) blessed this initiative in honour of the August visit of Tsarevich Nicholas Alexandrovich, held on 3-4 June 1891 during his Eastern Travel. It was also the 120th anniversary since Emperor Nicholas II granted Nikolsky, the status of the city with the name Nikolsk-Ussuriysk and subsequently, the city coat of arms on April 16, 1898. The memorial board was created by an initiative group of historians, parishioners and residents of the city.



Yaroslav Popov, Associate Professor of FEFU and head of the initiative group, said that Tsarevich Nikolai Alexandrovich prayed at the solemn liturgy at this place, in the wooden St. Nicholas Church (Nikolsk-Suifunsky). After the Liturgy, Tsarevich Nicholas Alexandrovich addressed the soldiers of the Nikolsk fortress, Russian residents and settlers, representatives of local peoples, Chinese and Korean Diasporas, thanking for the warm welcome.

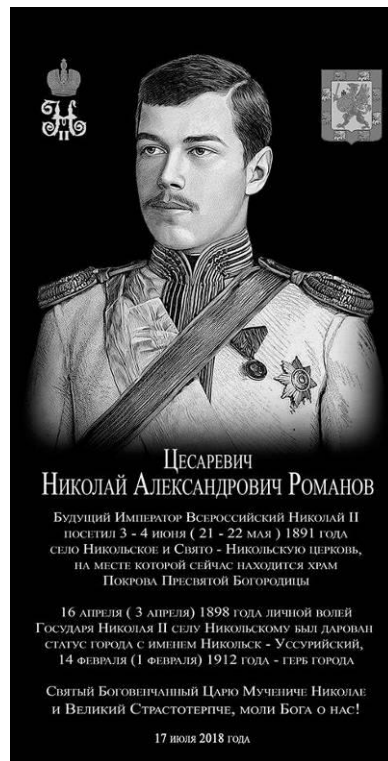
Mayor of Ussuriysk, Evgeny Evgenevich Korzh and the head of the Ussuriysk urban district Nikolai Nikolayevich Rud attended the service to the Royal Martyrs. After the consecration the church choir performed the hymn of the Russian Empire "God Save the Tsar", read the remarkable poems by Sergey Bekhteev the well-known poet of Russia and the Russian emigration of the first half of the 20th century, full of love for the Motherland, Monarchy and the Holy To the Royal Martyrs.

It will be correct to give some feedback from the participants in the inauguration of the memorial sign:

"We have been waiting for this event for a long time, which has become truly historic for our city," said Ataman Vladimir Klyavzer, head of the Ussuriysky Cossack District Public Organization. - The portrait of the young Heir, Tsarevich Nikolai Alexandrovich, is remarkable. I hope that once the Triumphal Arch with the Chapel will be restored in the city and, possibly, there will be a monument to the head of the Russian Empire, who was the first Heir of the Throne to visit our small Motherland."



"We are infinitely grateful to the initiative group consists of 45 people - parishioners, teachers of the School of Pedagogy of the FEFU," Father Pavel Moiseyev said with gratitude. - This text, carved on black marble will be read by our descendants. The image of the Tsar-Martyr will be preserved here for centuries. Today, worship, poems read in the church by their authors, and the hymn "God Save the Tsar" dedicated to Nicholas II and his Holy Family. And it is good that the first persons of the Ussuriysk urban district-Nikolai Nikolayevich Rud and Evgeny Korzh-attended the service and laid flowers at the memorial sign to Tsarevich Nikolai Alexandrovich.



"It is very pleasant that the citizens of Ussuriysk are grateful to the history of their city and ready to create new memorable places. Such initiatives help all of us to value our small Homeland and honour those who contributed to its development. Many thanks to everyone who took part in the work of perpetuating the memory of Tsarevich Nikolai Alexandrovich," Yevhen Korzh underlined.

After the collapse of the Empire, this commemorative board is the first gratitude of the residents for obtaining the status of the city and city coat of arms, and the first memorable sign in honour of the August visit of the Tsarevich in Ussuriysk. And alas, so far it is the only one. Of course, for the healing of historical wounds, the restoration of historical memory and justice, the Triumphal Arch-Chapel of St. Nicholas the Archbishop of Lycia the Wonderworker built in honour of the visit of the Tsarevich must be restored and new areas, buildings and facilities should appear in the memory of the Tsarevich in the development of the South Ussuri region, especially successful and intensive in the era of Nicholas II. This would be a pledge and a condition for further successful development. The revival of the Triumphal Arch-Chapel is the restoration of the historical, cultural and architectural dominant of the city, filled with vital spiritual meaning; the revived Arch-Chapel will once again become the beloved, recognizable and popular international, tourist and patriotic symbol of the city and the region.

It should be noted that the Triumphal Arch-Chapel of St. Nicholas the Archbishop of Lycia the Wonderworker, built in honour of the August visit of the Tsarevich, was the only unique building of this kind, distinguished from all the Triumphal Arches erected in honour of the Tsarevich during the Eastern Journey.

A visit to the restoration projects - Alexander Palace and the Catherine Palace church

The restoration of the Alexander Palace

The restoration of the Alexander Palace have been delayed, due to adjusted requirements, corrections in design plans, and latest after a change in national safety regulations, as a consequence of the tragedy in Kemerovo - where 64 people were caught inside a burning shopping mall, 41 of them children. Initially, the restored residence of Emperor Nicholas II was scheduled to be ready by July 17, 2018 - to the 100th anniversary of the murder of the Imperial Family. Now the Eastern Wing is expected to be completed by late 2019.



While in Tsarskoye Selo for the opening of the exhibition "Alexander II at Tsarskoye Selo. Home at last" (Opened on July 31st, 2018), Ludmila and Paul E. Kulikovskiy visited the palace to see with their own eyes the current status of the restoration process. Chief architect Maria Raydova of the Museum-Reserve "Tsarskoye Selo" was showing the way and telling about their discoveries, difficulties and the future result.

The Alexander Palace is a two-storey U-shaped building with an open colonnade in the center of the front yard, with a rizalit with a semicircular ledge along the garden façade facing the Cross Canal.

In 1843, the palace was named Alexandrovsky in memory of the first owner - Alexander I.

The palace was built in 1792-1796 on the project architect D. Quarenghi in the reign of Catherine II and was intended for the Grand Duke Alexander



Pavlovich, grandson of the Empress. Later, this summer residence was the most beloved of the Emperor Nicholas I. Here were brought up and spent their youth Alexander II and Alexander III. Later, the palace was destined to become the birthplace of Nicholas II. In 1918 the palace became a place of imprisonment of the Imperial Family, from here they were taken to Tobolsk.

According to the project of "Studio 44" the Alexander Palace should become a multifunctional center with permanent and temporary exhibitions, scientific research rooms and a children's center.

To do this, all the service infrastructures have to be added - wardrobes, cash desks, cafes, facilities, storage rooms, a lift, as well as all technical services for the operation of the building and its museum exposition.

On the ground floor, in the central halls of the Front Enfilade and the rooms of the eastern wing, where Nicholas II and Empress Alexandra Feodorovna actually lived, a permanent exposition will unfold. The western wing, served as the Reserve half in the last reign, will accommodate open access funds, a

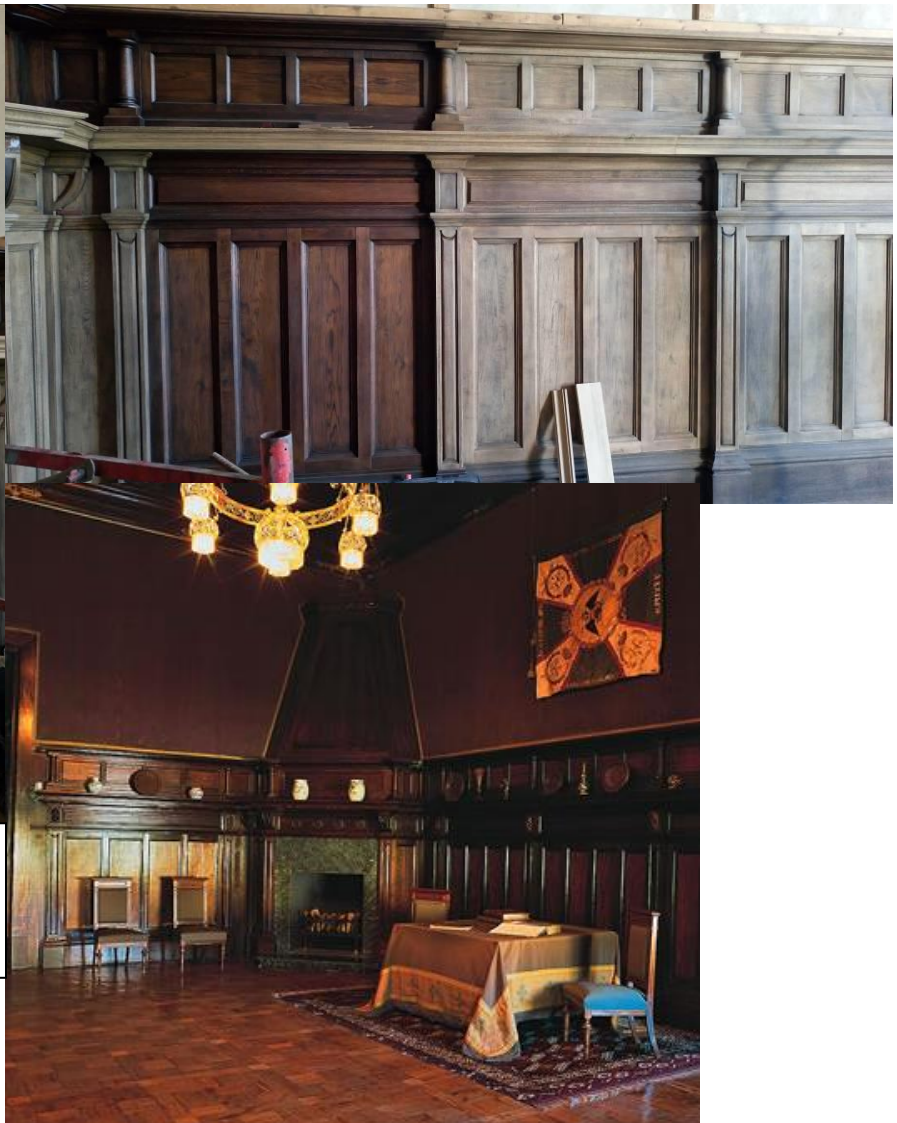
lecture hall for 100 seats and other facilities of the Cultural and Historical Center. On the second floor of the eastern wing, classes and computer rooms of the Children's Educational Center will be in the former rooms of the Imperial children. The central part of the building within the second floor is reserved for temporary exhibitions, and the western part is for the museum administration.

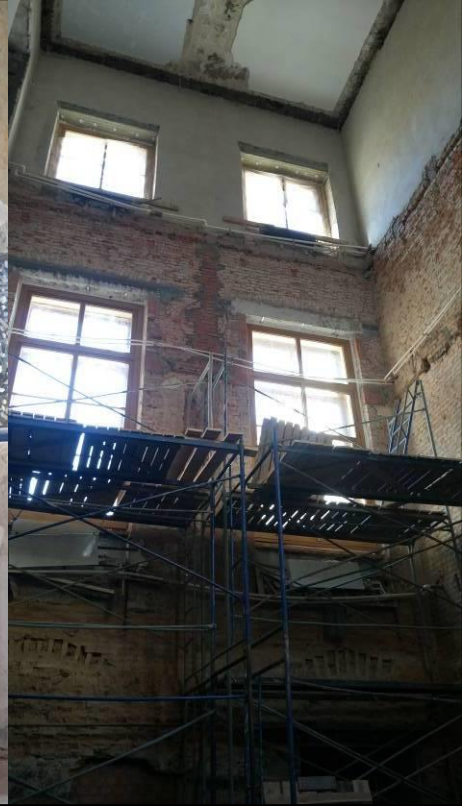
The contract for the restoration of the interiors of the eastern wing of the palace was won by the design and construction bureau "Zhilstroy". It was planned to spend more than 2 billion roubles on the reconstruction of the complex and its interior decoration. According to the federal target program, about 890 million roubles were allocated to the Alexander Palace. The museum collected the rest of the amount through sponsorship.

Zhilstroy is to recreate the architectural furnishings of six residential and working premises on the first floor of the eastern wing of the palace, preserving the interiors of the architect Giacomo Quarenghi.



The reception room of Nicholas II, also used as a family dinning room under restoration, and (right) as it looked before





Ongoing restoration of the Alexander Palace. Photos by Paul E. Kulikovskiy, August 1st, 2018



In the process of work interesting details and architectural solutions have been discovered:

- The palace stands on the foundations, partially made of wicker plates, in part - from granite boulders. In the eastern wing, the depth of the foundations makes it possible to increase the height of the basement without reinforcement, whereas in the western wing and in the central part it was necessary to strengthen the foundations. The boulder foundations under the columns are on a less deep foundation than under the bearing walls. This made it necessary to disassemble the foundations of the columns and transplant them to new iron-concrete foundations of the required depth.



- Columns, amplification. An unexpected discovery in the course of the work was the construction of the supporting columns of the columns themselves: they were lined with a "well" masonry around the perimeter of the pylon, and its internal part was padded. As research has shown, the backfilling practically disintegrated into the sand, and contractors had to inject all cavities of the columns, before starting their transplantation to new foundations. By now all these works have already been completed.

- Storm sewage. Even before the beginning of the works it was known that there was a drainage system from the Alexander Palace, built as early as in the eighteenth century in the form of brick vaulted collectors, but these has survived and functions to the present day. The initial project was designed and implemented with a complex and very perfect drainage system, which diverts underground water into nearby water bodies. Brick drainage collectors are located near the foundations of the outer walls and form two rings, united by internal threads. In the process of work, was studied in detail those parts of it that pass under the palace along its central axis. It turned out that this part of the system was decommissioned, but partially preserved; it will be restored and available for inspection.

- Underground passage. It was known that a staircase was leading to the underground passage that connected the Alexander Palace and the Kitchen Building. After the opening of the floors it became clear that the staircase remained in its place in excellent condition. The project provide for the reconstruction of the archway to the underground passage. The Kitchen Building is now planned to be restored, but only after the palace.



- Stairs to the Valet. In the process of clearing the basement under the office of Nicholas II, a sewn-up wooden staircase was found, leading from the basement to the adjutant's fenced room from the valet's room, and a small toilet room located under the staircase, tiled with a Metlakh tile, though without sanitary equipment.

- Moorish lavatory of Nicholas II. In the process of replacing the floor structures a pool and numerous fragments of tiles of the decoration of the Moorish lavatory were found. The pool will be restored, and fragments of tiles will serve as a model for recreation.

Currently, the Museum has started to implement the restoration of interiors that have preserved the historical decoration. Some of them will be included in the exposition - rooms of the grand suite from the Corner

Drawing Room, the Library, the Hall with a Slide, and the Raspberry Lounge. In the Marble Room, a mirror portal is recreated. In the Crimson Living Room a marble fireplace with a relief in the iconography "Sarcophagus of the Muses" is recreated. The relief was preserved in the funds of the museum. The decor of the fireplace of the Great Hall of the Agate Rooms is restored also.



Part of the premises of the western wing, rebuilt in 1949, after restoration, will be used for temporary exhibitions (the Bedroom and the Corner Room of Empress Maria Feodorovna, the Cabinet of Emperor Nicholas I). All the remaining elements of the decor will be carefully restored and preserved in their places. For example, marble framing of fireplaces and parquet coverings in the western wing, executed in the late 1940's.

It is planned to start the opening for visitors in a part of the premises on the first floor of the eastern wing, where the private rooms of Nicholas II and Empress Alexandra Feodorovna were located. Here you will see the restored Maple (Rosewood) lounge, Moorish lavatory, Lilac room, Ceremonial, Working rooms, and Bedroom of the Emperor and Empress. In addition the Corner room, as well as the Library will be opened.

The entrance is going to be moved from the end of the eastern wing and visitors will go down to the basement for tickets, wardrooms, etc, before starting a tour of the palace. There will also be a lift to all floors.

The final completion of the work on the Alexander Palace is not planned until 2022.



The restoration of the Church of the Resurrection of Christ in the Catherine Palace



Ludmila and Paul E. Kulikovsky also visited restoration project of the church of the Great Palace of Tsarskoye Selo, the famous Catherine Palace.

The Church of the Resurrection of Christ in the Catherine Palace was consecrated on 30 July 1756 in the presence of Empress Elizabeth. This event was recorded on a brass plaque that was found in the sanctuary when the interior of the church was being restored by Stasov after the fire of 1820.

The church was constructed between 1745 and 1748 under the direction of Rastrelli with the aid of fellow architects Andrei Kvasov and Savva Chevakin. Despite suffering two fires, in 1820 and 1863, up until the Second World War its spacious interior with two tiers of windows and

a choir gallery retained its original appearance almost unaltered. Like the state rooms of the palace, the church amazed those who saw it with the magnificence of its décor: walls painted in a Prussian blue set off glistening gilded Corinthian columns entwined with openwork carved garlands, the figures of angels and ornamental details. The church was adorned by 114 icons in carved and gilded frames and attractive ceiling paintings. The first six icons for the Palace Chapel were painted by Georg Grooth, the rest by a number of different artists. The ceiling painting of the Resurrection was produced from a sketch by the well-known Italian artist Giuseppe Valeriani.

On 1 of November 1768 a service of thanksgiving was held here for the recovery of Catherine II from the indisposition brought on by vaccination against smallpox. In the last years of her life Catherine listened to the liturgy from the choir gallery, while the rest of the Imperial Family and the retinue of courtiers were below, in the body of the church. On 6 of July 1796 Grand Duke Nicholas, the future Nicholas I, was baptised in the church. On 11 and 12 of March 1826 the coffin of Alexander I, brought from Taganrog where he died, was put in state here.



The church was badly affected by the 1820 fire: the ceiling painting was lost and some of the woodcarving burnt; only the icons could be saved. During the restoration supervised by Stasov the lost elements of woodcarving were replaced by gilded papier-mâché, while the artist Vasily Shebuev (1777–1855) recreated the Resurrection ceiling painting from written descriptions and the recollections of those who had known it.

During the Great Patriotic War the church suffered greatly from destruction and looting. In the post-war years, the primary conservation works were made, as a result of which the church acquired an exposition form, despite the absence of almost all icons, plafonds, and the loss of some of the decorative elements, especially on the iconostasis and the altar.

The picturesque ceiling of the central hall during the Great Patriotic War was actually destroyed by a bomb that hit the ceiling. The lateral border of the plafond is preserved in a serious condition. After the war, it was withdrawn, prophylactic stickers were made, and rolled onto a shafts. It has just been restored. (See the story at end of this article).



Photos from before the start of the restoration of the Church of the Resurrection of Christ in the Catherine Palace

Project documentation for the restoration and preservation of the interior of the Church of the Resurrection of Christ in the Catherine Palace, was designed by Rest-Art-Project LLC, in 2016. Since March 2017, restoration work is carried out by the contract organization - LLC "Tsarskoselskaya Amber Workshop".

The restoration includes the wooden wall panels, the remaining decorative details of papier-mâché, and the reconstruction of lost elements of decor made by carving from wood. The reconstruction of the existing staircase leading to the saline according to the available historical photographs. Restoration of the Royal Gates with the reconstruction of the lost details of the decor in carving. Restoration of the Seine above the Altar and in Alter the reconstruction of lost pedestals under the twin pillars of the canopy. Reconstruction of fragments of plafonds, pads, fringes. Recreating the lost icons of the iconostasis. Installation of power supply, electric lighting systems and of a ventilation system.



During the works, the restorers uncovered 182 fragments of carved gilt décor carefully hidden in the altar part. That was probably done by museum workers in hopes that the architectural masterpiece of the eighteenth century would be revived someday. Painstaking work has been carried out to identify the fragments and find out their original places in the church interior. One wing of the Tsar's Gate was assembled from 54 of the fragments.

The hidden treasure also contained some joyful gems: two angel figures from the altar canopy, with their hands and feet detached and preserved. These crippled victims of World War Two have been waiting to see the light for decades. They perfectly fit the surviving details on the canopy, giving the

restorers from the Tsarskoe Selo Amber Workshop a great chance to mend what was once broken by the war.

Expected completion is now set for March 2019.



Church of the Resurrection of Christ. Photos by Paul E. Kulikovsky, August 1st, 2018

The 18th century plafond was returned to the Palace Church in Tsarskoe Selo

The historical plafond of the XVIII century returned to the Church of the Resurrection of Christ in Tsarskoe Selo. The canvas was practically destroyed - it literally was collected in pieces.

This is perhaps the most expensive roll in the world. Rather, not even expensive, but priceless. Six square meters of canvas - part of the unique plafond of the Church of the Resurrection of Christ in the Catherine Palace. Here, under the dome at a height of nine meters, it was raised on a special winch.

The Church of the Resurrection of Christ in Tsarskoe Selo does not have a traditional arch. Instead, it is a flat ceiling painted by the artist Giuseppe Valeriani at the request of Francesco Rastrelli in such a way that the dome seems to go up. The plafond survived several fires: two - in the XVIII and one - in the XX century, during the Great Patriotic War, then the fire actually destroyed the canvas.

"If we showed the canvas how it has reached our days, then few would have understood anything. It would be such a pile of 37 incomprehensible fragments of varying degrees of darkness, the picture was not visible. It was the regeneration of lacquer, there were significant pollution, deformation of the canvas itself,"- explained the chief architect of the State Museum-Reserve "Tsarskoe Selo" Maria Ryadova.

This part of the canvas, Andrei Chuvina and his fellow restorers put together as a puzzle from thirteen fragments. They did not even suspect that when they begin to work, they will, perhaps, make one of the main discoveries in their life - they will find the lost part of the plafond. True, the joy was short-lived. It's one thing to arrange the fragments on the table, the other is to collect them in one piece. And to do this, restorers for a while had to become surgeons. Colleagues call the work of restorers not even as the highest acrobatics, but an unprecedented operation that nobody in Russia has ever conducted. Yes, and the work in the Church of the Resurrection of Christ is unique for our country. After all, it was not

restoration, but conservation. When the maximum is kept real, you can see where the replica, and where are the "spirit of the era."

"We wanted the original interior of Rastrelli and Stasov to be kept as much as possible in the real beauty that has come down to our time," Irina Lapis, the leading engineer for the overhaul of the restoration of the Tsarskoe Selo museum-reserve, emphasized.

When all the parts of the plafond are installed, the restoration of the church will be completed and the forest of scaffolding will be dismantled. From the bottom, from a distance of nine meters, the lost fragments and toning will not be visible. And then the same optical effect, which Rastrelli conceived, will arise. Despite all the difficulties, restorers fit to the scheduled time. You will be able to see the renewed church of the Resurrection of Christ in March.

Video - https://tvkultura.ru/article/show/article_id/284585/

Exhibition about the family of Nicholas II in New Zealand

Auckland, August 23, 2018. Pravoslavie - On July 14 and 21, the photo exhibition "The Family of the Last Russian Emperor" was held in Oakland (New Zealand). Romanovs: Tsarist Service", dedicated to the 100th anniversary of the murder of the Imperial Family. The exhibition was organized by the parish of the Church of the Resurrection of Christ in Oakland with the support of the portal "Orthodoxy.ru".

The exhibition is located in one of the Victoria Park Market pavilions in the city center. Parishioners of the church, Russian compatriots living in Oakland, as well as local residents saw the exposition.



The photo exhibition was a wonderful occasion to unite around the memory of the holy Royal Passion-bearers and imbue with the atmosphere of the reign of the last Russian Emperor. The very name of the exhibition encourages us to reflect on the reign of Nicholas II as a mission of serving God and his Fatherland. The guests listened with great interest to the story of priest Alexander Skoryk about the tragic events of a hundred years ago and the need for a deeper understanding of this difficult page of Russian history.

All visitors warmly thanked the organizers for the idea of holding a photo exhibition in New Zealand. It seemed that people were returning home in a completely different mood - in a quiet mood and with even greater sympathy for the Imperial Family.

"The Imperial Ark" was transferred to Tambov for permanent exhibition

August 22, 2018 - In the Museum and Exhibition Center of Tambov region, The opening of The exhibition of the Russian Military Historical Society "The Imperial Ark" was opened.

In the hall there are no empty seats - many had even to stand, because there were not enough chairs for everyone who wanted to visit the exhibition. The opening ceremony began with a prayer service - the family of Nicholas II at the turn of the millennium was canonized.



Rostislav Medinsky, advisor to the RVIO chairman; Vladimir Karev, Chairman of the Tambov Regional Branch of the RVIO; representatives of executive authorities, and clergy attended the ceremony.

- "During the reign of Nicholas II Tambov region experienced rapid economic growth, new enterprises, joint-stock companies, banks were created, and the agrarian sector developed by leaps and bounds. The standard of living of the population grew by 1913. I would like to sincerely wish you, dear friends, that the exhibition "The Imperial Ark" becomes the next attraction of your beautiful city! It seems to us that



Tambovites and guests will always be able to come here in minutes when one wants to enjoy the beauty of the historical moment" - Rostislav Medinsky said in his speech.

The exhibition is dedicated to the 100th anniversary of the martyrdom of the family of the last Russian Emperor Nicholas II. Unique documents, letters, photos, diary extracts - presented on the exhibition tablets in chronological order.

For the first time it was shown in the Concert Hall named after P.I. Tchaikovsky in Moscow on July 17, 2018. As the place for the permanent exposition Tambov was chosen, which the Autocrat visited twice. The last time was in December 1914, at the very beginning of the First World War.

- "We studied personal letters, diaries, memoirs of the Imperial Family and the people who surrounded them. And above all, it's a love story. That is, it is the - history of the relationship between the Emperor and the Empress, not as between royal persons, but as between people who have loved each other all their lives since their childhood, ending with death in Ipatiev's house," said Maria Omelchenko, the chief specialist of the Department of Cultural Heritage of the RVIO.

The exhibition will remain in Tambov. The Russian Military-Historical Society donates it to the Museum and Exhibition Center. So now the townspeople and visitors of the city will also be able to appreciate the works that historians have made.



Video - <https://www.vestitambov.ru/new/tambovskomu-muzeyu-voennoj-istorii-peredali-v-dar-ekspozitsiyu-posvyashhyonnuyu-poslednemu-rossijskomu-imperatoru/>

Consecrated a plaque to the Imperial Family in Alexandrovskaya

18.08. Living Water - On the feast of the Genesis of the Living Cross of the Lord, on August 14, a commemorative plaque to Emperor Nicholas II was opened in the building of Alexandrovskaya Railway Station, from here his family was sent to exile in Tobolsk.



On the site of Chapel of the Ascension of the Lord which was near the station, the rector of the Kazan Icon of the Mother of God, Protopriest Boris Kuprianov, served a prayer service.



He noted that on August 14, (Old style 1st.) 1917, the martyrdom of the Imperial Family was laid. Then the consecration of the board took place in the station building.

State Duma deputy Vitaly Milonov, deputy of the Legislative Assembly Yury Bochkov, representatives of administrations of the Pushkin district and the village were present.



The Chapel of the Ascension of the Lord was built in 1869 in memory of the miraculous rescue of Emperor Alexander II during the failed assassination attempt. The parish council of the Kazan temple, its not indifferent inhabitants are making efforts to restore the shrine.



After the death: what happened to the Imperial graves in Peter and Paul

August 14. . "Dialogue" - The revolution spawned not only tragedies, but legends as well. One of the most common is the looting of the royal tombs in the Peter and Paul Cathedral and the Grand Ducal Tomb. "Dialogue" talked with the main research associate of the State Museum of History of Petersburg Marina Logunova, about whether it is worthwhile to trust these legends.

Anna Akhmatova often visited the cathedral during the war - in the fortress were issued "apartment money" for serving in the army. After visiting the cashier, she went into the cathedral. "Restoration is rough, but it's good that it is made. Earlier, the columns were monochrome, on them hung many silver wreaths. After the war, stripes appeared on tombstones (traces of autopsy after the revolution). Coffins are below the tombstones, under the floor. The coffin of Alexander I was



empty, he did not want to be buried next to the murdered Paul I and asked Arakcheev to bury him in another place. Arakcheev on the last night before the funeral took the body to his estate in Georgia, where he buried him in the cathedral. There was also erected a monument to Alexander I. It is difficult to verify this version, everything was destroyed in Georgia during the war", - quotes the poetess in the memoirs of Mikhail Budyko.

As Marina Logunova explained, museum employees have had to fight rumors about the autopsy of the imperial coffins for a long time, and refutations do not prevent the emergence of new ones. In Nathan Eidelman's book *The First Decembrist*, there are many astonishing testimonies about what was found in the tombs. Among them, for example, are:

"In one of my conversations with A.A. Krasuskaya she told me the following:

"Not so long ago, an autopsy of the imperial tombs was carried out. Especially strong impression was made by the opening of the tomb of Peter I. Peter's body was well

preserved. He really looks very much like Peter, depicted in the drawings. On his chest he had a large golden cross, which weighed very much. At the tombs of Peter that were present at the opening, a small movement towards his hands made a special impression when removing the coffin cover. The seizure of valuables from the royal tombs was being carried out. "



"I had a friend, Valentin Schmit, in the gymnasium. His father F.I. Schmit was in charge of the Department of Art History at the Kharkov University, then moved to work at the Leningrad University. In 1927 I visited my friend and learned from him that his father in 1921 participated in a commission for the seizure of church values and in his presence the graves of the Peter and Paul Cathedral were opened. The commission did not find the body in the tomb of Alexander I. He also informed me that the body of Peter I was very well preserved ... "

The myth of the well-preserved remains of the first Russian Emperor, and even the movement of his hands to unmask is easy. The fact is that the body of Peter, according to the testimony of his contemporaries, decomposed before his burial (recall, it happened a few years after the death of the Tsar). Somewhat more difficult is the situation with the remains of Alexander I. The fact is that in the XIX century a legend appeared that the victor over Napoleon did not really die at all. Ostensibly persecuted by remorse after the murder of his father, Paul I, he actually fled and began the life of the hermit - the elder Fedor Kuzmich. Thus, there are two versions of a real burial - either there is an empty coffin in the grave or someone who is similar to the Tsar is buried there.

"If we turn to the legend of the elder Fedor Kuzmich and Alexander I, then in the XIX century there were rumors that the tomb of Alexander I had been opened. But this is only a rumour. Orthodox people never would have come up with a blasphemous idea of climbing into the grave and making sure that members of our Imperial Family, was buried there.

Moreover, the documents do not give any right to doubt, that the Emperor is buried there. The fact that the grave is empty and under Alexander III was opened, it is not necessary to speak, these are tales. And the legend that he went into the world and lived the life of a common man, was



associated with the moral and ethical search of Tolstoy, Korolenko and our other philosopher writers. In the 1970s Mikhail Gerasimov (Soviet anthropologist and sculptor - IA "Dialogue") asked permission to open the grave of Alexander I, the Soviet government did not give him," explained Marina Logunova. She added that even if once it was decided to open the grave of the Emperor - although I very much want to believe that this will never happen - then we will have to uncover the graves of his relatives, father and younger brother - because DNA samples will be needed for comparison.

A unambiguous understanding, whether the graves of the Tsars were opened, appeared among the museum staff during the identification of the remains of Nicholas II and his family. It was necessary to take the genetic samples from the father of the last Tsar, the Emperor Alexander III, and his brother George Alexandrovich. "When it was required to reveal the remains of Nicholas II to uncover the burial of his brother, the Grand Duke George Alexandrovich, the grave was opened, but the vault of the crypt was so strong that it was necessary for the hammers to invite them to break the lid. Therefore, it was perfectly clearly established that this tomb was not exposed. It is perfectly clear, and we were convinced of this when we opened the grave of Alexander III, that this grave was not opened after the revolution.

Nevertheless, the tombstone was opened. What we saw at the autopsy testified, that the tomb's gravestone was disturbed. Why? Most likely, this was due to the restoration work that took place in the 1950s of the XX century, perhaps with the repair of floor slabs. The gravestone was uncovered, but not the grave. To get close to it, you need to take out the gravestone. The grave itself was not disturbed," said Marina Logunova.

The only officially revealed grave after the revolution is the burial of Grand Duchess Alexandra Georgievna. The autopsy was carried out at the request of the Greek government to reburial ashes in the homeland of the Princess in the estate of the Greek kings Tatoi near Athens. - Marina Logunova told.

Much less fortunate was the Grand Ducal Tomb. In connection with the special arrangement of crypts, it was much easier to open them, which was what the vandals did in the 1930s. However, the desecration of graves hardly brought any fruit - contrary to popular belief, members of the crowned family were not buried with untold riches, ornaments and decorations.

"Absolutely, I can say that in the 1930s there were cases when almost all the graves of the Grand-Ducal Tomb were desecrated. This is absolutely certain. There they gnawed through, and it was not a planned opening, it was looting. All tried to find what is in the graves, to look for jewellery, but there are no treasures in the graves - people were never buried with diamond stars, or with orders, or with medals. They were carried on a pillow, put out in a mourning room, and then the foreign orders and medals were sent to foreign countries, ours were left here, naturally. No jewellery was placed in the grave. The medal ribbon could have stayed, and probably would not have been ripped off a ring, but on the other hand, it was customary to transfer the family heirlooms", explained the chief research officer of the museum.

The echoes of revolutionary events are heard in Peter and Paul not only in the form of terrible finds and debunking of myths. In 1998, the last Russian Emperor was buried in the burial vault with members of his family and servants. For a number of reasons, the Catherine chapel was chosen for the crypt. One of the main reasons was the position of the Russian Orthodox Church - until now the patriarchate does not recognize the authenticity of the conducted studies, therefore the place was chosen as a compromise. The peculiarity of the new crypt was, first, in its small size, and, secondly, in two tiers. On the lower tier,



coffins were placed with the remains of the servants of the crowned couple and the doctor Evgeny Botkin, and on the top - coffins with the bodies of the Emperor, the Empress and the three Grand Duchesses. It should be noted that they buried the dead in very small arks - only a meter in length.

Even earlier, in 1991, in the Grand Ducal Tomb, the funeral of Vladimir Kirillovich Romanov, the son of Grand Duke Cyril (cousin of Nicholas II) took place. In emigration, the Grand Duke declared his rights to the Russian throne and proclaimed himself Emperor Cyril I, with which, however, not all Romanovs agreed, including the Empress Dowager Maria Feodorovna (the wife of Alexander III and the mother of Nicholas II). His heir did not go so far, but, nevertheless, the supporters considered him the head of the House of Romanovs. In 1995 Vladimir Kirillovich was buried in Grand Ducal Wing, later in the tomb ashes of his father were reburied, after being transported from Coburg.



In 2006, another imperial funeral took place in the Peter and Paul Cathedral, - the remains of Empress Maria Feodorovna returned to St. Petersburg. During the years of the revolution, the Empress-Mother managed to leave Russia, she spent last years in her native Denmark, where she was buried. However, the Danish Princess bequeathed to bury herself next to her husband, so the governments of Russia and Denmark agreed to transfer the ashes to the Romanovs' burial vault.

"Before making a decision about her burial here, studies were made in the Peter and Paul Cathedral, and it turned out that the

crypt for her was actually ready. It was ready and covered with sand near the grave of her husband Emperor Alexander III. This was not in the documents or in the lithographs - it was clear that the crypt was for one person, but in fact the crypt was prepared in advance for the Empress," explained the chief research officer of the St. Petersburg State Museum.

In 2007, in Yekaterinburg, the remains of two other members of the Imperial Family - Tsarevich Alexei and the Grand Duchess Maria - were discovered, and again the ROC did not recognize their authenticity, so they do not plan to bury the dead yet, and the experts are still conducting expert examinations at the request of the Church. Whenever a funeral has been appointed, certain difficulties may arise again with the organization of the place.

"When in 2015 the possibility of burial of Alexei and the Grand Duchess Maria in the Catherine's chapel was discussed, I asked the architects who designed this crypt and gravestone whether they left room for two more arks. They said they had left, but in fact there is only a place for one such ark. Or, we need to use smaller arks," Marina Logunova explained.



North America's first chapel-monument to the Royal Martyrs to open in Canada in September

August 8. Orthochristian. - Parishioners of the Church of the Smolensk Icon of the Mother of God (Russian Orthodox Church Outside of Russia) in Ontario have been hard at work erecting a monument to Tsar-Martyr Nicholas II and his holy family.

The parish in Jackson's Point, a summer resort harbour in the township of Georgina, on Lake Simcoe, north of Toronto, is currently planning to open the chapel-memorial to the Royal Martyrs in September, in this year of the 100th anniversary of their execution, reports the parish website. It will be the first such monument in North America.



His Eminence Archbishop Gabriel of Montreal and Canada visited the Church of the Smolensk Icon on Sunday, taking part in the procession in honour of the Pochaev Icon of the Mother of God. During his visit he also consecrated a new dome and cross and an icon of the Royal Martyrs for the chapel, currently under construction.



The initiative of parish rector Fr. Maxim (Abroskin) to build the chapel was supported by his parishioners and the Orthodox of the Greater Toronto area, and they began raising funds a year ago. The foundation stone was consecrated by His Eminence Metropolitan Hilarion, the First Hierarch of the Russian Orthodox Church Outside of Russia, in August of last year.

Parishioners have undertaken the building of the chapel on their own, and the dome was delivered from Russia. A large, 6-ft high icon of the Royal Martyrs was painted in America, and the kiot for the icon was made by a cabinetmaker parishioner of the Smolensk Icon Church.

Nicholas II and Tsarskoe Selo. The Last House of the Last Emperor

In the exhibition hall of the museum-reserve "Breakthrough of the Siege of Leningrad" in Kirovsk, an exposition dedicated to Nicholas II and his last residence - the Alexander Palace in Tsarskoe Selo - was opened.



Tsarskoselsky palaces became a favorite place of residence for members of the Imperial Family. Empress Catherine II, Emperor Alexander I spent a significant part of the year in the residence. Emperor-Liberator Alexander II had a special attitude to Tsarskoe Selo. In 1868, Alexander palace became the birthplace of the future Emperor Nicholas II, whose life was closely connected with Tsarskoye Selo, which became a private house for the last Imperial Family.

Since 1904, the Alexander Palace became the permanent residence of Emperor Nicholas II, who had special warm attitude to Tsarskoye Selo. The last 13 years of the reign of the Russian Emperor have passed in the Palace; in the morning of August 1, 1917, the Imperial Family was sent into exile in Tobolsk from the Alexander Palace.

At the beginning of the XX century many important events related to Russian state life took place in the Tsarskoye Selo residence: the receptions of ambassadors and foreign figures, the celebration of anniversaries - the 200th anniversary of Tsarskoye Selo and the 300th anniversary of the Romanov House. Here, family celebrations of the Romanovs were organized, as, for example, weddings of members of the Imperial Family. In Tsarskoye Selo, military parades were regularly held with the participation of Emperor Nicholas II.



After the February Revolution and the abdication, the personal half of the Alexander Palace, formerly for Nicholas II and Alexandra Feodorovna, a home and a favourite vacation spot, turned into a place of confinement for them.

The exhibition "Nicholas II and Tsarskoye Selo. The Last House of the Last Emperor " presents photos from the beginning of the 20th century from the collection of the State Museum-Reserve "Tsarskoye Selo". The photographs depict members of the Imperial Family against the background of palaces and parks of Tsarskoye Selo, events of court life, military parades, moments of private life, images of private rooms and grand palace interiors. These photographs - documents of the era - allow all those interested in the history of our country to "look" into the past and see people and events of the beginning of the twentieth century "through the eyes" of contemporaries.

In the Storefront block there are photos of the St. Petersburg photographer Valery Gulyakin. A series of his works "Temples of Military Glory" in Tsarskoye Selo.

The exhibition "Nicholas II and Tsarskoye Selo. The Last House of the Last Emperor" will run until September 20, 2018.



The Tsarevich Alexei and Grand Duchess Maria burial-case continues

Repeated examinations will not change the conclusions about the authenticity of the Imperial remains

The scientific chief of the State Archive of the Russian Federation Sergey Mironenko is sure that no repeated examinations will change the initial conclusions of the State Commission that the Yekaterinburg remains belong to the members of the Imperial Family. "Believe me, no matter how many and which examinations were conducted - normal, honest, they will all give exactly the same result," said the scientific adviser of GARF in an interview with the newspaper Moskovsky Komsomolets.

Sergei Mironenko sympathizes with the desire of the church to remove the slightest doubt about the authenticity of the remains, some of which were buried in 1998 in the Peter and Paul Fortress of St. Petersburg, and the other - the alleged remains of Alexei and Mary, the children of Nicholas II - is stored in the Novospassky Monastery of Moscow.

"I am convinced that the interests of the church are ultimately the interests of truth. People have the right to doubt, have the right to make sure of the purity of previous research, to put before the experts new questions. Do not rush things, make unnecessary splits in society. We need to give the church the opportunity to decide. In the end, I'm sure it will draw the right conclusions. Only time is needed, "the scientific chief of the Russian GA believes.

Memory of the Heroes of the First World War honoured in Russia and abroad

August 1, 2018. RVIO - On the anniversary of Russia's accession to the First World War, the Russian Historical Society and the Russian Military Historical Society held an International Memory Action.



This morning at the Memorial and Park Complex of Heroes of the First World War the Chairman of the Russian Historical Society Sergei Naryshkin and the Minister of Culture of the Russian Federation, the Chairman of the RVIO Vladimir Medinsky laid flowers to the obelisk "To the Fallen in the World War of 1914-1918" and the grave of the Supreme Commander of all land and sea forces of the Russian Empire Grand Duke Nikolai Nikolaevich (junior), whose remains rest in the chapel of the Transfiguration of the Savior on the Bratsk military cemetery.

As Sergei Naryshkin noted at the ceremony, work on the creation of an electronic card file of the participants of the First World War is nearing completion: most of the archive has already been digitized.

- More than 10 million cards, for each of which - the fate of a person, deceased, injured or missing. This work is nearing completion, most of the material has already been digitized and is on the Internet, "said the Chairperson of the RIO, stressing that - restoring the memory of the participants of those tragic events is one of the priorities for the Russian Historical and Russian Military Historical Societies.

According to Vladimir Medinsky, the memory of hundreds of thousands of heroes who gave their lives for Russia was "forgotten and deleted from history" for a long time, but now it is returning.
- Five years ago, at the initiative of the President, a whole program was undertaken to return the Heroes of World War I to our historical memory. There were first works of art, scientific research, documentary films. In total, 20 monuments and memorials are opened in Russia and abroad.

Most of the monuments are established by the Russian Military Historical Society (RVIO). The first national monument to the heroes and victims of the First World War was opened by the RVIO in Moscow on Poklonnaya Hill on August 1, 2014 - the 100th anniversary of the outbreak of the First World War. Sculptor - People's Artist of Russia Andrei Kovalchuk. The opening ceremony of the monument was attended by the President of the Russian Federation Vladimir Putin .



Deputy Assistant Minister of Defence of the Russian Federation Alexander Kirilin, Director of the State Historical Museum Alexei Levykin, Executive Director of the "History of the Fatherland" foundation Konstantin Mogilevsky, and Director of the Institute of Russian History of the Russian Academy of Sciences Yuri Petrov laid flowers at the monument to the Heroes of the First World War (on Poklonnaya Hill).

Memory of the victims and Heroes of the First World War was honoured at the military burial site in Saint-Hilaire-le-Grand (France), as well as in the settlements of Poznan and Mragowo (Poland). Ceremonies of laying flowers to monuments to Heroes of the First World War were also held in Russian cities - Tula, Lipetsk, Orenburg, Pskov, Saransk, and Kaliningrad.

Monument to the Heroes of World War I consecrated in Tsarskoye Selo



On August 1, 2018, on the anniversary of the outbreak of World War I, the monument "1914" was opened in front of the Cathedral of the Great Martyr Catherine in Tsarskoye Selo. The monument was consecrated by the bishop of Tsarskoye Selo Markell in collaboration with the honourable dean of the Pushkin district of the St. Petersburg diocese archpriest Gennady Zverev.

The regimental priest is depicted in bronze, blessing the Russian soldiers for military feat for the faith, the Tsar and the Fatherland. On the granite pedestal the inscription with Roman numerals "MCMXIV" - 1914, in the niches - bronze bas-reliefs of St. George the Victorious, patron of the Russian army, and the double-headed eagle - the emblem of the Russian Empire.

Vice-governor Alexander Govorunov at the opening ceremony noted that 1914 not only turned the history of the country, but also radically changed the world, humanity: "Millions of people, military and civilians were killed. The war was a tragedy, it sparked the fires of revolutions, provoked the disintegration of the four empires, triggered militarization throughout the world. There were attempts to forget this war, its victims and consequences. But justice triumphs, and in 2014 near Vitebsk railway station a monument to the dead soldiers was opened. In Pushkin, the Martial Chambers was opened. Now there was another place of memory - a place of the commander-in-chief of Emperor Nicholas II in Tsarskoye Selo, here hospitals were located, the dead were buried."

"The regimental priests did not take up arms, but shared the hardships of the war, helped the wounded, buried the dead. Many of them died themselves, - continued Alexander Govorunov. "This monument is a reminder of how fragile the world is and how easily it could be destroyed, if one does not hear each other, that it is impermissible to suppress the freedom and rights of someone in the name of their interests and ambitions."

"Prayer unites the invisible" me "and the invisible God," said Bishop Markell. - It can be expressed in art, literature, sculpture, painting, sculpture. The monument is a prayer for the dead. "

The hierarch stressed that now the media give an ambiguous picture of what is happening in the world, focusing on negative phenomena - cataclysms, diseases, disasters. "The problem of suffering is the deep mystery of God, the mystery of life. Only through a common prayer we can touch this mystery, only through prayer do we understand many things, we can look beyond the visible horizon ... God forbids us to repeat the old mistakes," said the arch pastor.

The founder and president of the group of companies "Etalon", the president of the fund "Creating World" Vyacheslav Zarenkov said that the monument was planned to be put back in 2014, by that time it was already executed by the sculptor, but only today it was possible to implement the planned. "Tsarskoye Selo is a special place, hence the warriors left for the First World War," he recalled. "The dead were also brought here, wounded, while they were cured not only in hospitals and hospitals, but also in monasteries. Not only the priests who were on the front line and conducted enlightenment work among the soldiers, but also the monks who treated the wounded, contributed to the victory. "

Vyacheslav Zarenkov noted that the memory of the First World War after the revolution was deliberately erased, because a large number of mistakes were made, and people who came to power did not want them to be visible. "I hope that this monument symbolizes the unification of the faith of clergy and laity, recalls the courage of the soldiers," added V. Zarenkov, explaining that his grandfather was killed by gas poisoning in this war.



The greeting of Sergei Naryshkin, chairman of the Russian Historical Society, director of the Foreign Intelligence Service, was read out.

The rector of the St. Petersburg Academy of Arts named after Ilya Repin Semyon Mikhailovsky noted that the place for the monument was chosen successfully - before in front of the restored church. The sculptor, academician of the Russian Academy of Arts Vladimir Gorevoy added that this monument pays tribute to those who went to war and who prayed for the battles.

The ceremony was attended by representatives of the government of St. Petersburg, the Legislative Assembly of the city, the administration of the administration of the Pushkin district.

To the monument was laid flowers, and then marched a guard of honour pass.

Unlearned lessons from First World War

5 September, Izvestia

August 1, 1914, Germany declared war on the Russian Empire - Russia joined the First World War, which after a few years will rebuild the map of Europe. In total, if we consider not only the key participants, but also their allies, as well as the dominant states, about 20 countries took part in the conflict.

In autumn, one hundred years have passed since the end of the First World War, which changed the course of history forever. In many countries this anniversary will be celebrated on a large scale. In Russia, which lost 1.3 million soldiers on the fronts, the memory of the First World War, if not completely erased, was fairly overshadowed by subsequent events.

Why did the demographic problems of modern Russia begin just then? Why is the memory of the war, which was then called the Second Patriotic War, important for us? What lessons can Russian society learn from the war that was forgotten for many decades? These and other questions were answered by experts at the round table of Izvestia.

In the round table participated Konstantin Pakhalyuk, historian, member of the Russian Military Historical Society (RVIO); Sergei Volkov, writer and historian; and Pavel Kulikovskiy, writer, great-great-grandson of Alexander III, honorary member of the Romanov Family Association, and from Izvestia's staff Elena Loria, Roman Kretsul, Elena Ladilova and Valeriya Nodelman.



"Izvestia": It's no secret that if almost everything is known about the Great Patriotic War, starting with the junior school, then with the First World the situation is much worse. What is the average graduate of a modern Russian school generally knows about it?

Konstantin Pakhalyuk, historian, member of the Russian Military Historical Society (RIO): Judging from the opinion polls, the average Russian resident does not know much about the First World War. However, collective representations are not taken from "nowhere", they always rely on the memory. Over the past few years, there has been a shift. We have fixed two key dates - August 1 and November 11. August 1, Russia was dragged into the war. You can not say that she entered it, war was declared to us. November 11 - the end of the First World War. The idea is that we are part of the pan-European space and also contributed to the victory of the Entente.

Thanks to the fact that over the past few years around 100 monuments and memorable busts have been erected all over Russia connected with the First World War, it is returning to the national, collective memory. The contribution was made by the Russian Military Historical Society with about a dozen monuments, not only in Moscow, but also in the regions and abroad. Just recently a bust of Rimma Ivanova was opened in Stavropol. To revive the memory of the war, it is necessary to address it regularly. The excitement of 2014 led to the fact that until now the Russian State Military Historical Archive (RGVIA) receives hundreds of requests every month: "Help find relatives-participants".

Izvestia: What is the reason for this attitude to the First World War?

Sergei Volkov, writer and historian: A living emotional connection, which we all know very well for the Second World War, was encouraged. The same connection with the First World War, which could well exist in the 1920s, 30s and 40s, was not only discouraged, but also suppressed in every possible way. Including because all the preservation of the memory of the Russian army and service in it before the revolution was considered a counter-revolutionary act.

This is completely unsurprising, because all these years the country was ruled by a party that advocated defeat in this war. Everything that the participants in the war did from the Russian side was the opposite of what the Communist Party wanted. Therefore, participation in the First World War itself was more criminalized.

The fact of finding rewards, shoulder straps, regimental relics, which people kept, was considered as an immediate cause for repression, including the shooting. People were inclined to hide that their close relatives fought before the revolution.

As a result, in Hungary, more than 2 thousand monuments were installed after the World War, and in the USSR not a single one. In the 20's and 30's, a lot of literature on the First World War was published, because it was the only big war, the experience of which was important to study. But the set up was such that information about people was minimized. In the text we see only "the commander of such and such regiment gave the order", "the chief of such and such division made a decision", without indicating names. This was not only because most of these people later fought in the white armies, but also because the people who fought there, from the Soviet point of view, did not deserve memory. Somehow the mass interest in the First World War in the early 1990s was directly connected with the collapse of communist ideology.

Konstantin Pakhalyuk: In relation to the First World War in the Soviet era, there are two periods. The first - from 1918 to the middle of the 30's. Everyone remembered the First World War and the suffering they had. The traumatic experience was then, on an official level, pushed into a progressive narrative: the Tsarist government led an unnecessary war, and now we are headed by the Communist Party and are heading for a brighter future. August 1 in 1924 and 1929 were held commemorative events (10 and 15 years since the beginning of the war). They were agitational in nature: "Fight the war!", "No to the imperialists!".

In the late 30's, when the ideology of state patriotism was being created, changes began. Already in the Great Patriotic War the formation of a heroic pantheon takes place, in which Brusilov entered "from the First World". Propaganda uses heroic examples of the past. There were projects to restore the St. George Cross. Instead, they established a virtually similar Order of Glory. There are many photographs of the end of the war, on which Georgievsky crosses are worn next to Soviet awards. This was not allowed, but it was not forbidden. The most famous is the playwright Vsevolod Vishnevsky. He escaped to the front at the age of 15, got into the Life Guards Regiment of the Jäger Regiment. On the photo, which can be found on the Internet, Vishnevsky on the background of the destroyed Reichstag with the St. George Cross and two St. George medals - and on this medal the portrait of Nicholas II. Despite all ideology, the heroism of that time was appreciated, especially in the army environment.



Konstantin Pakhalyuk, historian, member of the Russian Military Historical Society (RVIO)

Izvestia: Are there full public databases on the participants of the war?

Konstantin Pakhalyuk: Now under the auspices of the Ministry of Defense a database on losses is being created. They digitize and spread out two sets of sources. First, the Foundation of the 16196 RGVA, the regimental lists of losses: killed, wounded, missing. Secondly, the documents from Yalutorovsk. This is a small town near Tyumen, even in the Soviet era, there sent a card file - more than 10 million cards on the wounded.

Now counted 1.2 million lower ranks - Georgievsky cavaliers. In the 1920s, their complete lists were handed over to junk. Researcher S. Patrikeev restored the information about almost a million rewarded, these data are available on the Internet (<http://qwar.mil.ru/>).



Vsevolod Vishnevsky, a red army soldier with a St. George Cross and two St. George medals on his uniform

Izvestia: How is the knowledge of the history of the First World, the attitude to it and its heroes in Russia and other countries?

Pavel Kulikovskiy, writer, great-grandson of Alexander III, honorary member of the Romanov Family Association: I came to Russia in 2008, travelled a lot, was in small towns, visited schools there. Very often we talked about the Romanov family. Naturally, the conversation turned to the revolution and the First World War. My favourite question for teachers and students: "Who is your favourite hero in Russian history?". I did not find any knowledge of the First World War. The first answer of schoolchildren was always: "Lenin, Stalin."

Until 2013, even from teachers, we did not receive answers to questions about the First World. And if they do not have knowledge, it can not be among the students. Then an important event took place - President Vladimir Putin took the initiative to commemorate the 100th anniversary of the beginning of the war. After that, we saw that the Russian Historical Society, the Russian Military Historical Society and the "Society of the Descendants of the First World War" took up the matter: conferences, interviews, publications. On August 1, 2014 on Poklonnaya Hill was opened a monument - the work of Andrei Kovalchuk -, where was President Vladimir Putin. This fundamentally changed the attitude towards the First World War, it was a turning point. Now when we are travelling, talking with students we seeing that they are starting to learn something.

In some other countries the situation is similar - the main topic for discussions is the Second World War. I grew up in Denmark, which did not participate in the First World War. There were no heroes or achievements in Denmark. Then I lived and worked in London. For Great Britain this is a great victory, and every year it is celebrated there. On the 100th anniversary of the Compiègne Armistice on November 11, 2018, at 11 hours 11 minutes, there will be a grand celebration. The Queen must take part in the celebrations. In Russia, this date is unlikely to be celebrated because it did not participate in the war by that time.

Sergei Volkov: In Germany, after the Second World War, the tendency to deny domestic military history began. Young people went to demonstrations under the slogans "Germany is shit, Germany never again!". They advocated the renaming of streets, fought with the names associated with militarism. And in the victorious countries, it is unlikely that something has changed significantly. Dates, especially round ones, are still celebrated, especially in France. The memory of the dead is given exceptional importance.

Konstantin Pakhalyuk: The memory of the First World War is very important for Australia and New Zealand. For them, this is about the same as for us the Great Patriotic War. From other countries, the memory of the First World War has a special place in France, Great Britain, Serbia, and less in the USA

and Italy. However, in Europe the last 10-15 years there have been cardinal changes: we are not talking about heroism - we are talking about a common tragedy and suffering. The central point is fraternization, the Christmas truce of 1914, and not how we fought heroically. In 2014, there was a wide discussion in Britain about the memory of war: heroism or accentuating suffering?

"Izvestiya": Is it somewhere recorded when the last veteran of the First World War died in Russia?

Sergei Volkov: No one even thought about it.

Konstantin Pakhalyuk: "Arguments and Facts" in 2014 tried to find out, but did not find. Until 1982, Marshal Bagramyan, a veteran of the First World War, lived.

"Izvestia": Did the veterans of the WWI, who lived already in the post-Soviet period, have any privileges?

Sergei Volkov: There was nothing. A characteristic touch: in Poland cemeteries were preserved, in the late 1990s Polish organizations turned to Russian agencies with a proposal to work together. They were told: this is not ours, we have the Great Patriotic War.



Sergei Volkov, writer and historian

Izvestia: Has the Russian emigration succeeded in preserving relics, transferring knowledge about the First World War, documents, photographs to children?

Pavel Kulikovsky: This is an interesting question. Many would now be surprised, but into the emigration was taken mostly not material values, but they took their uniform, exported what museum workers called memorabilia: orders, weapons. This was passed on from generation to generation.

Izvestia: Have the assessments of the events of 100 years ago changed greatly in the post-Soviet period and will they change further in historiography, school textbooks and university programs?

Sergei Volkov: In the post-Soviet era, the evaluation has ceased to be abusive, but only in the most recent time. By inertia, the schoolchildren were taught a more Soviet interpretation. But the main thing is not this.

Officially, it is declared that we are the successors of the Soviet Union and of historical Russia. But up to the present time it has had almost no effect on public consciousness. I can not say about the very young, but in the minds of forty-year-old people the assessments remain the same. According to the blogosphere this can be very well judged. It is widespread that Russia suffered a defeat in the war. If someone at all knows something, then perhaps about the unsuccessful East Prussian operation. And no one knows about successful Warsaw-Ivangorod, Lodz, Galicia battles, but in general Russia won the campaign of 1914.

We constantly have to hear the opinion that the army was completely decayed by the time of the revolution, it could not fight, Russia was defeated and that's why a revolution took place. The situation was the opposite: the army disintegrated precisely because the revolution occurred.

"Izvestia": How, in your opinion, should look like the five heroes, which should be told to the younger generation?

Konstantin Pakhalyuk: Larisa Panova, Rimma Ivanova, Peter Nesterov, Generals Shcherbachev, Yudenich, and Sakharov. But first of all it is necessary to emphasize the collective character of the feats, both during victories (for example, under Gumbinnen), and in defeats (like Tannenberg).

Sergei Volkov: From the famous sailors Kolchak, Essen, Kititsyn. It is important to know at least the names of people who commanded large military formations, as we know Konev or Rokossovsky. Besides Brusilov, usually they do not know anyone.

Pavel Kulikovsky: Of course, Brusilov, Prince Oleg Konstantinovich, who died in October 1914. This is the only Romanov who was killed in the war. To him was erected a monument in Tsarskoe Selo in 2015.

When we say "hero", we usually mean a man, but many women took part in the First World War. My great-grandmother the Grand Duchess Olga Alexandrovna received the St. George medal. She created a field hospital on her own money, worked there as a nurse of mercy, carried people out of the line of fire. Olga Alexandrovna was very modest person and spoke about it extremely little. General from the cavalry Alexander

Vasilyevich Samsonov, who led the offensive in East Prussia. When he got into an encirclement, he continued to fight, trying to save as many soldiers as possible, did not want to surrender and shot himself. Such was an officer's honour.



Pavel Kulikovsky, writer, great-great-grandson of Alexander III, honorary member of the Romanov Family Association

Izvestiya: Why is this memory important for our country?

Sergei Volkov: It was a war for the principled interests of Russian statehood. According to its results, it was expected that Russia would achieve the political goals that it had pursued for many decades before. It was only thanks to the fact that the Russian army was victorious and by the end of 1916 it was obvious that the war would end victoriously that the transition to Russia of Constantinople and the Straits was finally agreed upon - the everlasting dream. They are still important now. Stalin tried to get them, but failed. With a different outcome of domestic events, this war would move the Russian statehood to a higher level. This was a very important war for geopolitical interests of Russia. There really was something to fight for. They say: why did we get into it ... But we can not help climbing when you are declared war!

Konstantin Pakhalyuk: My experience with the documents of the First World War suggests that there is no better source to understand why everything collapsed. The return of memory of the First World War in many respects was based on the uncritical reading of the work of military emigrants, which led to the reproduction of their "ideologies": monarchical or authoritarian views, nostalgia for tsarist Russia, hatred for everything progressive. Even in the memoirs of the most intelligent General Gerua, the soldiers are nothing more than a mass. Hence, a one-sided picture: the Russian army fought successfully, but because of "betrayal" (allies, St. Petersburg oppositionists or leftists), it was deprived of victory. This is a tracing-paper with the myth of the Nazis and German nationalists about the "knife in the back" in 1918. Therefore, the question is urgent, why do we need the memory of the First World War.

Pavel Kulikovsky: I can talk about this for hours, this topic is so important. The myths of the Leninist-Stalinist ideology are still alive in society. Here is the answer to the question of why the memory of the First World War is important. This example should inspire people today. Every society needs heroes of the past, this is the history of the ancestors of many Russians. People are looking for roots, their own

and family identity. Perhaps in school textbooks and books that are written today, they will not find answers to questions about roots and identity.

You raised a very important question - five heroes of the First World War, even a discussion arose about whom to consider a hero. It turns out that the ancestors of those living now in Russia are forgotten as heroes of the First World War. We need to restore justice to these people so that they can be an example of patriotism and a model for patriotic education.

It is necessary to maintain a balance in the assessment of history. It is impossible to constantly talk only about the Second World War. Everything that is happening now, the result of the First World War, too. The first demographic hole was in the First World War, it was a huge loss. The demographic problems of modern Russia began precisely at that time, as the experts of the Institute of Russian History of the Russian Academy of Sciences says. The roots of many of today's problems - in the First World War, and not in the Second World War. Everything that concerns the Civil War, the confrontation of the white and red, came out of the First World War. Call it what you like - monarchists, not monarchists, but they are all Russian. Many of the problems of modern Russian society, oddly enough, begin there, we just do not realize this. Some kind of unity, a common point of view about what happened, it is probably impossible to achieve, maybe, and do not need to set such a task. But at least we need to understand each other, and for this we need to study the First World War.

"Romanovs" in thirty breeds of trees exhibited in Khabarovsk

4 August. Todaykhv - Khabarovsk citizens and guests of the city can get acquainted with the paintings made in the style of marquetry, that is, mosaics on wood. The peculiarity of the technology is that the masters carry out a thin cutting of wood up to 1 mm thick. All components are placed on the "shirt" according to a pre-prepared sketch, and the work itself requires perseverance and attention to the smallest details.



A small exhibition was organized by a master with half a century of experience. Now in his collection there is a little more than 80 paintings: portraits, landscapes. But this exposition is represented by icons. For example, the most notable is the image of the Romanov Family - the largest of the presented works was created a year, and details were cut from 30 tree species.

- This year marks a memorable date from the murder of the Imperial Family, and this is my exhibition," says the Khabarovsk master Anatoly Piskovich.

The small exhibition is just the beginning, in plans - to create an larger exposition.

The Last Residence of the Last Emperor in Kazan

In the Museum named after E.A. Boratynsky (branch of the National Museum of the Republic of Tatarstan) opened the exhibition "Tsarskoye Selo: the Last Residence of the Last Emperor". It presents unique auto chromes from the collection of the museum-reserve "Tsarskoye Selo". The exhibition is timed to a sad date - the 100th anniversary of the execution of Nicholas II and his family .

The life of the last Russian Emperor Nicholas II is closely connected with Tsarskoye Selo: on May 18 (May 6 in the old style) in 1868, he was born in the Alexander Palace. From 1905 Nicholas II made it his permanent residence. In the Alexander Palace, the first months of the emperor's imprisonment passed after his abdication. It was from here on August 1, 1917, his family was sent into exile in Tobolsk.

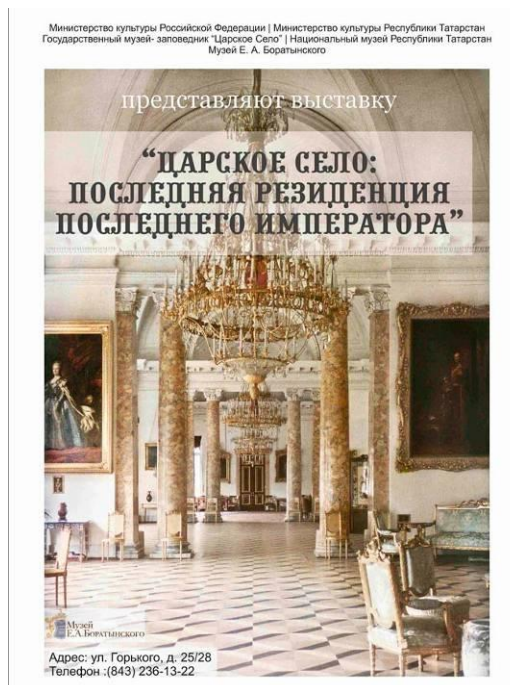
Immediately after the departure of the Imperial Family, the Kunsthistorico-Historical Commission, headed by Georgy Lukomsky, began work at the Alexander Palace. Photographer Andrey Zest made 140 color shots.

The further destiny of a unique collection is interesting. It is known that in November 1918, when accepting cases from the former chairman of Lukomsky, it turned out that 843 images from black and white negatives and 83 color transparencies (autochroma) were transferred to the publishing house Kopeyka. The pictures were supposed to be removed from the publishing house and moved to the Detskoye Selo department of artistic property of the Republic of the Northern District. This could not be done.

Now the collection of the museum-reserve consists of 93 autochromes, shot by Zeest in 1917. In 1958 museum acquired twelve autochromes from a tourist from the UK, a member of the Oxford Barrath club; in 1968 - thirty-three autochromas from photographer heir. In 2013, members of the Friends of the Museum-Reserve Club Michael Piles and Mikhail Karisalov financed the acquisition of another 48 autochromes at an auction in Paris.

The exposition of the exhibition is complemented by documents relating to the links of Georgiy Lukomsky with Kazan, from the funds of the National Museum of the Republic of Tatarstan, and printed editions issued for the coronation of Nicholas II from the Kazem-bek family collection courtesy of the Department of Manuscripts and Rare Books of the Lobachevsky Libraries.

The exhibition "Tsarskoye Selo: The Last Residence of the Last Emperor" marked the beginning of cooperation between the National Museum of the Republic of Tatarstan and the State Museum-Reserve "Tsarskoye Selo".



Unique photographs of the Imperial Romanov Family in Ulyanovsk

(An execution claiming the murder of Nicholas II and his family was carried out without the sanction of Lenin and Sverdlov.....ED)

8 August. UIParvda. - "Remembering the Russian Imperial House" is the title of the exhibition that opened in the Red Hall of the Museum-Memorial of V.I. Lenin. This is the second joint project of the Lenin Memorial and the National Endowment Support Fund.

- This is a unique exhibition. There are no similar photographs anywhere: neither on the Internet nor at any of the collectors. The matter is that this exhibition was formed gradually. These are mostly photos of white emigration, especially close to the Emperor. In the 1953 in America, a Russian-American society was formed, which later transferred these works to the National Fund for Support of Rights Holders. And thanks to this fund, we now have the opportunity to see these unique works - says Alexander Perfilov.



The exhibition is dedicated to a tragic event: 100 years ago, on the night of July 16-17, the family of the last Russian Emperor Nicholas II was shot. Maybe someone will find it absurd situation that the exhibition is placed in the Memorial named after the leader of the very revolution, as a result of which the Imperial persons died. However, it is proved that the execution of Nicholas II and his family was carried out without the sanction of Lenin and Sverdlov. This was extrajudicial punishment of the Ural Bolsheviks.

In addition, the exhibits are not about the causes of the tragic event. They show the history of the Romanov Family.

At the exhibition there are portraits and photographs of all members of the family. As we know, the Imperial dynasty in Russia begins in 1613 with Mikhail Fedorovich. His son, Alexei Mikhailovich, nicknamed Tishaishim, laid Simbirsk, sending Bogdan Khitrovo to the land.

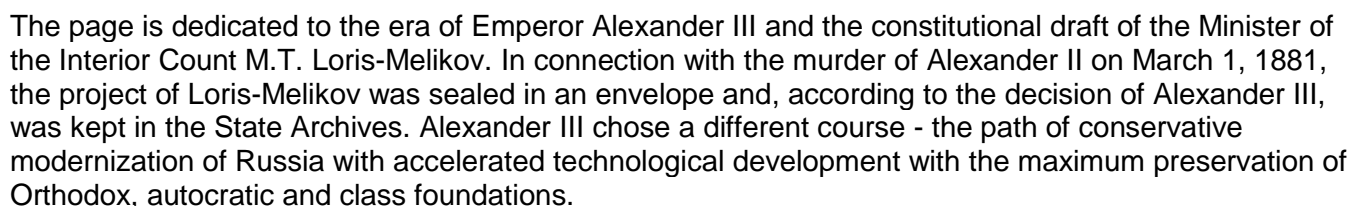


The main "jewel" of the collection was the album of Major-General Alexander Vladimirovich Syrobojarsky, the hero of the First World War, a participant in the legendary Brusilovsky breakthrough.

Still young Alexander with a heavy wound has got to Tsarskoselsky hospital of Alexandra Feodorovna where the Empress together with daughters looked after wounded. Syrobojarsky made friends with the crowned nurses, and Her Majesty's caring hands, which imposed bandages, remembered all his life. This episode created a strong friendship between the officer and the Imperial Family. The Grand Duchesses and the Empress later wrote to Syrobojarsky at the front, even from imprisonment. Their messages Alexander kept, as his main shrine.

Video - https://www.youtube.com/watch?v=eMqkN4I_020

August 1, 2018. Fragments of the manuscript of the constitutional draft of the Minister of the Interior of the Russian Empire, Adjutant-General Mikhail Loris-Melikov, as well as the autograph resolution made by Tsar Alexander III in blue pencil from the state archive of the Russian Federation, were published on the August page of the thematic calendar, prepared by the Federal Archival Agency for the 100th anniversary of the State Archival Service of Russia.



The envelope with the draft reform was discovered by Nicholas II only in November 1906, when revolutionary events forced the Emperor to agree to reforms.

«Faces of power» - Portraits of Russian Tsars and Emperors of the Romanov dynasty

A joint exhibition project from the funds of the Novgorod Museum-Reserve and the Pushkinsky Reserve opened 1st of August in the State Memorial Historical, Literary and Natural Landscape Museum-Reserve of Alexander Pushkin "Mikhailovskoye".

The reign of the Romanov dynasty is a long and significant period in the history of the Russian state. The exhibition "Faces of Power" unites several different groups of works of the XIX century with the image of Russian monarchs. The first group includes engravings from the so-called "Romanov Suite" - a retrospective series of portraits of the Romanov dynasty rulers, performed in 1817 by a group of engravers in France based on the originals of the French miniaturist Jean-A.A. Benner. According to their artistic value, these engravings are among the best printed samples of their time.



The second group includes two authors' repetitions of the remarkable historical works of N.N. Ge: an iconic painting for the history of Russian art "Peter I interrogates Tsarevich Alexei in Peterhof" and the painting "Catherine II at the coffin of Empress Elizabeth Petrovna", practically unknown to the contemporary viewer. Between the creation of works passed half a century, at one time each of them made a great impression on contemporaries: the elegant prints of J.-A. Benner corresponded to the epoch and style, socially significant works of N. N. Ge. Both portrait prints and historical paintings immediately became extremely popular, replicated and influenced the development of contemporary art: J-A. Benner gave a new impetus to Russian miniature painting and desk engraving, N.N.

A separate block presents graphic sheets with portraits of the Romanov dynasty from the collections of the Pushkinsky Reserve. This is the portrait of Peter I, executed by one of the best Russian engravers - Evgraf Petrovich Chemesov, and a number of lithographs of unknown masters of the XIX century.

These works clearly demonstrate the path of development of art in just a few decades, provide an opportunity to trace visually the transformation of views on the image of the monarch, preserve appearance of rulers and enable them to evaluate the personality according to its merits.



The visit of Grand Duke Alexei Alexandrovich to the United States in 1871-1872

By Anna Sidorova, chief specialist of the RF GA.

The fourth son of Emperor Alexander II, Grand Duke Alexei Alexandrovich, from his early childhood as was educated to a maritime career. Initially, Alex was brought up together with his elder brothers, heir to the throne Nicholas and the Grand Dukes Alexander and Vladimir, under the supervision of the educator General Nikolai Vasilyevich Zinoviev.



In March 1859, at the age of nine, Alexei was separated from his brothers, his teacher was Captain First Rank Konstantin Nikolayevich Posiet, designed to prepare the Grand Duke for a future naval service. For the joint course of science, Alexei was joined by Grand Duke Nikolai Konstantinovich, the eldest son of Grand Duke Konstantin Nikolaevich, also determined to maritime service. The Grand Duke was enlisted in the Naval Cadet Corps to study the marine business. Along with other pupils, he took part in practical exercises and maneuvers and, like the uncle, the Grand Duke Konstantin Nikolayevich, regularly went on a voyage across the Baltic Sea during his studies.

Upon completion of the course of science, the Grand Dukes were traditionally sent to educational trips across Russia and abroad. In 1867-1868 Alexey made two large trips around the country. In 1871, he went on a long voyage to America, China and Japan. This trip became for him not only an addition to education, but also the first important diplomatic mission entrusted to him. The reason for this was the invitation of President Wiliss Grant to Emperor Alexander II to pay an official visit to the United States in recognition of Russia's support of the northern states during the civil war in America. The Emperor decided to send his son Alexei on the state mission. In addition to the official, diplomatic gesture, the Emperor also hoped that a long trip would distract his son from

his cordial enthusiasm by the maid of honor Alexandra Vasiliyevna Zhukovskaya.

The State Archives of the Russian Federation preserved the documents, which spell out details of the visit of the Grand Duke to America. Among them were the reports of Admiral Posiet to Alexander II, letters and telegrams of Alexei to his mother Empress Maria Alexandrovna and Tsarevna Maria Feodorovna, as well as routes and maps of the trip, photographs of the Grand Duke, made at the studio of New York and Washington.

In late August 1871, the frigate "Svetlana" with the Grand Duke and his retinue on board left Kronstadt. During the long sea crossing Alexey Alexandrovich and his companions were preparing for the expected reception in America. The Grand Duke could not speak fluently in English, and he had to communicate with representatives of the American government. Therefore, the English teacher William Mechin, who was in the retinue, offered to discuss something in English every evening to improve the language.

November 6, 1871 Russian frigate approached New York, where he was met by an American squadron under the flag of Admiral Rowan. The Grand Duke was waiting and getting ready for the reception. The newspapers recorded all the details of the Russian guest's stay on the American continent and today it is possible to restore them almost every day of the high mission's stay.

On November 9, under the salute of the American squadron, the Grand Duke, in full dress, accompanied by the Russian envoy to the United States, Konstantin Gavrilovich Katakazi and his entourage, transferred from his frigate to a special steamboat, where he was met by the official representatives of the USS government and over a thousand people of New York society. After the exchange of welcoming speeches, the Grand Duke went to the Claredon Hotel.

Admiral Posiet wrote to St. Petersburg: "The people occupied both the sidewalks of Broadway, the roofs, all the windows of houses ... greeted the Grand Duke with applause and with loud, as if Russian cheers! Police in the number of the 21st regiment stood with trellises on either side of the wide street, officers and banners saluted, music played our national anthem."

The next day the Grand Duke went to Washington, where, a day later, Alexey Alexandrovich met President Uilis Grant in the reception rooms of the presidential palace. The official reception did not last long: the president presented his secretaries, and Alexei Alexandrovich members of the suite. Then they all went into the next room, where the president introduced the Russian guest to his wife, daughter and wives of secretaries.

On the same day, the Grand Duke hosted the diplomatic corps. However, neither Grant nor any of his secretaries did not inflict a return visit to the Grand Duke, which was demanded by the rules of etiquette of that time. Admiral Posiet did not fail to inform Alexander II about this.

From Washington, Alexei Alexandrovich went on a trip to the states, visiting more than 20 cities. In every state he got acquainted with the most interesting sights, attended parties and dinners arranged in his honor.

A lot of balls were given, the largest were organized by the officers of the military and naval departments in New York and Brooklyn, where during the dinner on the table stood the models of the Russian squadron and the American flagship frigate, made of wire and filled with flowers.

A grand reception for four thousand people was arranged by the New York Governor in the theatre. The Grand Duke was seated in a decorated flower bed and greeted with a Russian anthem and cries of "Hurray!". In the theatrical hall were two paintings, one depicting Emperor Alexander II with peasants who thanked him for his release from serfdom; on the other - President Abraham Lincoln with African Americans expressing gratitude for the abolition of slavery.

Alexei Alexandrovich wrote to Tsarevna Maria Feodorovna: "I hope you have fun at balls, and from the dispatches I saw that you had one too. There are too many of them in America, so far there have been



Grand Duke Alexei Alexandrovich and members of his retinue during a trip to America in 1871-1872. Cut from the newspaper.

about 50, and the ladies here dance their whole life, from the age of 3, to the 80th. We must give justice, that I have not seen such a mass of beauties in Europe ... I danced with two young ladies who themselves killed two buffaloes "...

In Annapolis, the capital of Maryland, Alexey Alexandrovich visited the Maritime Academy and museums, in West Point (New York) - the military academy. In New York, guests examined the Academy of Arts and Admiralty, visited weapons and shipbuilding plants, thoroughly acquainted with the structure of the university in Harvard. Then they went to Chicago, where, after a fire that destroyed the day before most of the city, the Grand Duke donated five thousand dollars to residents.

338

— 2 —

О Т Д Е Л	КАКИМ ПУТЕМЪ	Б У Д Е Т	З А М Е Ч А Н І Я
Изъ Нью-Йорка	жел. дорогою	въ Вашингтонъ.	
» Вашингтона	р. Потомакъ	» Aquia Creek.	
» Aquia Creek	жел. дороною	» Ричмондъ.	Посѣщеніе поля сраженія.
» Ричмонда	жел. дороною	» Петербергъ.	Посѣщеніе поля сраженія.
» Петерберга	жел. дороною	черезъ Raleigh и Wilmington въ Чарлстонъ.	Посѣщеніе форта Sumter и хлопчатобумажныхъ плантацій.
» Чарлстона	жел. дороною	въ Саванну.	
» Саванны	моремъ	» Hampton roads и вѣрн. Монroe.	На военномъ пароходѣ Соединенныхъ Штатовъ.
» Крѣп. Монroe	мѣшнымъ Чилекемъ	» Анаполисъ.	Посѣщеніе морской Академіи.
» Анаполиса	жел. дороною	» Балтиморъ.	
» Балтимора	жел. дороною	» Филадельфію.	
» Филадельфіи	жел. дороною	черезъ Harrisburg въ Pittsburgh.	Посѣщеніе желѣзныхъ рудъ.
» Pittsburgh	жел. дороною	въ Buffalo.	
» Buffalo	жел. дороною	» гор. Niagara.	Посѣщеніе водопада.
» Niagara	жел. дороною	черезъ Toronto въ Кингстонъ.	
» Кингстона	по рѣкѣ Св. Лаврентія	» Thousand Islands, въ Монreal.	По рѣкѣ Св. Лаврентія въ Оттаву, столицу Канады.
» Монreal	жел. дороною	» Викторію въ St-Jones.	Трубчатый мостъ.
» St-Jones	по озеру Champlain	въ Ticonderoga.	Поѣздка на озеро George.
» Ticonderoga	жел. дороною	» Конкордъ.	
» Конкорда	жел. дороною	» Портсмутъ.	Посѣщеніе морского Арсенала Соед. Штатовъ.
» Портсмута	жел. дороною	» Lowell.	Посѣщеніе бумажно-прядильныхъ фабрикъ.
» Lowell	жел. дороною	» Бостонъ.	
» Бостона	жел. дороною	» Springfield.	Посѣщеніе Арсенала Соединенныхъ Штатовъ и оружейнаго завода.

Program of travel of Grand Duke Alexei Alexandrovich for the United States of America. 1871-1872.
GA RF

The route of the Grand Duke in the United States is detailed in the program of the trip, which was preserved in the GA of the Russian Federation. To the great surprise of the Grand Duke, he was invited to visit the cities of St. Louis and Lewisville, one of the centers of the slave trade in the United States before the Civil War, the most vigorous adversaries of the northern states in the civil war. Interesting is the perception of Alexei, recorded in a letter to his mother: "A remarkable difference between the Americans of the north and the south. Here (ie southerners) they look much more like Europeans, completely different manners, now it is clear that they are old feudal lords and in general are similar to our old nobility".

On the ship on the Mississippi River, the mission went to New Orleans, which produced Alexei Alexandrovich "a completely European impression" - here all spoke in French. The Grand Duke and his companions held six days there at the beginning of February 1872 and, in addition to the usual receptions and official representations, attended the Mardi Gras carnival. This is a holiday, common in French-speaking countries and regions before the Catholic Great Lent, a kind of analogue of the East Slavic Maslenitsa. The festival and the costume show made a double impression on Alexei, as he reported in a letter to his mother: "A huge procession of masks, on foot and in carriages, went around the city with music and screams, but some kind of coercion reigns in all this fun.



In New Orleans, Alex visited the French opera several times, which gave rise to rumours of his alleged infatuation with actress Lydia Thompson. Meanwhile, the correspondence of the Grand Duke with his mother refutes these conjectures, as he experienced a deeply difficult separation from Zhukovskaya and her newborn son. Nevertheless, not without a sense of humour, he wrote to his mother: "Of my success among American ladies, about whom so much has been written in the newspapers, I can frankly say that this is perfect nonsense. They looked at me in the beginning as they look at the crocodile in the menagerie or the unusual size of the monkey, but then, looking closely, they became absolutely cool."

A striking event in the journey of Grand Duke Alexei Alexandrovich to America was organized by Generals Sheridan and George Custer and also Mr. Bill Buffalo to hunt buffaloes on the plains of Nebraska and Colorado. There, near St. Louis in the hunting camp on January 2, 1872, the Grand Duke met his 22nd birthday, which, as he wrote, "none of the Americans did not recognize." With enthusiasm Alexey told his brother, Grand Duke Vladimir: "I was so happy to be back hunting and had such emotions that it's even funny to remember. If you could be with me, you would have the whole soul come. Ah, what a pleasure! ... I'm sending you my picture with General Custer, one of the most famous buffalo hunters, who was with me all the time. "



Thus ended the four eventful months held in America. February 10, 1872 Alexei Alexandrovich with his retinue left the United States, the Russian frigate "Svetlana" headed for Havana.

From the history of ice cream

Ice cream is the most favourite treat for children and many adults. Today it can be bought at any grocery store, and from species and names simply breathtaking. And there were times when in Russia this cold dessert was considered a delicacy.

In Ancient Russia, too, they enjoyed ice cream. True, it was not the usual treat, which is now sold in any store. Ancestor of ice cream can be considered so-called milk shavings. Milk or cream froze, then plucked thin petals and beautifully spread on a saucer.

Later, from these petals began to make a mass, reminiscent of the consistency of whipped sour cream, where a variety of products were added for the taste. When festivals and festivities took place, our ancestors skilfully prepared interesting frozen desserts. Ingredients were simple: from dairy products used cottage cheese, sour cream or cream, added eggs and sugar. All the ingredients were cooled, beaten until the mass became lush and airy, then nuts, raisins and seeds were added, and jam or honey was poured from above. This was an ancient ice cream. Sometimes he made cockerels or other ridiculous figures that were left in the cold, and when they became hard they carried them to the fair to make people happy and earn some money.



Ice cream dispenser, 1899.



Sugar at one time was a large deficit and was very expensive, as it was bought abroad. That is why the old ice cream, cooked with its use, was considered an exquisite treat, only the royal people or very rich people could eat it.

Gradually, ice desserts became extremely popular in Russia, they were invariably served in well-to-do houses after a meal. Under Catherine II, when various overseas games and dishes were very fashionable in Russia, the recipes of the original overseas dish began to appear in some cookbooks. For example, delicious ice cream with cherries, chocolate, lemon, currant, cranberries and raspberries could be made on the basis of a recipe from the "Newest Full Cookbook", translated from French and published in 1791. A whole chapter was devoted to sweet dishes.

In many Russian cookbooks, ways of making ice cream houses were cited. They were not too convoluted, and were also in great demand. Do not think that all the Russians enthusiastically began to do and absorb ice cream. Until the end of the XVIII century, ice cream was a rarity, it was called royal ice, overseas fun, a capricious whim. Russian people were content with folk dishes: cheese cakes and pancakes,

to which succulent sour cream and jam, syrup and gravies succumbed. Nevertheless, ice cream has already begun its offensive and slowly gained ground. At the end of the 18th century, they began to finish the dinner with this cold treat more and more often.

At the beginning of the 19th century, without a frozen dessert, it was more and more difficult to imagine a ball or a secular party. It was considered a matter of honour to have a cook, who knew how to prepare ice cream. It was not so simple, because at that time the technologies were not as perfect and debugged as they are today. Each cook contributed to the history of ice cream, some recipes have survived to this day.

For example, a real shock for many was a spectacular takeaway of ice cream, which was bathed in rum and set on fire. The name of this masterpiece was appropriate - Vesuvius on the Mont Blanc. Of course, Russian ice cream differed from French, Italian, Austrian: vanilla, cinnamon and salt had not yet begun to be added to it.

There were three types of ice cream. Sherbet, that is essentially a chilled drink, half-ice, or a mixture of fruit juice and ice, and the most real ice cream, which we eat right now. To know often arranged balls where rich people were invited, where acquaintanceship took place and business deals were sometimes made. At that time, there were no air-conditioners, and often at such events it was hot and stuffy. Ice cream, which has a pleasant taste and delicate freshness, it was necessary as it is impossible by the way.

For the preparation of dessert, the device proposed by William Fuller from England, the so-called ice cream maker, was used. It was a box of tin or tin that rotated around its axis. It was placed in a vessel with hollow walls, between which was laid a finely divided ice with salt. The device was placed mass for the preparation of ice cream, where it cooled, while it was periodically stirred, and the box itself was rotated. This lasted for a while, until the content acquired the desired consistency.

During Easter, ice cream was sold very actively, it was sold in confectioneries, ice cream workers wandered the streets and suggested to passers-by to buy a delicious "sugar-ice cream" delicacy. By the middle of the XIX century almost in all major cities of Russia ice cream began to be sold everywhere, on open verandas, in shops, cafes, on the streets.

Russian Emperors did not refuse ice cream, especially since it had the unofficial name "royal ice". For example, at a party dedicated to the coronation of Alexander III, guests were treated to traditional Russian dishes (borsch, steamed steak, veal), and at the end served ice cream. Balls at the court of Nicholas II could not do without refreshments and ice cream.



If you read the story of M. Garshin "Petersburg letters", then you can find a mention of summer days, when the St. Petersburg families moved to the country. The writer notes that they were followed by peddlers, who walked around the country cottages and offered various products, including ice cream.

In A. Chekhov's "Boring Story" is a reference to a little girl who adored ice cream so that she considered it "the yardstick of all the beautiful." When she wanted to say something pleasant to her father, she called it creamy, drawing an analogy with her favourite sweet dessert.

Activities in Tsarskoye Selo



The pavilion "Chapel" will be opened after the restoration in the end of 2018

Entrance to it will be free. The

"Chapelle" pavilion, or the Gothic

Chapel, was built in 1825-1828 by the architect Adam Menelas in the form of a romantic half-ruin. One tower with cracks on the facade stands tight, from the other there is not much left. On the second floor of the tower there is actually a chapel. The molded vaulted ceiling is decorated with an equilateral cross, which corresponds to the purpose of the building. A modest interior was decorated with a statue of the Savior, created by the German sculptor Johann Danneker. Now it is in the Hermitage collection. The only pointed window had multicolored glazing, the rest of the windows were painted.

"Chapelle" suffered less during the war compared to other buildings of Tsarskoye Selo. After 1945, a minimum conservation was carried out, but in a few decades the building was in a state of emergency. Its complex restoration was carried out over the past four years. Drawings of Menelas not found - restorers relied on the iconography of the XIX - early XX century: plans and images of facades, photographs. As a result, the structure of the building was strengthened, engineering was put in place, a copper decorable decor - crabs and mascarons - was recreated.

Above the tent roof at a height of 35 m was a copper weathervane in the form of a rooster. During the war, it suffered from bullets and lost its tail. During the restoration museum workers decided to replace the veteran, who will become a museum exhibit, into a new cock and lay a capsule with a message to future colleagues in the base of the weathercock. It ends with the words: "Tsarskoye Selo is the best place on Earth".

Despite the round niches on the sides of the tent, there were no hours on the "Chapelle". This is evidenced by the lack of stairs and internal spaces for the placement of the mechanism. But in the course of the restoration, four dials were found out-deceptions made of galvanized sheet metal. And they were turned the back side. Facial showed 2:27. Probably, this is a creation of Soviet times, with high quality of galvanizing. After the restoration, the "clock" will be returned to the historical time - 11:57, which is known from old photographs.

In the interior all the paintings are cleared. A small piece of blue paint is found around one of the sockets on the ceiling. Apparently, it was just a trial, because the rest of the painting has a sand color. On the walls on blue picturesque draperies, several decorative nails with traces of gilding on hats were found. Around the "Chapelle" piles of granite blocks preserved. This is the memory of the XVIII century, when this place was lusthaus (a hunting pavilion), surrounded by a bastion. A similar design was preserved around Melylassov's White Tower in the same Alexander Park.

The museum workers discussed for a long time what kind of exposition to create in the Chapel. First there was the idea of making a copy of the statue of Christ, and the Hermitage agreed to its creation by a non-contact method. But then they decided to establish there an authentic monument to the Grand Duchess Alexandra Nikolaevna (Adini) by Ivan Vitali. It was in the now lost "Little Chapel", dedicated to the memory of beloved daughter of Nicholas I, who died at the age of 19 from tuberculosis. The statue has been preserved in the funds of the GMZ "Tsarskoe Selo".





Received three international awards

The Tsarskoye Selo Museum-Reserve became a laureate of the International Festival of Audiovisual and Multimedia Products in the Field of Heritage FAIMP (Festival of Audiovisual International Multimedia Patrimony - F @ IMP 2.0) in three nominations. The awarding ceremony took place at the open-air museum (LVR-Freilichtmuseum) in Kommunn (Germany). The movie, created for the 100th anniversary of the museums-reserves "Gatchina", "Pavlovsk", "Peterhof", "Tsarskoye Selo", received "silver" as the best museum film in the category "Short length". Video - <https://yadi.sk/i/j90PhD7N3SfaFQ>

Its shooting was a challenge. It was necessary to accommodate four huge museum spaces in two minutes. It was decided to do this by means of artistic cinema. A young director and scriptwriter Aksinya Gog, Pantalyk and LAM Production, composer Ivan Lubennikov worked on the creation of the video, in all - more than 30 people. They abandoned the post-cropped replicated species and filmed only from unusual angles. In addition, they focused on night shots to convey a special mystical atmosphere and show the viewer palaces and parks the way that ordinary visitors do not see them. In the episodes - priceless items from the storerooms, including the personal Bible of Paul I (from the collections of GMZ "Gatchina"), and the dress of Grand Duchess Xenia Alexandrovna (from the funds of the GMZ "Tsarskoye Selo").

"Gold" received: a multimedia exhibition "Charity in the Great War" (nomination "Creative exhibition installations") and the film "The Last Year. Russia's withdrawal from the Great War" (nomination "Average length"). They are represented in the exposition of the Museum of the First World War in the Martial Chamber. Multimedia exposure creates the effect of a full immersion in the atmosphere of that time. The visitor is on Petrograd Street and sees the living room in the window of the house, where the action unfolds. In another room a film is shown, which contains a lot of information about the events of the last year of the war and visual images of the era. Documentary chronicles are complemented by animation in the style of graphics of that era.



The Marble Fountain was opened in Catherine's Park

It was inaugurated at the Catherine's own garden after restoration, which lasted more than a year and a half. The jets of water shot upwards to the music of Tchaikovsky and Bellini. The last time this monument of architecture, made of Carrara marble in the XIX century, functioned as a fountain was thirty years ago.

Specialists of the Tsarskoye Selo Amber Workshop performed a complex and large-scale work: dismantled the destroyed waterproofing of the bowl; restored the marble elements of the fountain, side walls and central composition with a bulkhead in accordance with the methodology agreed with KGIOP; glued the chopped elements; cleared the surface of marble from contamination, iron oxides and biological damage; strengthened the surface of marble; sealed cracks and joints between the elements; compensated for the loss and chopping of marble; mounted fountain elements; protected the stone from external influences; treated the stone with wax mastic. The total cost of work is over 16 million roubles.

The sides of the fountain are made in the form of jardinières. Employees of the garden and park department planted in them 88 white, blue and pink hydrangeas. The opening ceremony was airy and exquisite thanks to the young artists of the Imperial School of Russian Ballet under the direction of Alexandra Antonelli.

The symbol of Catherine's Park is "Milkmaid", or "Girl with a jug." The Marble Fountain is the only great fountain in the Tsarskoye Selo museum reserve. It was built in the Own garden of the Catherine Park in 1866 by the architect Alexander Vidov, sculptor Grazioso Botta. The octagonal basin with vase-pots on the corners and a large bowl in the center are made of white Carrara marble by the masters of the

Peterhof granite factory. The supply of water to the fountain (along cast-iron pipes) was included in the system of additional water supply (the Great Tsarskoye Selo Palace, the Liceum wagon, the palace kitchen), over which specialists from the San Galli factory worked in 1865-1867. During the war years, the fountain miraculously survived and was practically not damaged, reaching us in its original form.



Romanov buzz



In Tver, the Imperial Travel Palace opened an exhibition "From the History of the Russian State. From Catherine the Great to Catherine Pavlovna."

In the Imperial Palace for the first time there were exhibits, which museum workers have long dreamed of. The exhibition will begin the joint project of the Museum-Reserve "Tsarskoye Selo" and the Tver Picture Gallery.

"Suddenly, thoughts, hopes, aspirations coincided and we met on the sovereign road," says Tatiana Kulyukina, director of the Tver Regional Picture Gallery.

In the palace, where once Catherine the Great received her subjects, and later her granddaughter Ekaterina Pavlovna settled, they brought masterpieces of portrait painting. Here, the young 8-year-old Prince Alexander Pavlovich and the owner of the palace - Prince George of Oldenburg: the work of Kiprensky's brush.

"Orest Kiprensky visited the Tver Imperial Palace, gave drawing lessons to the Grand Duchess Ekaterina Pavlovna and, presumably, the portrait was made at this very period," says Konstantin Konoplyov of the Tver Regional Picture Gallery.

Among the other exhibits there is the Quarenghi graphic with the views of Tsarskoye Selo and the palace suite. Special attention should be paid to genuine Romanov dynasties: Catherine II's uniform

dress in the form of the Cavalry Regiment. However, there are men's clothes at the exhibition - general uniform.

One of the unique items is the imperial uniform. Men's outfits in modern museums are a rarity. The secret is simple: in the 1920s, pants from such outfits were distributed to the proletariat, and footwear was sold at auctions. Therefore, what is left is being guarded as the apple of the eye.

The curators of the project made a real gift to all lovers of Russian history and art. And once again they made it clear that Tver, Tsarskoye Selo and St. Petersburg are special places for the history of the Russian state.

Video - https://tvkultura.ru/article/show/article_id/278865



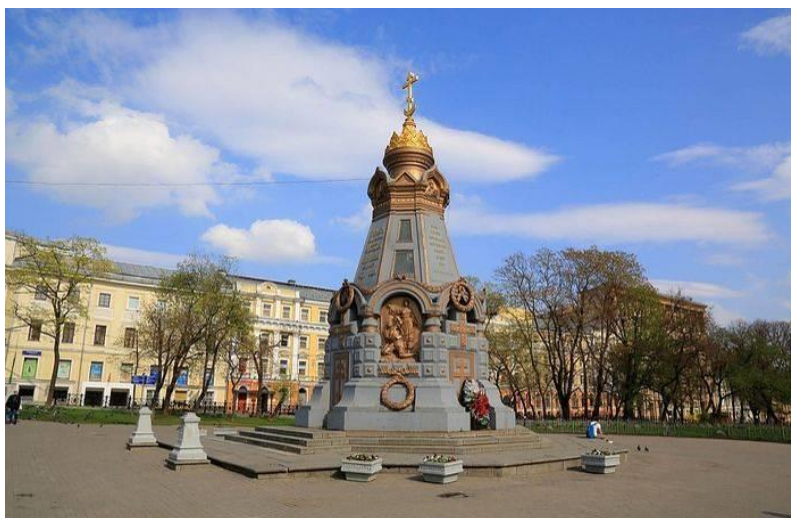
Sensation in the world of art. In the Russian Museum, experts determined that the portrait of Ulyana Smirnova by Karl Bryullov was in fact a portrait of the youngest daughter of Nicholas the First - Alexandra. The Grand Duchess is depicted without expensive ornaments, with a dog in her arms. Finally, the image of the dog helped to make sure that this is a portrait of Alexandra Nikolaevna. The same King Charles Spaniel is in the portraits of members of the Imperial Family. On a pencil sketch to the same picture there is a signature "at Smirnov". It also misled several generations of art critics. Ulyana Smirnov came up with even a biography and a maiden name of Spiridonov. A young specialist of the Russian Museum Sergei Alekseev put the opinion of art critics into doubt and made a discovery.

"On the inquisitiveness of the young mind I immediately noticed that in the very figure where there is an inscription "Smirnov's" there is no point," y "is not uppercase, but lowercase. Therefore, I realized that the character of "Smirnov" is not known, that "Smirnov" can be an indication of the owner," - explained the head of the painting department of the 18th-19th centuries of the State Russian Museum Grigory Goldovsky.

Video - https://tvkultura.ru/article/show/article_id/279105/



The monument to the heroes of Plevna in Moscow is to be restored. The chapel in honour of the icon of the Mother of God "The Sign" and the holy Prince Alexander Nevsky - a monument to the heroes of Plevna in the Ilyinsky Square is planned to be restored, reports the Diocese of Moscow. The client of works on the preparation of project documentation is the State Institution "Mosrestavratsiya". The winner of the contest will perform pre-project work, including complex scientific research. Then he will present the restoration project and prepare the estimate documentation.



324 working days from the date of signing the contract. Applications for participation in the competition are accepted until September 4, 2018.

Monument to the heroes of Plevna by the architect Vladimir Sherwood was built in 1887. The cast-iron octagonal tent-chapel on the low pedestal is crowned by an Orthodox cross, the side faces are decorated with four high reliefs. In front of the monument there are cast-iron pedestals with inscriptions "In honour of grenadiers and their families". In the interiors, trimmed with polychrome tiles, there were picturesque images of Orthodox saints, seven bronze plates with the names of the dead grenadiers. After 1917, most of the interior decoration, ornaments and bronze plates with the names of the dead grenadiers were lost, and the chapel was closed and ruined. By the end of the Great Patriotic War, the chapel was put in order, restored the cross and gilded the inscriptions. In December 1992, the chapel was transferred to the Russian Orthodox Church and attributed to the Nicholas-Kuznetsky Church.



The final of the All-Russian Art and Literary Olympiad "Sketch from the Life of the Last Romanovs" was held in Synodal Department of Religious Education. The work of the jury was headed by the chairman of the Synodal Department, Metropolitan of Rostov and Novocherkassk Mercury.

Children from all over Russia took part in the Olympiad. The jury considered more than 500 works in the nominations "drawing", "story", "research work". The best works will take part in exhibitions organized by the Synodal Department of Religious Education and Catechesis.

As Hieromonk Trifon (Umalatov), the responsible secretary of the Olympiad, noted: "The winners of the Olympiad who took 1st, 2nd and 3rd places will be awarded with diplomas in Moscow and will also take part in the cultural and pilgrimage program in places connected with the family of the last Russian Emperor (Moscow, St. Petersburg, the Crimea). This trip will be organized by ANO

"GENERATION", co-organizer of the Olympiad, within the framework of the grant competition "Orthodox Initiative".

1st place: in the nomination "Drawing" - Lysova Darius (13 years), "Mercy of the Children's Hearts of Regal Passion-Bearers"; in the nomination "Story" - Elizaveta Deftakova (13 years old), "Aleshino Miracle"; in the nomination "Research" - Andrei Sergienko (13 years), "The Imperial Family in the Soviet and Russian outlook."



In Ukraine the media labelled a festival dedicated to the 100th anniversary of the memory of the Russian Imperial Family as a scandal.

"Songs honouring the Russian Tsar and even asked for their forgiveness. And these are Ukrainian children, whom parents brought to a monastery in the village of Onishkovtsi in the Rivne region. There, under the patronage of the Moscow Patriarchate, there was a festival dedicated to the 100th anniversary of the memory of the Russian Imperial Family. They glorified the Romanovs as saints. From the stage ask for forgiveness from the Russian Emperor and his family. Behind - portraits of Tsar. In the hall, priests and other spectators.

This is how the festival of Sunday schools in the Rivne Eparchy of the Ukrainian Orthodox Church of the Moscow Patriarchate continues. To the monastery, in a small village of Onishkovtsi, over half a thousand children from different parts of Ukraine gather.

Here, even on a weekday, many pilgrims. They are immersed in the spring of St. Anne. At the entrance to the hermitage of the nunnery there is an inscription about holy Russia. Next - a stand with a quote from one of the archimandrites of the Russian Orthodox Church. The senior nun explains - prayers, in particular, for the Imperial Family, common for all Orthodox. But she refuses to say this to the camera' The Rivne diocese, in a blessing on the official comment, refuses.

"There will be no comment," the secretary of the Rivne Eparchy of the UOC-MP Father Alexander said by telephone.

Video - <https://ru.tsn.ua/ukrayina/na-rovenschine-ustroili-cerkovnyy-festival-gde-deti-proslavlyali-rossiyskogo-carya-1206174.html>



August 19 a musical and historical evening dedicated to the day of glorification of the Russian Orthodox Church of Nicholas II and his family as the saints took place in the Spiritual and Educational Centre John Smolin of the Intercession Cathedral of Gatchina. As the press service of the Gatchina diocese informs, the event began with a prayer and the opening address of the priest of the Intercession Cathedral. Irina Trushina, the author of many publications about Emperor Nicholas II made lecture.



The evening included performances of the Musical and Concert Society named after Empress Alexandra Feodorovna (St. Petersburg). Soloists were laureates of national and international competitions Tatyana Kosheleva (soprano) and George Albanchuk (tenor). Also Natalia Veretennikova and the accompanist Alexey Romanov performed.



In the Samara region, members of the All-Russian Organization "Combat Brotherhood" have initiated the installation of the bust of Tsar Nicholas II in the Sadgorodsky Church.

The representatives of the veteran organization asked for blessing of Bishop Nikifor and the local priest, Father Evgeny Vidyaev. They also sent letters - applications for financial assistance for the project to the head of the Samara regional branch of the All-Russian organization "Combat Brotherhood" Andrei Masterkov and temporarily acting governor of the Samara region Dmitry Azarov.

"In 2018, on July 17, 100 years have passed since the tragic death of the Holy Imperial Family.

In the Orthodox circles of our country this event was marked not only with crosses, but also with the opening of busts and monuments to the Emperor Nicholas II and his August Family. In

Sadgoroda, they also love and respect the Imperial Family: we have a holy spring and a church, named after the Holy Royal Martyrs, pilgrims from all over the Samara region come to the city. In this jubilee year we, members of the Sadgorod branch of the "Combat Brotherhood", veterans of military operations in Afghanistan and the North Caucasus, are initiating the installation of the bust of Martyr Tsar Nicholas II Alexandrovich."





During the visit of Vladimir Putin to the Omsk Region on August 28, the governor of the region Alexander Burkov presented the head of state with an engraving of the famous master, the Omsk "left-hander" Anatoly Konenko, known for his amazing works of microscopic dimensions. On the plates of a mammoth tusk measuring five to six millimeters, 18 Russian Tsars of the Romanov dynasty are depicted. Portraits are placed in frames of silver and tin.

- Even the first Romanov, Mikhail Fedorovich, talked about the founding of Omsk, it was necessary to lay a city up on the River Irtysh. It was laid down later under Peter I, under Alexander I was created Omsk region, and Nicholas II - the only one of the Tsars who were in our city - laid the Assumption Cathedral. He also began to build the Trans-Siberian Railway, - quotes the explanation of the choice of the gift by Burkov.

Anatoly Konenko is the creator of a new direction in art - micro-art. His amazing work has repeatedly hit the Guinness Book of Records. He made the smallest book in the world - less than a millimeter in size, the world's smallest copy of the first artificial Earth satellite - its diameter is only 0.05 millimeters, and also the world's tiniest aquarium with live fish.



In the Netherlands, the restoration of the portraits of Peter I and his wife Catherine was completed. The work was carried out for several months.

Director of the "House of Peter I" Jan Hovers hopes that the new look will attract more visitors to the museum.

"Typically," House of Peter I "is visited by about 15 thousand people a year. About half of them are Russian, and half are Dutch and tourists from other countries. During those few days that the portraits are here, we have already noticed an increase in the number of visitors. We hope that the trend will continue," he said.

The author of the paintings is still unknown. There are documents confirming that in 1717 Peter I and Catherine I visited Zaandam, and their portraits were painted by Dutch artist Arnold Bonen, however, information about the exact location of these paintings is missing. These same portraits are copies

written either by Bonen himself or by one of his pupils. They were purchased in 1847 at auction by the banker and collector Adrian van der Hop and donated to Anna Pavlovna, who at that time owned the "Peter I Lodge."



On 20 August, BBC Radio 4 broadcast "The Romanovs" (30 Min). Description - "Early one morning in July 1918, the Russian Imperial Family was led into a basement and murdered. Nicholas the Second was only 26 when he became Tsar of All the Russians. He was ill equipped for the job and faced challenges which would have tested a more gifted man. But Nicolas was deeply religious and had a profound sense of his duty to God to uphold autocracy and defend the Church. Joining Ernie Rea to discuss the last of the Romanovs is Andrew Phillips, Archpriest of the Russian Orthodox Church; the historian Janet Ashton, and authors Helen Rappaport and Martin Sixsmith."

Link - <https://www.bbc.co.uk/radio/play/b0bfxxm8>



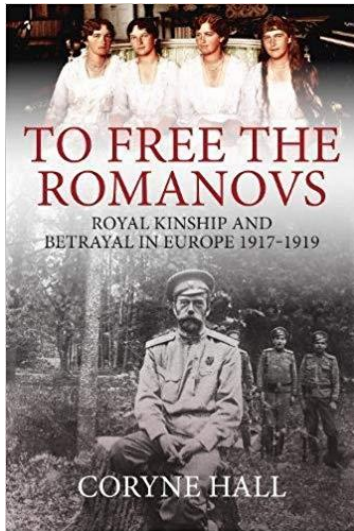
The exhibition "The Romanovs. Family chronicles" opens 14 September in the New Tretyakov Gallery, (Crimean Val, 10, halls 80-82), within the framework of the Moscow International Photo Biennale.

In 2018, 100 years has passed since the death of the family of Emperor Nicholas II. The exhibition is timed to this tragic date. The Tretyakov Gallery keeps unique materials from the archives of the Imperial Family - albums and individual photographs of the 1870s and 1910s. Albums decorated with silver and gold, come from the imperial residences - Gatchina and Alexander palaces. They entered the Tretyakov Gallery in 1929-1932 and were not previously shown to the public.

The photos were made by famous professional masters: Gudson, Gubic, Brandel, Thiele, Bergamasco, etc., as well as members of the Imperial Family and people from their entourage.

It is open until 28 October.





To Free The Romanovs: Royal Kinship and Betrayals in Europe 1917 - 1919

Review by Paul E. Kulikovsky

Coryne Hall's latest book takes us through the actions or lack of action by the European Royal families trying to free the Romanovs after the outbreak of the Russian revolution in 1917. An unavoidable topic, particular in the year of 100 years anniversary of the murder of several Romanovs. Could they have been saved? Did anyone try to? Why did they fail?

Author provides a historical run down of the events in 1917-1919 and has made a great job in collecting many of the stories that have surfaced since, about the attempts to get the Romanovs out of captivity by their relatives and a few attempts by other persons.

"King George's betrayal" is not just the title of a chapter, but the main conclusion of the book. Coryne gives many quotes from the King's diary, telegrams, correspondence with relatives and with his Government and the Foreign Office, and the British's government's correspondence with Russia, that clearly shows he turned around on his promise and betrayed his cousin and family.

We get King George V's false claim - "I shall always remain your true and devoted friend..." to the later withdrawal of the offer to receive the ex-emperor and ex-empress in Britain - "The King wishes me to write again on the subject of my letter of this morning. He must beg you to represent to the Prime Minister that from all he hears and reads in the press, the residence in this country of the ex-emperor and ex-empress would be strongly resented by the public, and would undoubtedly compromise the position of the King and Queen...' Opposition was so strong, he continued, that Britain should be allowed to withdraw agreement to the proposal."

One has to remember the British Prime Minister David Lloyd George was the main traitor to his Ally (Russia) in the First World War. His message to the Russian Provisional Government calling the revolution - 'the greatest service which the Russian people have yet made to the cause for which the Allies are fighting,' - says it all.

Millions of Russians died trying to save the English and French and this was the gratitude - the revolution was better?!

For King George V to achieve anything significant in this situation was maybe not possible, but not even once did he tried to force his will upon the Prime Minister.

Speaking of allies, there is little known about the key Ally France and the French government's efforts in saving or at least helping the Romanovs. Of course there were no "royal kinship" of the Romanovs in any significant position in France, but still they could and should have done some - did they?

Anyhow, of Nicholas II's relatives, King George V surface as the main culprit. I can't help thinking that all those who call Nicholas II weak-willed, how are they rating the King?

There is another chapter about the King's "embarrassment", when Grand Duke Dmitri Pavlovich arrived in London. In it there are some quotes from the diary of the Grand Duke on how he saw the situation and his conclusion is quite clear - George is a "cowed and terrified man" and "He is a scoundrel!"

Having failed to rescue the Emperor and his family, the King - being urged by his mother Queen Alexandra to save her sister - did something finally. He managed to get the battleship Marlborough to Crimea and get the Romanovs staying there out of Russia.

Other relatives were: King Haakon of Norway who did little - or at least little have surfaced of facts so far - but he did help in getting the wife of Prince John Konstantinovich, born Princess Helen of Serbia, to Sweden, reuniting with her children.

King Gustav V of Sweden who allowed and arranged for Grand Duchess Elizabeth Mavrikiyevna with her son George and daughter Vera, and grandson Vsevolod and granddaughter Catherine to come to Sweden.

Empress Alexandra and Grand Duchess Elizabeth's brother Grand Duke Ernest Ludwig of Hesse should have been another of those in the frontline to save his relatives, but there is so far few facts about his efforts and in any case his results are none.

German Kaiser William II could not be expected to help, but still he allowed Queen Olga of Greece, born Grand Duchess Olga Konstantinova, to cross the border to Germany before she went into exile in Switzerland and Grand Duke Michael Alexandrovich's son George Brassov to cross the border to Germany on his way to Denmark.

The Spanish King Alfonso XIII seems to have been genuine interested in freeing the Romanovs, and tried a lot to rally other royals in support of his plans, but he was in reality too late.

The hero ends up being the Dane Harald Scavenius who did a lot, with the support of King Christian X of Denmark. It seems like he helps a lot - or is it just because there are more facts about him available? Anyhow his help in getting Grand Duke Michael Alexandrovich's son George Brassov out of Russia and to Denmark is a fact. He also helps the Grand Dukes in prison in St. Petersburg, but finally is not successful in getting them out.

A heroine is Queen Marie of Romania who worried a lot, did some, and in the end helps to get Grand Duchess Maria Pavlovna Jr. to Romania.

All of the attempts happened in parallel with the disastrous developments for the arrested Romanovs, the many rumours, false reports, disinformation, and absolutely no interest from the Russian Provisional government and later the Bolsheviks government to facilitate any release. The book contains examples of this disinformation, news reports, and gossips, which gives a sense of the chaos there reigned at the time. When reading it today, knowing it is not true, it seems like unnecessary information, but that was the situation for the "Royals" at the time in which to make decisions. In reality it was a nightmare situation, where even the best will of the "royal kinship" would not be enough. The book capture this atmosphere very well.

There are the stories of how the 17 Romanovs meets their martyrdom after long time in captivity and in addition how some of the other Romanovs, despite all, still managed to escape, some described in more details than others.

Being a descendent of the Romanov family, I found it difficult to read the book for several reasons. Mainly because the topic itself is hard to swallow - One can only repeat Nicholas II - "All around me I see treachery, cowardice and deceit" and that included several of his foreign relatives. Luckily there are a few heroes and heroines, which brightens up the reading.

But I also made several stops when reading the text and had to ask myself, what is actually being said here?

In the introduction, we learn about the Queen Elizabeth II's 1994 state visit to Russia, her family relations to the Romanov family and then it takes us back in time to the only other British state visit to Russia in 1908 - *"When the queen's great-grandparents King Edward VII and Queen Alexandra paid a*

state visit to Tsar Nicholas II and Empress Alexandra Feodorovna..." - Tsar Nicholas II and Empress Alexandra Feodorovna....!? Yes, an earlier warning said these titles are used interchangeably, but why not do it in a similar style in the same sentence?

"Over the next two days these links were reinforced as the Russian and British royal families exchanged visits, the tsar's young daughters wearing charming identical white broderie anglaise dresses and picture hats" - A strange sentence. English style dresses are of course important in reinforcing family relations, but then why not mention Emperor Nicholas II wearing his British uniform of the Royal Scots Greys?

"One grand duchess, visiting the Maryinsky Theatre for the first time after the fall of the monarchy, looked up from her unaccustomed seat in the stalls and fainted at the sight of dishevelled sailors and women with coloured woollen scarves on their heads sitting among the silk drapes and gilt chairs in the tsar's box" - And who was this Grand Duchess or is it just a myth? There is no source reference! This is just from the first 3 pages.

The book ends with a "postscript", in which Coryne Hall tells about how some Romanovs managed to escape from Russia, how the remains of some of those killed were found and more on attempts to free the Romanovs.

And she finish it off with mentioning how some people cast doubt on the 'official' version on the death of Emperor Nicholas II and his family, indicating that some might have been saved. Wishful thinking, conspiracy theories, and fantasies about "that tantalizing Romanov treasure" lives on.

The book contains a few photos of the main characters - of which only the photos of Grand Duke Michael Alexandrovich's son George are new in the public domain - and a selected family tree that shows the relations of them, but no maps of the places mention, which would have been helpful.

"To Free The Romanovs: Royal Kinship and Betrayals in Europe 1917 - 1919" was published by Amberley Publishing, Stroud, UK on 15 June 2018.

New book about Nicholas II presented in Belgrade

In the Ascension Church in the center of Belgrade, to the 100th anniversary of the martyrdom of the Imperial Family, the book "The Holy Tsar" was published. The book dedicated to the life and feat of the last Russian Emperor Nicholas II was published by the Bernard Publishing House with the assistance of the Society of Tsar Nicholas (Serbia) and the bookstore "The Sacrifice of Spiritual Goods" from the city of Banja Luka (Republika Srpska, Bosnia and Herzegovina).

The publication contains previously unknown the facts of the biography of Nicholas II, sermons and articles of famous spiritual authors. The book presents both texts of witnesses of the tragic events of the beginning of the 20th century, as well as contemporary authors - historians, theologians and scientists, dealing with the theme of the martyrdom of the Emperor and his family. The text is accompanied by photos of Tsar Nicholas, Tsarina Alexandra and their children.

The new edition was presented by the compiler and translator Ranko Gojkovic, the editor-in-chief of the Bernard Publishing House Nikola Drobnyakovich and the famous Serbian preacher, priest Oliver Subotich.



The almanac in the memory of Emperor Nicholas II

17.08.18. "Living Water" - Following the historical date of the 100th anniversary of the death of the Imperial Family, the spiritual and educational center of Sestroretsk issued the "Convoy" almanac dedicated to Emperor Nicholas II, the era of his reign, the veneration of the Saint in many parts of the country and the all-Russian religious procession in 2018 in Yekaterinburg.

"There is no more slanderous figure in the history of Russia than Emperor Nicholas II." It is time to tell the whole truth about the last Russian Tsar. " These words sound in the publicistic film "Nicholas II: Torn Triumph" (director - Yevgeny Krylov, script writer - Peter Multatuli), which became an event in the history of documentary cinema.

"This film led us to the decision to release in the year of the collapse of the Russian Empire the almanac dedicated to the Sovereign, his most important role in the rapid development of the country at the beginning of the twentieth century, his grandiose peacekeeping initiatives, the tireless concern for moral values," said Archimandrite Gavriil (Konevichenko), the rector of the Tikhvin the icon of the Mother of God, the confessor of the Cossack convoy in memory of the Holy Monarch, "We are grateful to the filmmakers for allowing us to use the material they collected in the first chapter of the almanac. Like the creators of the film, we are trying to understand why fell the empire that the emperor led to peace and prosperity. The aim of the project is to convey the truth about the life and activities of the Holy Tsar."

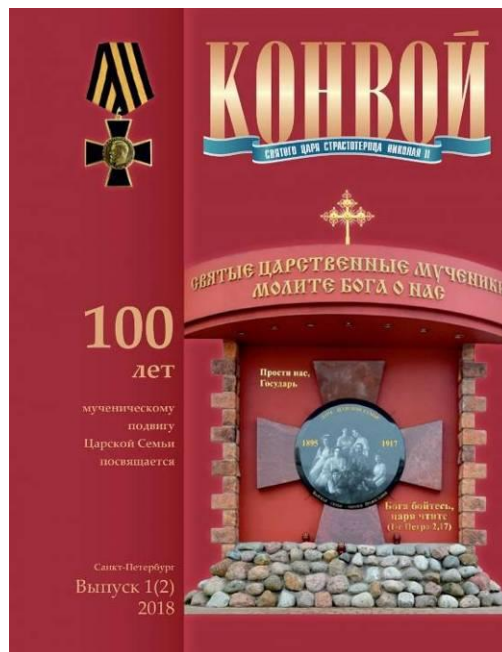
The editorial board includes members of the expert council of the World Russian People's Council. The conceptual foreword of the almanac was the article of the main expert of ARNS Alexander Rudakova "The legacy of Nicholas II: modernization based on tradition."

According to the author of the article, the biased and false stereotypes of perception of the Sovereign's image inevitably spread to society and those who are close and dear to him, who honor his memory and pray before his face: "The question of why the significance of the last Tsar is so great for us, is not only a matter of faith, it is a matter of identity - religious, cultural, civilizational."

According to him, before the First World War, the Russian Empire became the world leader in terms of economic development indicators, advanced industries were created, the country was a leader in the aircraft industry, the conquest of the Arctic began. By the level of development of agriculture, Russia has become the main nurse of Europe. Illiteracy was eliminated. By 1917, the Emperor had formed a civilizational and ideological alternative to the West, because he defended the traditional Russian concept of power and the ideals of Orthodoxy, on which it was founded. The economic power of Russia was based on the primacy of the spiritual over the worldly.

The almanac includes statements by other contemporary politicians, public figures, and scientists. Among them are Vyacheslav Nikonov, Natalia Narochnitskaya, Alexander Bohanov, French historians Andrei Rachinsky and Nicolas Tandler. Appreciating the era of the Tsar's reign, they lead the reader to the conclusion that those who committed the revolution assured that the overthrow of the Tsar would lead Russia to peace, but they lied. The fall of the monarchy led to new bloody wars. More than 40 million Russians were killed during the Civil War, repression, collectivization, the Great Patriotic War.

The publication also introduces the history of the miraculous icon of the martyred Tsar in Sestroretsk and the Cossack escort of the Sovereign.

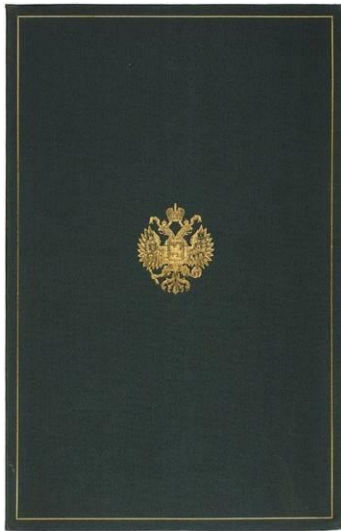


Under the hammer...

Romanov related items in Auctions



Auction House "Litfond" on August 29



Manifesto on the accession to the ancestral throne of the Russian Empire by His Imperial Majesty the Sovereign Emperor Nikolai Alexandrovich. October 21, 1894

- From the collection of the Empress Alexandra Feodorovna.

St. Petersburg, 1894. 34 x 21 cm. In the calico embossed folder, inside is covered with moiré paper. On the inside of the front cover is the ex-libris of the Empress Alexandra Feodorovna.

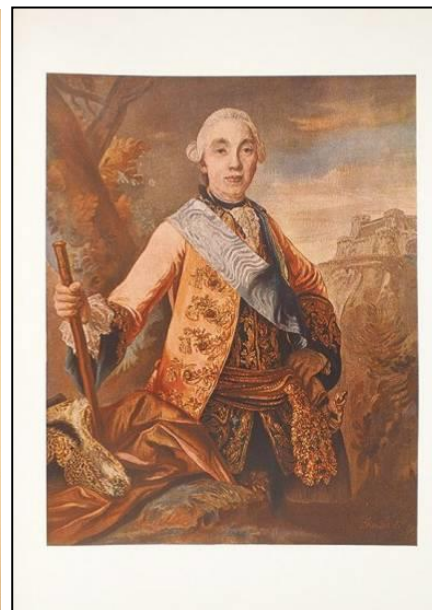
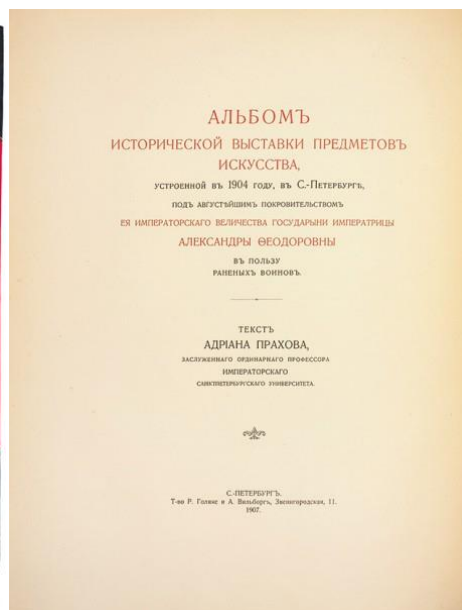
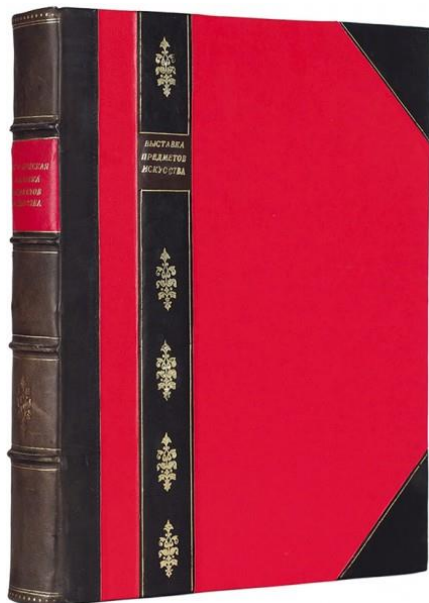
Extract from the "Legislative Assemblies" No. 175, printed on thick paper with filigree in the entire sheet - the Russian coat of arms.

Estimate: 14 000 - 15 000 rub.

Album of the historical exhibition of art objects, arranged in St. Petersburg in 1904, under the auspices of Her Imperial Majesty Empress Alexandra Feodorovna in favor of wounded soldiers. Adrian Prakhov's text. St. Petersburg: R. Golike and A. Vildborg, 1907. 35 x 27.5 cm. In a modern composite binder. The text is parallel in Russian and French.

The exhibition was held in St. Petersburg from February to March 1904 in the halls of Baron Stieglitz Museum. At the exhibition were items of decorative and applied art from private collections in Russia and Austria: porcelain samples of the Saxon Manufactory, Sevres and Meissen factories, the Imperial Porcelain Factory and private Russian manufacturers; silver; church utensils and antique furniture. The appraisal of the Russian Bibliophile store is 1 000 000 rub. Estimate: 50 000 - 55 000 rub.



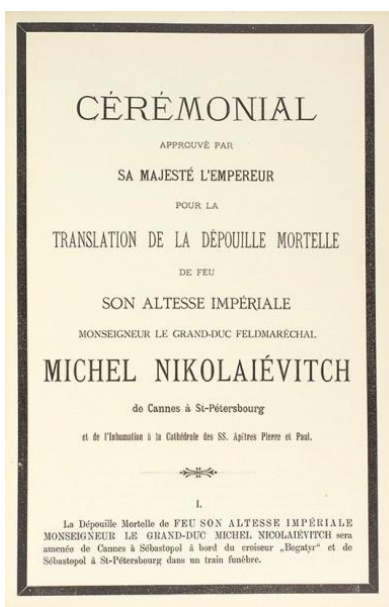
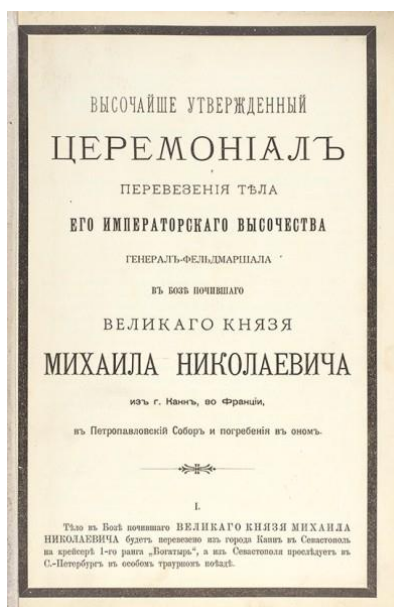
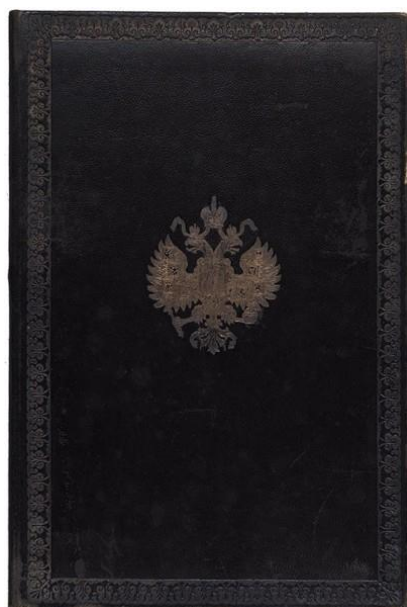


The highest approved ceremonial of the transfer of the body of His Imperial Highness the Field Marshal General the deceased Grand Duke Mikhail Nikolayevich from Cannes, in France, to the Peter and Paul Cathedral and burials in it.

SPb .Trenke and Fusno, 1909. 29 x 19 cm. In an all-leather embossed folder. Gold-fired dubler, from the inside of the lid are covered with moiré. On the inside of the front cover is the ex-libris of the Moscow Governor-General of the Grand Duke Sergei Alexandrovich (1857-1905). The text is printed in Russian and French.

Grand Duke Mikhail Nikolayevich (1832-1909) - the fourth and last son of Nicholas I, chairman of the State Council, commander-in-chief of the Caucasian army.

Estimate: 14 000 - 15 000 rub.



*House of the Romanovs - Mini
miniature edition of 2.5 x 1.8 cm!*
1910-ies. 21 portraits, 1 ill. (coat of
arms.) 2,5 x 1,8 cm. In the
publishing full-leather binding, in a
leather purse. The clasp is
retained. Triple golden
bleed. Sheets fall out of the block.
Among other things, among the
portraits there is also a photo-
image of Tsarevich Alexei
Nicholaevich. Perhaps, the edition
was issued on the occasion of the
300th anniversary of the House of
Romanovs.

Estimate: 24 000 - 25 000 rubles



Auction House Litfond on September 11

A cover for the Universal Russian calendar with a chromolithographed image of the August family. Beginning XX century.

1 pager. 28 × 24 cm. On the back of the stamp of I.D. Sytin.

Estimate: 18 000 - 20 000 roubles.



Wall Calendar for 1905. Lithography with the image of Nicholas II.

SPb . 29 × 21,8 cm. On the back recorded:

"Razr. May 4, 1904" and the stamp of Kipisnov's Tipolitography.

Estimate: 15 000 - 16 000 roubles.

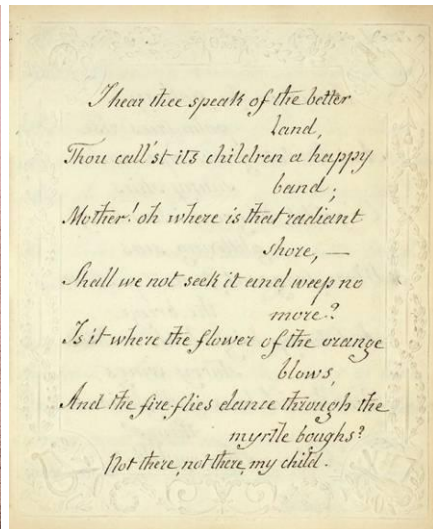
A notebook of Grand Duchess Olga Nikolaevna with English poets.

Beginning of XX century. 52 pages. 12.5 x 10.5 cm. In a cardboard composite cover with embossed motive on the front cover. On the lid is a button for fastening, the fastener itself is torn. All pages are enclosed in ornamental frames of the embossed stamping.

On the flyleaf the ex-libris of Grand Duchess Olga Nikolaevna - the eldest daughter of Nicholas II.

The book is full of poems of English poets copied in a neat calligraphic hand: Robert Southey, Charles Wolf, Felicia Hemans, Thomas Moore and others.

Estimate: 200 000 - 220 000 roubles



A postcard showing Emperor Nicholas II and Tsarevich Alexei on the platform at a train, arrived at the station Berdichev(?). (Upon His Majesty's visit to the South-Western Front.) Printed in Paris, [1920's. ?]

14 x 9 cm.
Estimate: 2 500 - 2 600 rub

House of the Antiquarian Book in Nikitsky on September 13



Emperor Nicholas II.

By V.F. Ivanov. Harbin.

Publishing House of the Monarchical Association, 1939. 76 p. 19 x 13 cm.

Estimate: 3 000 - 3 200 rub.

Kunker, Osnabrück, Germany, on October 5-12



Silver award medal for service in His Own convoy of the Emperor Alexander Alexandrovich (III).

Bust of Emperor Alexander III r./Small ornament, including five lines of writing. 51.17 mm; 57.67 g.

Estimated price: 1,000.00 €

Silver medal 1883, Coronation of Emperor Alexander III and Maria Feodorovna.

The busts of Alexander III and his wife next to each other, above - god's all seeing eye and below - connected laurel branches // Crowned female figure enthroned with sceptre, shield and orb.

43.46 mm; 34.55 g.

Estimated price: 1,250.00 €



Bronze medal 1899, on the 100th anniversary of the Cavalry Regiment of the Guard of Empress Maria Feodorovna.

With bust of Peter I surrounded by five other medallions with the busts of Nicholas II, Alexander I, Paul I, Maria Pavlovna and Alexandra Feodorovna, between them laurel and oak branches, double-headed eagle crowned above // Crowned double-headed eagle with sceptre and orb in the claws, with cross breastplate, including standards, drums and trombones. By N. Dmitriev.

79.90 mm; 228.35 g.

