



# Romanov News Новости Романовых

*By Ludmila & Paul Kulikovsky*

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*EMPERESS MARIA FEODOROVNA*  
(1847-1928)

## 90 years ago Dowager Empress Maria Feodorovna died

Dowager Empress Maria Feodorovna died on 13 October 1928, in Hvidøre mansion, Klampenborg, Denmark.

She was born Princess Marie Sophie Frederikke Dagmar on 26 November 1847, at the Yellow Palace in Copenhagen. Her father was Prince Christian of Schleswig-Holstein-Sonderburg-Glücksburg (Later King Christian IX of Denmark) and mother was Princess Louise of Hesse.

On June 11, 1866, the Tsarevich and Grand Duke Alexander Alexandrovich decided to make a proposal, and wrote to his father about that day: *"I was about to talk with her several times, but I couldn't decide everything, although we were several times together. When we looked at a photographic album together, my thoughts were not at all on the pictures; I was just thinking how to proceed with my request. Finally, I decided, and did not even have time to say what I wanted. Minnie rushed over my neck and cried. Of course, I also could not refrain from tears. I told her that our dear Nixa prays a lot for us and, of course, at this moment is happy with us. Tears flowed from me. I asked her if she could love anyone else besides dear Nixa. She told me that no one but his brother, and again we hugged tight. We talked a lot and remembered about Nixa, about the last days of his life in Nice and his demise. Then came the Queen, the King and the brothers, everyone hugged us and congratulated us. Everyone had tears in their eyes."*

June 17, 1866 the engagement took place in Copenhagen; three months later, the bride arrived in Kronstadt. October 13 she adopted Orthodoxy, receiving a new name and title - Grand Duchess Maria Feodorovna.

The wedding took place in the Great Church of the Winter Palace on November 9 (OS. October 28), 1866; after which the couple lived in the Anichkov Palace.

The marriage of Alexander Alexandrovich and Maria Feodorovna was quite successful. The couple lived together for almost 37 years and during this time they kept warm affection for each other.

Five children were born in this marriage: sons Nicholas (1868-1918) (future Emperor Nicholas II), George (1871-1899), Michael (1878-1918) and daughters Xenia (1875-1960) and Olga (1882-1960).

Ivan Sergeevich Turgenev, who met them in Paris in 1879, wrote: *"... they formed an exemplary marriage and an amazing consensus and constancy of affection."*

In one of the letters Alexander Alexandrovich wrote to his wife, he said: *"My dear darling Minnie, for the first time you have to write a letter on the New Year, I want to embrace you if only in my mind and wish our both, dear, dear happiness to both of us. We don't need a new one, but save, Lord, to us that happiness which, thanks to Your great mercy, we have been using for more than 11 years. This is what I wish you and myself from the heart and I am sure that you also do not want more happiness, because it is not and is not needed."*

Maria Feodorovna in her youth was distinguished by a cheerful character and easily entered the court environment, the Imperial Family and St. Petersburg secular society.



After the murder of Alexander II on March 13, 1881, and the accession of Alexander III to the throne, Maria Feodorovna became the Empress.

After the death of Alexander III on November 1 (OS. October 20), 1894 and the accession to the throne of her eldest son Nicholas II, Maria Feodorovna became the Dowager Empress.

Maria Feodorovna patronized art and painting, in particular. At one time she tried the brush herself, her tutor was Academician N.D. Losev. In addition, she patronized the Women's Patriotic Society, the Society for the Rescue on Waters, and headed the Empress Maria institutions, educational homes, shelters for disadvantaged children, alms-houses, the Russian Red Cross and many more. In 1916, Maria Feodorovna moved from Petrograd to Kiev, settled in the Mariinsky Palace, and actively helped the sick and wounded, organized medical trains, hospitals and sanatoriums.

The revolutionary events of 1917 found Maria Feodorovna in Kiev. Having learned about the abdication of Nicholas II on March 15, she went to Mogilev (at that time the Supreme Command Headquarters was located there) to see her son.

The abdication of Nicholas II from the throne caused her pain: *"He made a sacrifice in the name of saving his country ... This is the only thing he could do, and he did it!"*

Seeing the enormous grief brought to Russia by the Civil War with its countless human victims, in her diary, Maria Feodorovna wrote: *"If only to stop this terrible civil war! It is the greatest of all evils."*

Soon Maria Feodorovna moved to the Crimea together with her daughters Olga and Xenia and their husbands.

In the spring of 1919, the Dowager Empress with daughter Xenia was evacuated from the Crimea on the British battleship Marlboro. The daughter Olga and her husband Kulikovsky refused to leave Russia and left for the Caucasus, while Grand Duke Alexander Mikhailovich (separated from his wife) went to Paris.

The Empress bitterly exclaimed: *"Now it so hard for me, I feel heavy, but also bitter because I have to leave this way due to evil people! ..."*

*I lived here for 51 years and loved both the country and the people ... But since the Lord allowed this, all I can do is bow down before His will and try to reconcile myself with all meekness."*

Maria Feodorovna settled down in Denmark, where she first lived in the Royal Palace of Amalienborg, and then settled in the Mansion Hvidore, to the north of Copenhagen.

During exile Maria Feodorovna continued to be in thoughts with her homeland - "I pray to God that He will not be angry with us to the end and soon send us salvation".

On October 19, 1924, on the eve of the anniversary of the death of Emperor Alexander III, she wrote in her diary: *"Today at 9, I went to church service. Went to Communion. I did this precisely today consciously - on this day 20 years ago the Lord took my blessed Sasha! Lord, forgive me my unhappy sins! Help me live on in Christian humility!"*

On October 13, 1928 the Last Empress of Russia died in Hvidore. The news was published in all the Danish and many European newspapers - "Denmark mourns its intelligent and courageous daughter today" and "France lowers its flag in memory of her faithful friend".



***A letter from Grand Duchess Olga Alexandrovna to Princess Alexandra Alexandrovna Obolenskaya, written October 14, 1928, the day after her mother's death.***

*"Dear Aprak, Mamma was gone last night at 7 o'clock. With it all the old, the past, connected with childhood - therefore I think about you and I write to you first - knowing how you loved Mama and you and Rabbit are connected with this past. Although the last days were so heavy and the end was expected - still the end came with such unexpectedness somehow ... All day yesterday we were in her room with Xenia - she wheezed, more likely something bubbled in the throat from 9 pm last night - so unpleasant and terrible in this sound - and suddenly she closed her mouth and the sound changed.*

*"Kiki" (Cecilia (Kekilia) Gustavovna, maid) ran after the poor Xenia - and after her arrival, minutes later, 10 Mamas all the more quietly and less often she began to breathe and with a sigh stopped at all ... Xenia and I were kneeling - she with her right hand, I'm with my left hand in my hand ... The hands were so warm, so it was wrapped with little buckwheat. Kiki and my dear sister Karolina stood with us on their laps and in the room were my Nick Alec., Vasya and Dolgoruky.*

*Mama did not speak at all and did not open her eyes for 3 or 4 days ... The last day could not swallow anything - everything flowed back from the open mouth ... It all so painfully and terribly to remember - and now she is not lying on the bed: not hers at all face ... Poor Xenia sobbed so much and kept repeating: "Now she has gone! All, everything has gone! We've lost everything, everything, everything! We lost the last thing that was left - everything, everything!) Then suddenly she fainted - for the first time in her life - and we were busy around her and dragged to bed.*

*Uncle Waldemar, Georgie, Aunt Thyra, the king with the queen arrived in the evening. It's a pity for Aunt Thyra - she is very old and badly hears this year. Read all night a hymn around Mama: our Avaka, the Poles and all who know how.*

*Sweet, sweet Aprak, Christ is with you. I embrace you tightly, mentally you are with us and prayerfully, I know, Olga who loves you."*

On October 19 Empress Maria Feodorovna's funeral service was held in the St. Alexander Nevsky Church in Copenhagen, after which her remains were placed in a sarcophagus in the Royal Tomb of the Cathedral in the Danish city of Roskilde.

On September 23, 2006, a memorial service was held in Roskilde Cathedral, attended by the Danish Queen Margrethe II, her husband and other members of the Royal Family, representatives of the Danish government and parliament, relatives of the Empress and representatives of the Russian Orthodox Church.

After the service, the coffin with the remains of the Empress was transported to Copenhagen port, where it was raised to the Danish naval ship "Esbern Snare" and sailed off for St. Petersburg.

On September 28, Empress Maria Feodorovna was re-buried next to her husband Emperor Alexander III, in the Sts. Peter and Paul Cathedral of St. Petersburg.

During the memorial service, His Holiness Patriarch of Moscow and All Russia Alexy II said: "After passing through the crucible of trials, having lost in the fire of revolution two sons and five grandchildren, being outside Russia, The Empress Maria Feodorovna did not lose her love for our people. Strong reliance on God and loyalty to the highest moral ideals instilled in her hope for a better future for our Fatherland."

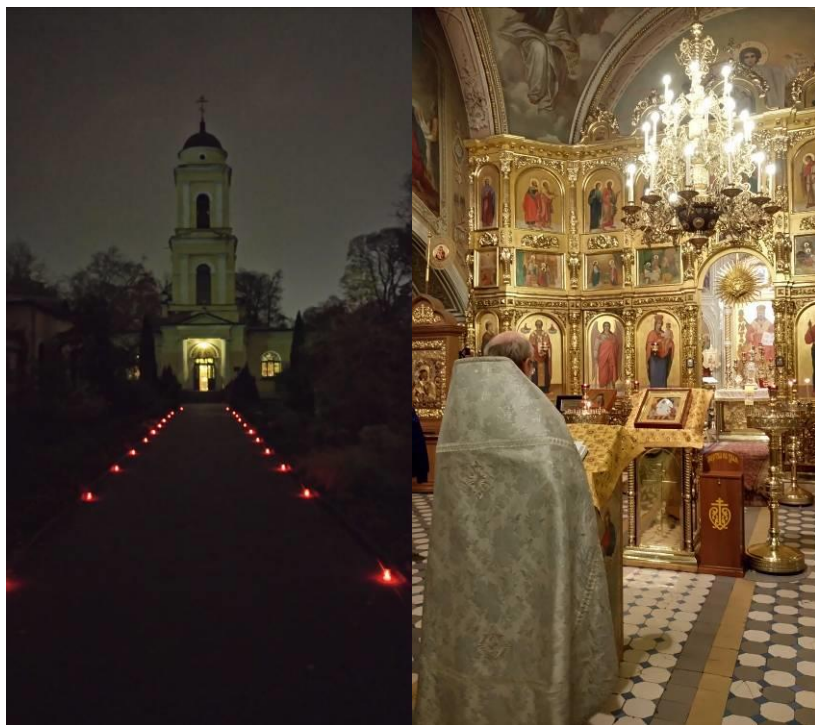
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## Memorial services for Empress Maria Feodorovna

On October 13, in the Peter and Paul Cathedral, in St. Petersburg, a memorial service for Empress Maria Feodorovna was held. In the middle of the tourists walking around, a few people prayed at the service led by priest Mikhail Bernitsev.

At the end was laid flowers to the tombstone of the Empress.



On October 19, in the Church of the Holy Martyrs Vera (Faith), Nadezhda (Hope), Lubov (Love) and their mother Sophia, in Moscow, a memorial service for Empress Maria Feodorovna was held. The service was led by Archpriest Pavel (Vishnevsky).

The event was arranged by Connie Meyer from HumanCare Russia, a Danish Humanitarian Society working in Moscow([www.humancarerussia.dk](http://www.humancarerussia.dk)). She had invited the Danish Ambassador in Russia, and the Danish Business Club in Russia. Among those attending were Ludmila and Paul E. Kulikovsky.

After the service, a concert with classic music was followed by refreshments in the Diocese house near the church.



*Archpriest Pavel in the middle, with Connie Meyer on his right and Paul E. Kulikovsky and Ludmila Kulikovsky on his left*



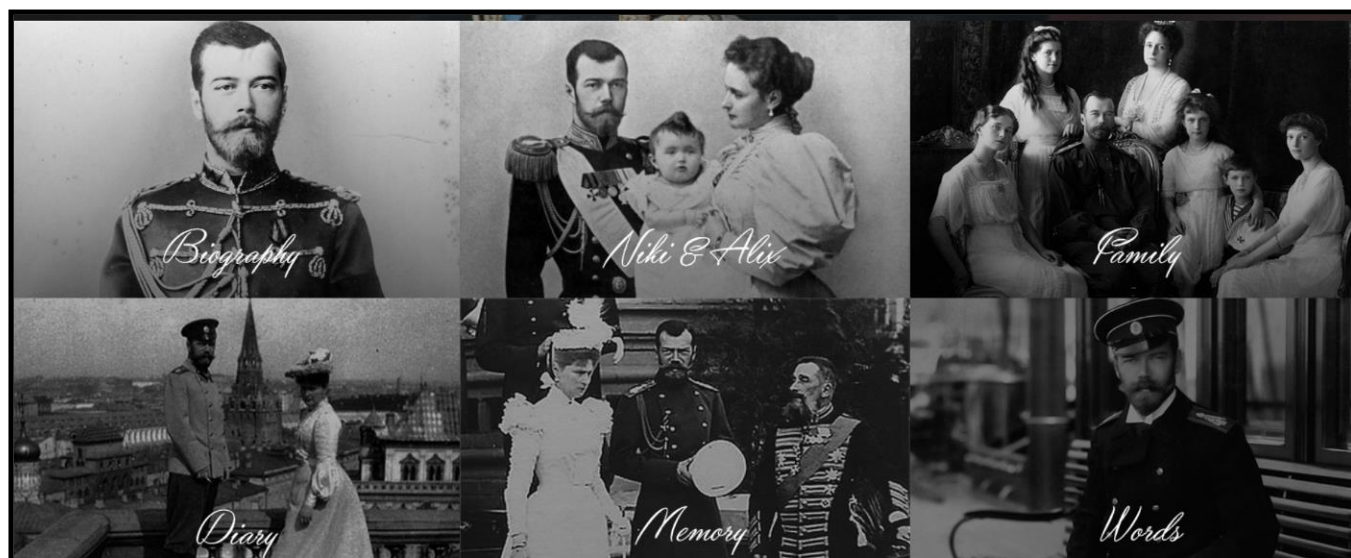
## The "Tsars-family" portal celebrates its first birthday and launch an English version

October 14, 2018, on the feast of the Protection of the Most Holy Theotokos, it was 1 year since the launch of the informational and educational portal of Yekaterinburg diocese - "Tsars-family.RF" (Russian version).



The project, carried out with the blessing of Metropolitan Kirill of Yekaterinburg and Verkhotursk on the eve of the 100th anniversary of the feat of the Tsar's family, celebrates its first anniversary in the TOP-3 in the Yandex search engine on request of the Tsar's Family. Monthly 30,000 unique users visited "Tsars-family. RF".

The English-language version was prepared by a public editor with the support of the Yekaterinburg branch of the Imperial Orthodox Palestine Society. [Tzar-family.com](http://Tzar-family.com) is still in a test mode, being a public project, it will be finalized "by the whole world" with the support of foreign experts. According to experts, the new portal will help foreign audiences to obtain reliable information about the latest Russian Emperor and his era.



The creators of the English version, including professional translators, historians, journalists and priests, note that the translation of materials into English was conceived a year ago when the website

[Tsarskaya-semya.RF](http://Tsarskaya-semya.RF) was launched. The subsequent appeals of foreign citizens, many of whom became members of the Tsar's Days in the year of the centenary of the feat of the Holy Royal Passion-bearers, convinced the creators of the need for a resource for foreign audiences.

In an interview with correspondent Angela Tambova, a descendant of the Imperial Romanov Family, the great-great-grandson of Emperor Alexander III Paul E. Kulikovsky noted the relevance of truthful information about the Sovereign Nicholas Alexandrovich and his family not only for Russian society, but also for foreign audiences, which also lacked reliable information about the latest Russian the emperor and the era of his rule.

*"There is a great interest to the Royal Passion-bearers outside of Russia, where the majority do not understand Russian, so the English version of the portal will greatly help those who are looking for the truth about the Imperial Family," Paul emphasized. - "In addition to the fact-finding aspect, material that evokes emotions is important: diaries, letters and memories that can be an inspiration for visitors to the portal.*

*I also think that it will be very useful if, thanks to the site, foreigners can learn more about Russia and, in particular, about the history of the reign of Emperor Nicholas II. Many, I believe, will be surprised at the achievements of Russia in the era of his rule. Perhaps this will change their perception of the Tsar, Russian history and Russia as a whole."*

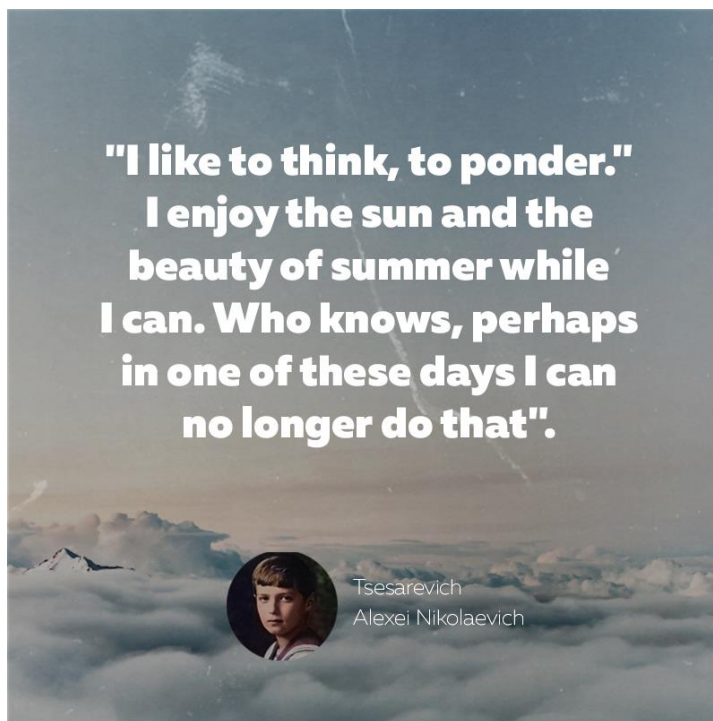
The first visitors to the portal, operating in test mode, were citizens of Great Britain. The parishioners of a number of English Orthodox churches highly appreciated the new resource and are confident that it will be in demand not only by an Orthodox English-speaking audience.

The uniqueness of the project is that their diaries, documents and eyewitness accounts tell about the Imperial Family. The visitor of the portal as if enters into a dialogue with each member of the family, opening his diary entries and letters.

A special block is dedicated to the achievements of Russia during the reign of the last Russian Emperor.

The project is generously illustrated with photographs, creative works of members of the Imperial Family - materials provided by the Yekaterinburg Museum of the Imperial Family, public and private archives, Orthodox Internet resources. Since its opening, the portal is updated with new materials every week.

In the second year of the portal's existence, its colorization will begin - the photos on the main page will now be in color and the "colorization" of the illustrations will continue with the support of specialists. In particular, the Moscow photo artist Olga Shirnina - a master of the historical photo-reconstruction "The Tsar's Family in Color: Image Revelation" was actively exhibited in Yekaterinburg at the May Forum and in Tsar's Days-2018.



Video - <https://www.youtube.com/watch?v=Ofzjd4rMRQ8>

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## Great-great-grandson of the Russian Emperor - "Lies undermine our society"

*Paul Kulikovsky about the "white spots" of history, the disclosure of the truth about the Imperial Family and the consequences of godless power.*

16 October. Arguments and Facts, Ural - The descendant of the Imperial Romanov Family, the great-great-grandson of Emperor Alexander III, Paul E. Kulikovsky, is sure that today there is not enough reliable information about the last Russian Emperor and the epoch of his rule for both Russian and foreign audiences. How the English version of the [Tzar-family.com](http://Tzar-family.com) website will help foreigners to get to know and love Russia better - in an interview with our correspondent.



**Angela Tambova, "AiF-Ural": - How important is this project today in the work of the Church for the return of the good name of Sovereign Nicholas Alexandrovich and the restoration of the historical memory of society?**

Paul Kulikovsky - "I think that the Internet portal [Tzar-family.com](http://Tzar-family.com) is very important for a number of reasons. First, I would note that modern society, trying to get information quickly and easily, turns to the Internet, and not to books, magazines, newspapers, etc. Therefore, the church must be represented on the Internet in order to be one of the sources of information. be part of the learning process. And to make it interesting and attractive, it must offer something others do not offer.

*I also find it important to attract young people. Many young people do not go to church, therefore, in order to reach them, you need to find another way. Some may be attracted to history, others like stories about princes and princesses, and some are looking for role models. As soon as they find something of interest to them, they will see other information on the site.*

*A more serious reason is that there is so much false information, direct lies, myths, propaganda and half-truths about Emperor Nicholas II and his family that it is very difficult to find material that contains truth.*

*These massive repetitions of false information over the past 100 years have made people think that these old stories are true. But, as many of us know, a lie will not be true, no matter how much you repeat it.*



*One would think that it would stop when the Godless Soviet regime collapsed, but it did not. There are still plenty of communist and narrow minded people, who even today continues this senseless repeating of false information. So it is absolutely necessary to have a portal that is not only presents truthful information, but also is known to many people and enjoy respect as a credible source. You can deceive people for a long time, but not infinitely. Sooner or later the truth will prevail. One step in this struggle is to give people the opportunity to find the truth, and this is, I think, what the site is doing - both in relation to Emperor Nicholas Alexandrovich, and to restore the historical memory of society."*

**- This project is dedicated to the Imperial Family, which is a model of relations both between family members and an example of relations with their neighbours and their homeland. How relevant is this family example for modern society?**

Paul Kulikovskiy - *"I think that in terms of family relations, the imperial family is in many ways a model for modern society.*

*What, in essence, is the task of any family? I believe that it is this to give the new generation the best chances for family happiness, that is, creating their own family. It is in the family that children must learn about love and care, understand what is right and wrong, and how to become responsible adults. In this, the Imperial Family can be a source of inspiration. There are amazing relations between the family members based on love and respect. In everything they did, they were guided by Christian family values. They cared very much about each other, and about other people. They considered charity not as a duty, but as something natural.*

*Over the past 50 years, the family, as an institution, has undergone dramatic changes, a transformation. The "traditional" family is disintegrating not only in Russia, but throughout the world. For many, happiness now lies in having more and more things. Family time and energy is spent on the acquisition of wealth and less - on relationships and spiritual values.*

*An increasingly secularized society dilutes fundamental Christian values and makes it difficult for people to understand what is right and what is not. In a sense, people have lost their sense of proportion. Moral standards are changing.*

*Learning about the Imperial Family, they will see an alternative, perhaps they will change their life both in their family and in relation to their neighbours and society as a whole."*

**- On October 14, the English version of the portal will open. Why is this necessary for a foreign audience?**

Paul Kulikovskiy - *"There is a great interest in the Royal Passion Bearers outside Russia, but for the most part people abroad do not understand Russian, so the English version of the site will help those who are looking for truthful information. In addition to the learning aspect, there are also materials on the portal that elicit an emotional response - diaries, letters, and memories - and this can inspire some. Foreigners, too, need it.*

*I also think that it would be really good if people abroad could learn more about Russia and, in particular, the history of the reign of Emperor Nicholas II. I think it will be fair to say that in the West many historical books and textbooks are coloured by communist propaganda. This portal in English will present a different perspective on the reign of Nicholas II, and they may be surprised by all the successes that have been achieved thanks to him and about his character. This can change their perception of the personality of Nicholas II, Russian history and, ultimately, Russia.*



*Finally, I think that a Russian portal in English will present a positive image of Russia."*

**- Information about the members of the House of Romanov is an important component of the restoration of historical justice in relation to the Russian tsars in Russia. What else do you think should be done to eliminate the "white" spots in the history of the country?**

Paul Kulikovskiy - *"I think this problem has two aspects. One of them is real "white" spots, when information about something is simply not available in the public space, but it can exist. You just need to conduct research, and then the results need to be published.*

*In the year of the 100th anniversary of the murder of the Imperial Family, one such "white" spot was studied. The question was whether it was possible to save the Imperial Family after the abdication of Emperor Nicholas II, and did anyone try to do this? At least two books in English were published on this issue, and this gap was unexpectedly filled.*

*What else needs to be done? I would like to see representatives of the church compile a list of gaps in history and begin a research program. Perhaps different groups of historians, students, and the church community will explore these white spots and report at the end of the year. Perhaps a competition will be announced, during which a prize will be awarded and, of course, works will be published in the future.*

*Another problem is the "white" spots, which are actually "black spots" painted over. This is information that someone decided that the public should not know or remember. This happens when events are distorted by propaganda and lies, and the real facts disappear from people's memory. Like what the Bolsheviks and the Communist did in Russia over the last 100 years and still does.*



*Here I see a real problem, because if society is based on a multitude of myths and lies, in the end it is very difficult to understand what is right and what is wrong. People will then construct a reality, have a perception of how things are connected and build opinions on something that they cannot rely on. And that may undermine our entire society.*

*It is not the lack of knowledge, which is the greatest enemy of a society. It is the illusion of knowledge. That is why it is so important to fill the "white" spots. Bring people the truth.*

*However this is going on, also with the participation of the church. The difficulty is to encourage people to absorb and accept this information. As the old saying goes, you can lead a horse to water, but you can't make it drink.*

*And this is a real challenge. How to make people recognize that their knowledge is not 100% correct and make them adapt to the new information.*

*Maybe it is necessary to conduct training for journalists to reveal these myths, lies or fake news and urge them to reveal these lies every time it appears in the media.*

*Of course, also a portal like "Tzar-family.com" can be used to refute lies and propaganda against Emperor Nicholas II and his family."*

A part of the interview can be seen in this report (at min 0:35). It was recorded in the Cathedral of Christ the Savior in Moscow.

Video - <https://www.youtube.com/watch?v=cPWX3U-kKis>

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## 100th anniversary of recovering the relics of the Holy Martyr Grand Duchess Elizabeth Feodorovna

October 11, on the feast day of the Holy Martyr Grand Duchess Elizabeth Feodorovna, the Primate of the Russian Church celebrated the Divine Liturgy at the Martha and Mary Convent of Mercy in Moscow.

In 1918, on this day in Old style, (on 24 October New style), the relics of the Grand Duchess Elizabeth Feodorovna were recovered from the mine in Alapaevsk. The holiday was established in 2017 with the blessing of His Holiness Patriarch Kirill of Moscow and All Russia and is to be celebrated on October 11, according to the church calendar.

At the Pokrovsky Cathedral, the Patriarch was met by the Mother Superior of the monastery, Abbess Elizabeth (Pozdnyakova), with the sisters.

His Holiness Patriarch Kirill celebrated Divine Liturgy at the Pokrovsky Cathedral of the convent.

The service was attended by the chairman of the State Duma Committee on Foreign Affairs of the Russian Federation L.E. Slutsky, State Duma Deputy of the Federal Assembly of the Russian Federation A.G. Yaroshuk, Senior Vice President, Financial Director of PJSC MMC Norilsk Nickel S.G. Malyshev, Chairman of the Foundation "Elizabeth-Sergei Enlightenment Society" A.V. Gromova, artistic director of the Moscow Gubernsky Drama Theater, People's Artist of the Russian Federation S.V. Bezrukov, and Ludmila and Paul E. Kulikovsky.



The liturgical chants were performed by the choir of the Martha and Mary Convent of Mercy (choir director L.V. Lipchanskaya).



On a special litany, petitions were raised about the unity of the Orthodox Church and the preservation of the Church from divisions. After the special litany, His Holiness Patriarch Kirill offered up a prayer for peace in Ukraine.

Priest Tikhon Krechetov, a cleric of the Martha and Mary monastery, delivered a sermon before the communion.

There was a live broadcast on the TV channel "Soyuz", as well as outside the church for the many who could not be inside the church during the Liturgy.



At the end of the Liturgy, glorification and prayer were performed at the shrine with the relics of the Holy Martyr Elizabeth.





Then His Holiness was greeted by Abbess Elizabeth (Pozdnyakova). The abbess presented to His Holiness the icon of the Holy Martyr Elizabeth and a two-volume edition about Grand Duchess Elizabeth Feodorovna, containing documents and materials about the life of the martyr, published in this year to the 100th anniversary of her martyr's death. As a gift to the convent, His Holiness Patriarch Kirill conveyed the icon of the Holy Martyr Hermogenes, the Patriarch of Moscow and All Russia.

The Primate of the Russian Church addressed the participants:  
*"Your Eminence and Eminence! Honourable Mother Abbess Elizabeth! Dear Mother Superior, Fathers, Brothers and Sisters! I cordially congratulate you all on the great solemn day. I thank mother for the words she uttered - she told most of what I wanted to tell you. I sincerely thank you for your kind and right words and therefore can add almost nothing to what was said about the holy martyr Elizabeth, except to share my personal experiences with the visit to Alapayevsk in this jubilee year.*

*When I stood on the edge of the mine, into which she was dumped, the first thing that struck me was: what was all this done for? You can imagine a terrible picture of what happened a hundred years ago. Yes, all death is terrible, but is it possible to compare in the degree of torment the instant death from a bullet with a painful death at the bottom of a deep hole? Why was the Grand Duchess thrown down? What was going on in the minds and in the heart of the executioners when they grabbed this fragile woman and pushed her into the terrible hole? And the fall entailed unbearable pain and a slow death, which happened - Saint Elisabeth did not die instantly. She died from hunger, from cold, from thirst, from pain - what is even more terrible you can imagine? But even at the bottom of the Alapayevsk mine, she poured out her love, her mercy on her neighbours.*

*Even if the Grand Duchess Elisabeth didn't do anything more, but only suffered for the sake of Christ as she suffered, we would glorify her today. But, as Abbess Elisabeth rightly said, her death was the crown of her life - in this demise everything seemed to focus on what she lived, what she believed in, what was dear to her, for what she was ready to die. And this was the Lord Jesus Christ, who revealed herself to her heart, her mind, and she received Christ the Saviour with all the power of her soul - and this is the era in the so-called modernity, when few people turned to Christ, and most of the intelligentsia refused Him, seduced by strangers ideas.*



*Therefore, the whole life of the Grand Duchess Elizabeth is absolutely wonderful, which for many people can serve as an example; and the end, indeed, is the royal crown of this path. And today, remembering the events of 100 years ago, we offer prayers to the holy martyr Grand Duchess Elizabeth and ask her to pray in the face of God for our land, for our Church and for all those who in their life want to repeat at least a part of her life feat associated with the works of mercy and charity.*

*I would like to thank Abbess Elisabeth and all those who contributed to the revival of this holy monastery, bringing it into the wondrous order that we now see. I remember my first visit to this place, when there was no monastery here yet, but only a certain sisterhood, and how that first impression differs from today's! Today, my heart is really filled with gratitude to God for all that happened here. And not only from the point of view of beautification, but also from the point of view of the organization of many services aimed at assisting neighbours, and therefore, at the continuation in this place of the deed of the holy martyr Grand Duchess Elizabeth. And God willing that this ministry be strengthened in our Church - in dioceses, monasteries, and parishes.*

*Faith without works is dead (James 2:26) If we do not promote good deeds, then our faith will fade away, for good deeds are like oxygen necessary for the flame to burn; and when there is no oxygen, the flame fades, no matter how much fuel it is. In the same way, the life of a Christian fades away regardless of dignity, the position in the Church, education, everything that a person fills with his intellect and his life if there are no good deeds. Good deeds are oxygen, without which the flame of faith cannot ignite, and may the holy martyr Elisabeth help us to at least partially repeat what she did and become the heirs of her glory - the glory of the one that devoted her life to her neighbours. Actually, this is the ideal of Christian existence, and if each of us tries to live like this, then our life will change beyond recognition. May the example of the Holy Martyr Grand Duchess Elizabeth strengthen us in all our ways of our Christian life. Amen.*

*Congratulations to all of you on this holiday!"*



Considering the works for the benefit of the Holy Church and in connection with the 25th anniversary of the revival of the Martha and Mary Convent of Mercy, Abbess Elizabeth (Pozdnyakova) was awarded the Patriarchal diploma and medal "In commemoration of the 100th anniversary of the restoration of the Patriarchate in the Russian Orthodox Church"

After the Liturgy, Bishop Panteleimon of Orekhovo-Zuevsky consecrated the chapel in honour of the Holy Martyr Grand Duchess Elizabeth Feodorovna, in the garden of the convent.







Visitors could also participate in an excursion of the house-museum of the Grand Duchess, purchase literature, postcards and souvenirs, and participate in a charity fair. At the end of the day a concert took place. Actors Dmitry Pevtsov and Natalia Shklyaruk read the letters of the Grand Duchess and the memoirs of her contemporaries.



## In Alapaevsk, they remembered the martyrs Grand Duchess Elizabeth and nun Varvara

On October 11, 2018, on the day when the relics of the Grand Duchess Elizabeth Feodorovna were recovered, a Divine Liturgy was celebrated in the Alapayevsky monastery of the New Martyrs and Confessors of the Russian Church.



The service was committed by the head of the Yekaterinburg Metropolis - Metropolitan Kirill of Yekaterinburg and Verkhoturye, in co-service with Bishop Mefody of Kamensky and Alapaevsk, Bishop Evgeny of Nizhny Tagil and Nevyansky, and Bishop Alexis of Serov and Krasnoturya.

At the end of the service, a procession went to the mine, where in 1918, on the night of July 17-18, the Alapayevsk martyrs were thrown alive: Grand Duchess Elisabeth Feodorovna, Nun Varvara (Yakovleva), Grand Duke Sergei Mikhailovich, Princes of the Imperial Blood John, Konstantin, Igor Konstantinovich, as well as Prince Vladimir Paley and secretary Feodor Remez. A prayer service was held at the mine.

100 years ago, on (Old style) October 11, 1918, the remains of the Alapayevsk martyrs were extracted from the abandoned mine.







## **In Nizhny Novgorod, a church was consecrated in honour of the Holy Martyr Grand Duchess Elizabeth**

On October 11, on the day when the holy relics of the Great Martyr Grand Duchess Elizabeth were found, a church dedicated to this saint was consecrated on the territory of the city clinical hospital No. 40 located in the Avtozavodsky district of Nizhny Novgorod. The rite of Great Consecration of the church was performed by the Metropolitan of Nizhny Novgorod and Arzamas, George.

The new church is the first in Nizhny Novgorod, dedicated to the martyr Elizabeth. The monastery church can accommodate up to 600 people.

In the newly consecrated church, the ruling bishop led the Divine Liturgy. The head of the Nizhny Novgorod Metropolitan District was co-served by the Provost of Nizhniy Novgorod, Archpriest



Alexander Bukhvostov, Archimandrite Alexander (Lukin) and the Priest of the newly consecrated Church Philip Izmaylov.



Maria Dugin, Deputy Head of the Diocesan Department for Cooperation with Medical and Social Institutions; Rector of Privolzhsky Research Medical University Nikolay Karyakin, chief doctors of hospitals and other medical institutions of Nizhny Novgorod; Alexei Antsiferov, head of the Nizhny Novgorod icon painting workshop; members of the Nizhny Novgorod branch of the Imperial Orthodox Society; benefactors of the Elisabeth Church, staff and patients of Hospital 40, representatives of the Nizhny Novgorod Cossacks, and parishioners attended the service.

Father Alexander noted that the new church is of great importance for the area, as it is located on the territory of the hospital complex. Patients can now heal bodily afflictions by actively invoking God's help for their healing - by attending church services and participating in the sacraments of the Church.

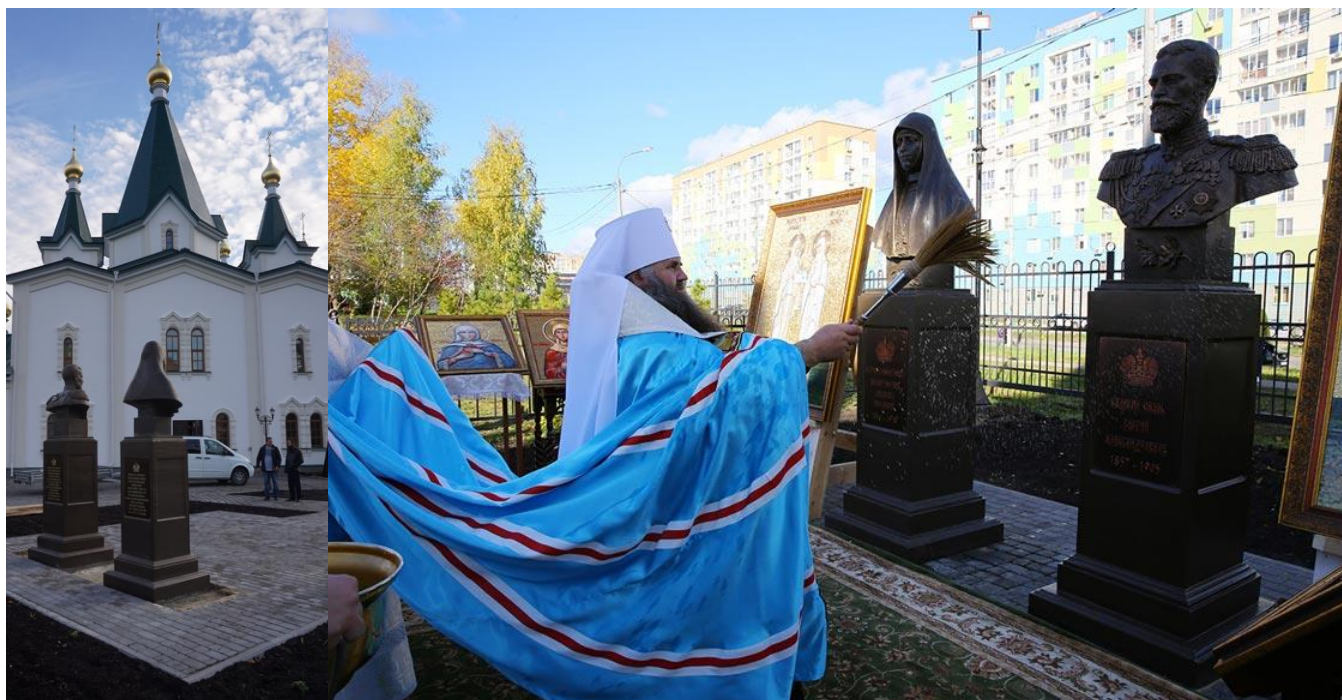
The head of the metropolis stressed that the new church was consecrated in honour of the Holy Martyr Grand Duchess Elisabeth. Elizabeth Feodorovna is a model of sacrificial service to people and true mercy. And it is no coincidence that a church in honour of the creator of the Martha and Mary Convent appeared on the hospital grounds.

Metropolitan George thanked everyone who took part in the construction of the church. The works of Irina Malinovskaya and philanthropist Vladimir Vasarenko were especially noted. They were awarded with the Medal of Saint Prince George Vsevolodovich III degree established in the Nizhny Novgorod Diocese.



After the service two monuments were consecrated - to Grand Duke Sergei Alexandrovich, and his wife, the holy martyr Grand Duchess Elisabeth.

The two busts had already on 3 October been erected on the territory of the city's clinical hospital No. 40. They were made by the sculptor A. A. Apollonov and invaluable assistance was provided by the deputy of the Moscow Regional Branch of the IOPS, A. N. Panin.



**The film "Osanna", dedicated to Grand Duchess Elizabeth, became the winner of the documentary film festival "Russia"**

11 October. Press Service of the Kazan Diocese - The documentary film "Osanna", dedicated to the life of the Great Martyr Grand Duchess Elizabeth Feodorovna, sister of the last Russian Empress Alexandra Feodorovna, wife of Nicholas II, became the winner of the XXIX Open Documentary Film Festival "Russia". The main national forum of documentary filmmakers of the country was held in Yekaterinburg from October 1 to 7.

The film crew led by director Alexei Barykin worked on a creative project blessed by Metropolitan Feofan of Kazan and Tatarstan. and with the financial support of Kazan patron Andrei Kolmakov supported it financially. The advisor in Tatarstan was the first vice-rector of the Kazan Orthodox Theological Seminary, Abbot Evfimiy (Moiseyev). Alexander Mikhailov, Andrei Merzlikin, as well as the national artist of Russia ballerina Ilze Liepa took part in the shooting of the film.



The jury recognized Osanna as the best television documentary film. This year the festival program consisted of two parts - a documentary film competition and a television documentary film competition. 404 Russian and 11 foreign films were announced for the festival, the press service of the Ministry of Culture of the Russian Federation reports.

The shooting of the film was timed to the 100th anniversary of the murder of the Imperial Family in Yekaterinburg and the murder of Grand Duchess Elizabeth Feodorovna in Alapayevsk in 1918.



“This year marks 100 years since the death of the Grand Duchess. Currently, the Cathedral of the Kazan Icon of the Mother of God is being reconstructed in the Bogoroditsky Monastery of Kazan, in which, as you know, Elisabeth Feodorovna in 1913 helped to arrange the Cave Church. Our film is not only about the fate of a person, but also about the fate of a country. You can call it a parable about virtue,” said Alexey Barykin.

The premiere screenings of the film took place on the memory day of the death of Saint Elizabeth Feodorovna in Kazan, Yekaterinburg and Alapaevsk. The film was also shown by three central Russian TV channels.

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### **Consecration of a cross in the name of the Holy Martyr Grand Duchess Elizabeth Feodorovna**

26 October. IOPS. - On October 25, 2018, the Moscow Regional Branch of the Imperial Orthodox Palestine Society, with the support of the administration of the rural settlement of Ershovo, Odintsovo District, Moscow Region, solemnly opened and consecrated a Holy Cross in memory of the holy martyr Grand Duchess near the Church of the Holy Trinity in the village of Ershovo.



The worship cross was installed as part of the events dedicated to the 100th anniversary of Elizabeth Feodorovna martyrdom. The date was not chosen by chance, since it was on this day 100 years ago that the body of the martyr Elizabeth Feodorovna and other martyrs of Alapayevsk was extracted from the mine in Alapayevsk.

Grand Duchess Elizabeth Feodorovna repeatedly visited Ershovo and Corallovo. Together with her family, she stayed at the estate of her friend Maria Vasilchikova.

Before the opening ceremony and consecration, a prayer service took place in the Church of the Life-Giving Trinity, then participants went to the cross.

The procession and the rite were headed by Hegumen Stefan of the Savvino-Storozhevsky

monastery. He was co-served by hieromonk Cyrion, Archpriest George and Hierodeacon Arsenius.

The event ended with a literary and musical composition in the cultural and educational center of Ershovo village. The artists talked about the ascetic path of the Grand Duchess Elizabeth Feodorovna and about the places associated with her stay on this earth.

Videos - 1) <https://www.youtube.com/watch?v=IEwuP1rc93I>  
2) <https://www.youtube.com/watch?v=xmhCPJoIGBA>

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## **"The orthodox faith and the church of Christ in the life of the Royal Martyrs"**

November 1st, in the Diplomatic Hall of the Kremlin Palace of Congresses, the XXI Elizabeth-Sergei Readings, organized by the Elizabeth-Sergei Enlightenment Society, was held.

It was to remember the 100th anniversary of the martyrdom of the Holy Royal Martyrs, Grand Duke Mikhail Alexandrovich, the Alapaevsk and Petrograd martyrs.

Among the participants were Metropolitan Savva of Tver and Kashin; the Chairman of the Supervisory Board of the Foundation "Elizabeth-Sergei Enlightenment Society" Anna V. Gromova; Minister of the Moscow government, the head of the department regional security and anti-corruption in Moscow, Vladimir Chernikov; the Chairman of the Charitable Foundation of Her Imperial Highness Grand Duchess Olga Alexandrovna Olga N. Kulikovskaya; the First Deputy Governor of the Tyumen Region Natalya A. Shevchik; and Ludmila and Paul E. Kulikovsky.



The conference started with a prayer led by Metropolitan Savva of Tver, after which he read a greeting from His Holiness Patriarch Kirill of Moscow and All Russia:

*"Dear brothers and sisters! I cordially greet the organizers, participants and guests of the conference dedicated to the 100th anniversary of the tragic death of the family of the last Russian Emperor and his relatives.*

*The outgoing year was marked by a number of church-public events designed to perpetuate the memory of the events of that terrible time. I express the hope that the work of the current scientific forum will make a significant contribution to the spread of knowledge about the feat of the new martyrs and confessors of the Russian Church, to the popularization of their spiritual heritage, to the assertion in the lives of our contemporaries of high moral ideals and values.*

*I wish the festival participants strength of forces, God's help and new creative achievements. May the blessing of the Lord be with you all.*

**+ KIRILL, PATRIARCH OF MOSCOW AND ALL RUSSIA"**

*"These events may seem sad to us, but they say a lot. For example, about what the feat of these people was, how strong their faith was. They behaved fearlessly in all circumstances and kept their face. For us, their example is an example to follow. We also need to love the Motherland and keep the faith,"*said the Metropolitan Savva of Tver and Kashinsky.



Vladimir Chernikov conveyed a greeting from Moscow Mayor Sergei S. Sobyanin and added - *"Today, churches are being restored in Moscow, new ones are being built. And spirituality, purity and kindness come to the city together with them. The city is becoming kinder, too, because we are doing big projects together with you."*

Paul Kulikovskiy said - *"Honoured guest, ladies and gentlemen, brothers and sisters. Here in the heart of our country, the crown of Holy Russia, among magnificent cathedrals, where rulers were both anointed and laid to rest, among holy relics, in the Kremlin overlooking the capital, in sacred Moscow.... Here we are, gathered to the 21st Elizabeth-Sergei Readings. I cordially greet the organizers and participants."*



*Today is a memorial day for at least two reasons. The happiest event is, that 154 years ago, in Hessen, was born my great-great-grandaunt Princess Elizabeth, now known by us as Holy Martyr Elizabeth Feodorovna - Happy birthday! On this day, the saddest event, was 124 years ago, where in Livadia Palace, Crimea, Russian Empire, died my Great-great-grandfather Tsar Alexander III - Eternal memory!*

*Today we have an interesting theme. Indeed there is much to learn, to be inspired by, in the spiritual life of our Royal Martyrs.*

*Their profoundly pious characters and the way that piety was expressed in their lives, both public and private, have touched the hearts of many.*

*Add to that, the way they were murdered and how the Bolsheviks tried to eradicate all traces of them from the earth - not just their remains, but also their legacy, in the hope they would be forgotten, have made them perhaps more admired than when they walked on this earth.*

*Times are indeed changing. The house in which the Royal Passion-Bearers met their Martyrdom in 1918 was erased to prevent their veneration. On this sacred site of spilled blood, there is now a magnificent cathedral, in which their names are mentioned every day.*

*In Tobolsk, where they had stayed in the months before, opened this year a museum dedicated to them. And where the Alapaevsk Martyrs stayed in their last days, opened this year a museum. Where they met their martyrdom opened this year a wonderful church.*

*New monuments and memorial plaques honoring the Royal Martyrs was unveiled almost every month this year somewhere in Russia, and some even abroad.*

*Even the greatest monuments - churches - was built and named in their honor, in Moscow, Saraktash and even in Montenegro and Canada.*

*The Bolshevik legacy is disappearing, while icons of the Royal Passion-Bearers and Holy Martyr Elizabeth appears in almost every church in Russia.*

*Many people are coming to these icons, to feel the love of the Royal Martyrs, to pray for their help, to find peace in their souls.*

*Who would have thought, it would go like this - Thank God it did!*

*But not everything are going in the right way. There is a growing mountain of slander about the Romanov dynasty and in particular Tsar-Martyr Nicholas II, piling up in the media.*

*In 2018 we did not have another "Matilda" - thank God! - , but in the USA, a TV series was made and it might come to Russia soon. It is falsely called "The Romanoffs", even when it is not about the Romanovs, but about some fictional imposters. It contains some scenes ridiculing the Royal Martyrs, which I can only condemn.*

*This mental pollution is increasing and few are bothered to do anything about it.*

*More than twenty-five years have passed since the collapse of the Soviet-regime, but to me it seems like most people are still like brain-washed and retain their outdated stereotypical views.*

*Many are content with his own biases, without thinking that his opinion is borrowed and that he was too lazy to form his own opinion.*

*Or they do know better, but still choose to sell their souls, and use the Royal Martyrs in provocations to attract attention.*

*Fighting slander is a difficult mission, in such a world, where apathy is greater than the will to seek the truth.*

*But we will not give up. We will continue the activities of enlightenment - in all places where we get an opportunity.*

*Ludmila and I thank the Elizabeth-Sergei Enlightenment Society for all they have done over now many years.*

*We pray for your continued success!"*



The presentations included:

- "The Spiritual World of the Royal Family" by Konstantin Kapkov.
- "The spiritual path of the Grand Duke Mikhail Alexandrovich" by Archpriest Igor Anufriev, rector of the Church of Sts. Great Martyr St. George, Permian, confessor of the Perm Theological Seminary, member of the Public Chamber of the Perm Territory.
- "Church charity in the life of the Grand Dukes Nicholas, Sergius and George Mikhailovich" by Vladimir Khrustalev, PhD (History), Chief Specialist of the State Archives of the Russian Federation.
- "Family traditions of piety in the life of the Grand Dukes Sergius and Pavel Alexandrovich" by Vera Kondrashina, PhD (Cultural Studies), Senior Researcher of the Zvenigorod-City Historical-Architectural and Art Museum.
- "The Godfather of the Son and Grandson of the Tsar Liberator of the New Martyrs of Russia - the Great Prince Pavel Alexandrovich and Prince Vladimir Paley" by Dmitry Matlin, Chairman of the Alexander Historical Society.
- "God grant God to justify the Sovereign's flattering confidence..." Some aspects of the personality and activities of the Grand Duke Dmitry Konstantinovich on the basis of family correspondence and memories" by Tatiana Lobashkova, PhD (History), Member of the Union of Writers of Russia.
- "The Princes of the Imperial Blood Konstantinovich - the churchwardens and church benefactors" by Galina Shevtsova, PhD (History).
- "The participation of the Grand Duchess Elizabeth Feodorovna in the church life of Orel" - by Nadezhda Belinskaya, Deputy Director for Cultural and Educational Work of the Budgetary Institution of Culture of the Oryol Region "Oryol United State Literary Museum named after I.S. Turgenev".
- "Works of the Grand Duchess Elizabeth Feodorovna on the creation of the churches of the healer Pantelimon at the Elizabethan community of the Sisters of Mercy of the ROCC" by Svetlana Belchinkova, a staff member of the Elizabeth-Sergei Educational Society".



The second part of the conference will be January 24-25, to the anniversary of the 100th anniversary of the murder of four Grand Dukes - martyred in the Sts. Peter and Paul Fortress - in the White Hall of the Sergievsky Palace (Beloselsky-Belozersky Palace, St. Petersburg ).

Videos - 1) <http://www.tvc.ru/news/show/id/148692/>  
2) <https://www.m24.ru/videos/video/01112018/188674>  
3) <https://www.vesti.ru/videos/show/vid/775396/>

## The World Russian People's Council 2018

In the afternoon of November 1st, the 25 years jubilee ceremonial meeting of the World Russian People's Council, was held in the State Kremlin Palace with the participation of President of the Russian Federation V.V. Putin, and His Holiness Patriarch Kirill.  
The participants of the XXI Elizabeth-Sergei Readings were invited to attend also this conference.

After a prayer to the "Heavenly King", His Holiness Patriarch Kirill declared the XXII World Russian People's Council open and gave the floor to President of Russia V.V. Putin.

He noted that the World Russian People's Council "has been playing a significant role in the public life of Russia and the entire Russian world for 25 years, has been actively contributing to the solution of social, educational and humanitarian problems, preservation of interethnic and interreligious harmony, education of young people on the basis of patriotism and citizenship values".

A video about the activities of the World Russian National Cathedral through 25 years were shown.

Then the Primate of the Russian Orthodox Church delivered his report, followed by a speech of the mayor of Moscow, S.S. Sobyenin; a greeting of the Chairman of the Council of the Federation of the Federal Assembly of the Russian Federation V.I. Matvienko; and speeches by the President of the Russian Academy of Sciences, Academician A.M. Sergeev; TV presenter M.E. Sittel; and Honorary director of the Institute of Archeology of the National Academy of Sciences of Ukraine P.P. Tolochko.

A festive concert dedicated to the 25th anniversary of the World Russian People's Council concluded the Council.



*Bishop Evgeny of Nizhny Tagil and Nevyansky, Ludmila and Paul E. Kulikovskiy, and Metropolitan Kirill of Yekaterinburg and Verkhoturye*



## **A memorial plaque in honor of Grand Duchess Elizabeth Feodorovna was opened in Darmstadt**

A memorial plaque in honor of Elizabeth Feodorovna was opened on November 1 on the facade of the former palace of the Hessen family - the birthplace of the Grand Duchess - in the city of Darmstadt.

The project, prepared for the 154th anniversary of Elizabeth Feodorovna, was implemented thanks to a joint initiative of Russia and the city authorities of Darmstadt (federal state of Hesse), personally appointed by the head of the board of directors of the pension insurance organization Hessen Birgit Büttner, Hessen Branch of the Imperial Orthodox Palestine Society (IOPS).

The installation of a memorial plaque and celebrations was organized by the Consulate General of the Russian Federation in Frankfurt under the direction of Alexander Bulay and the Hessen Representation of the IOPS (headed by Denis Sudobin). It is gratifying that in the era of political storms, cultural ties between Russia and Germany continue to actively develop and strengthen.

The Landgraf Donatus of Hesse, the Russian consul in Frankfurt am Main Alexander Bulay, representatives of the Orthodox clergy: Archbishop Mark of Berlin and German RCHPs, Archbishop Tikhon of Podolsk, the governor of the German and Berlin Diocese, as well as representatives of the Russian and European creative and scientific intelligentsia attended the opening.



The Russian Ambassador to the Federal Republic of Germany Sergey Nechaev addressed the audience - "Exactly 154 years ago, here, in Darmstadt, a woman was born, whose way of life became a symbol that does not have national borders, universal moral foundations of charity, faith and philanthropy. The Grand Duchess Elizabeth with her actions showed the inconsistency of judgments that divide people by language, blood and political bias to justify cruelty and violence, opposing this belief in God and human virtue. In today's world, the Elizabethan heritage in this sense is especially in demand and has a lasting significance for us. The moral legacy left by the Grand Duchess teaches us one thing: if you love your country, then make sure that peace reigns in your country and among your neighbours."

Mayor of Darmstadt Jochen Parch - "I thank the representatives of Russia, the Russian Church, as well as the Imperial Orthodox Palestinian Society for the initiative to create this memorial plaque. This cooperation has brought us very close in recent months and we hope that this kind of trusting partnership will continue further."

The initiator of the establishment of the board, Sergei Stepashin, Chairman of the IOPS, thanked everyone who participated in the establishment of the memorial plaque: sculptors under the leadership



of Mikhail Serdyukov who created the memorial plaque, Jochen Parc, Sergei Nechayev, Alexander Bulay and all Russian diplomats who took part in the preparation for the event.

"If I were asked who Elizabeth was, I would answer: she was a person of the world, something that we lack so much today! Her death was tragic and terrible. She could leave in 1917 after the well-known events from Russia, but she refused, saying: "Why should I leave the country that I love ?!" And when we are told today that 100 years have passed and stop remembering the past, I think, it is not right. Because 100 years ago in my country the red and white terror was unleashed and the Grand Duchess Elizabeth became one of the first victims of this terror".

Videos - 1) [https://tvkultura.ru/article/show/article\\_id/305005/](https://tvkultura.ru/article/show/article_id/305005/)

2) <https://www.ntv.ru/video/1657281/>

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### **A memorial stone dedicated to the Church in the name of the holy martyr Grand Duchess Elizabeth Feodorovna**

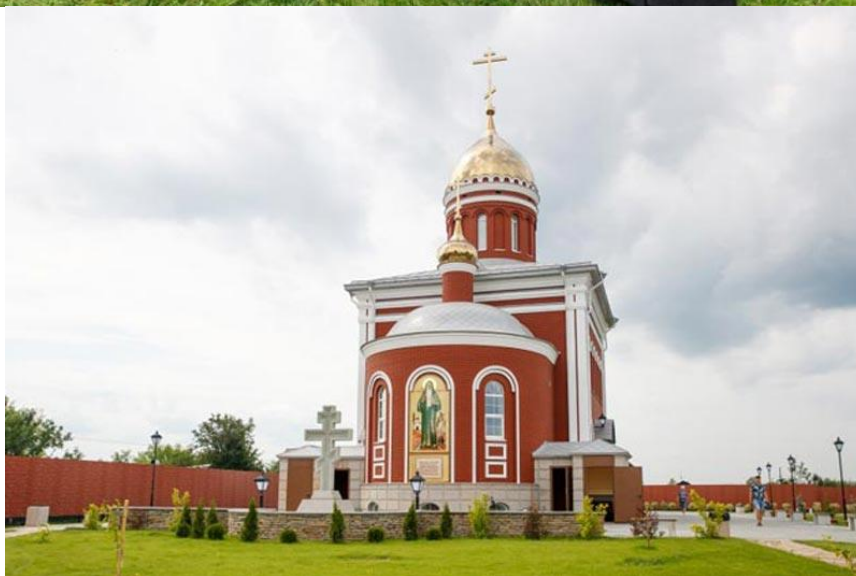
On the territory of the Holy Elisabeth Convent of the city of Alapayevsk a memorial stone was installed.

Stone inscription says that the Church in the name of the holy martyr Elizabeth Feodorovna was built with the blessing of Bishop Kamensky and Alapayevsky Methodius and the care of God's slaves (sponsors), among who is the name of the chairman of the Council of IOPS in the State of Israel, a member of the Council of IOPS, Igor Ashurbeyli.



Bishop Kamensky and Alapaevsky Methodius said: "I am grateful to Igor Ashurbeyli for his help in building this church. It is very important for the whole of Alapaevsk and for the monastery on whose territory the church is located.

The church was consecrated on July 15, 2018 by His Holiness Patriarch Kirill of Moscow and All Russia.





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

### *Silence is not always good!*

By October 2018 all scientific investigations should have been completed according to earlier reports, but yet there is no news. It is, as if the "Imperial Case" is on stand-by.

On October 18, the newspaper MK published a long article about this case under the headline "The remains of the children of Nicholas II are threatened with complete destruction" and we bring here a *summary*.

Since their discovery on July 29, 2007, the remains of Alexei and Maria have changed several addresses. From 2008 to 2011, the burned bones of the Imperial children were kept in the safe of the criminal investigator Vladimir Solovyov, the first investigator in the case of the death of the Imperial Family. In

January 2011 the case was closed. "The categorical conclusion of the Investigative Committee said, the remains of people found in the "first burial" on the Old Koptiyakovsky road, opened in 1991, belong to the Emperor, the Empress, their three daughters and persons from the entourage. The remains from the "second burial" were categorically identified as the remains of Alexei and Maria.

After that, the question arose of what to do with the Tsarevich and the Grand Duchess further: the identified remains cannot be kept as material evidence.

"Relatives of the dead and the Government of the Russian Federation did not send proposals to the Investigative Committee of the Russian Federation on the implementation of the burial," according to a letter from investigator Solovyov to Patriarch Kirill, dated March 23, 2011.

"I ask you to inform whether the Russian Orthodox Church takes upon itself the obligation to carry out the burial of these persons". Attached to the letter were extracts from the Law "On Burial and Funeral Business," according to which, in the absence of relatives, legal representatives, and any other persons willing to assume the duties of burial. The hint was more than transparent: with the remains of people canonized by the church, they can do as with unclaimed corpses - to cremate and/or bury at the cemetery site designated for "unknown". The behaviour of the secular "body", of course, cannot be called decent either, but at least thanks to the fact that none of the officials had the idea to demand strict compliance with the funeral legislation and the burial of Imperial children as rootless vagrants. In the end, a temporary shelter for Alexei and Maria was provided by custodians of historical documents: on July 4, 2011, the ashes were transferred to the State Archives of the Russian Federation.



After that, the remains were forgotten for four years. The next significant milestone dates back to July 8, 2015: on that day, the Intergovernmental Working Group was created by order of the head of government on issues related to the investigation and reburial of their remains. Following the meeting, held on September 11, 2015, the group decided to appeal to the government with a proposal "to hold the burial ceremony of the remains of Tsarevich Alexei and Grand Duchess Maria Romanov on October 18, 2015 in the Catherine chapel in the Peter and Paul Cathedral in St. Petersburg. It was proposed to invite "representatives of the Romanov family" to the ceremony.

At the insistence of the church, the funeral was postponed until the end of a new investigation, resumed on September 23, 2015. The Investigation Committee promised then that "additional research will be carried out as soon as possible." But more than three years have passed, and the point in the "Imperial case" has not been set.



The new, state-church format of the investigation was reflected in the location of the remains of the imperial children. "Until the end of the investigative actions, the remains of Tsarevich Alexei and Grand Duchess Maria Romanov will be kept in the Russian Orthodox Church," the government's press service announced in December 2015. The ashes were placed in small coffins-arks, similar to those in which the remains of the rest of the Imperial Family were buried in the Sts. Peter and Paul Cathedral, and transported by limousine to the Novospassky Stavropigialny Monastery of the Russian Orthodox Church (Moscow).



According to "MK", the coffins were installed in the lower church of the Transfiguration of the Saviour Cathedral, the main church of the Novospassky monastery, in the building of the monastery museum. This means - in the Church of St. Roman the Blessed Father, better known as the patrimonial tomb of the Romanov boyars.

It was rumoured that the ROC intended to expose the remains of Alexei and Maria "to be tested for miracles." But this implies an open access to them by the faithful. However, the room was immediately locked and a non-disclosure statement was taken from all those involved in this secret. Faithful, however, quickly guessed about this by numerous indirect signs. Flowers began to appear regularly at the door of the room.

In the spring of 2018, the remains of Alexei and Maria once again changed location. According to a knowledgeable source in the Novospassky brethren, the remains were returned to the Investigation Committee in March. However, the Investigative Committee itself denies this.

According to one version, the remains were taken from the monastery in connection with the preparations for the burial ceremony, which they allegedly wanted to coincide with the centenary of the execution of the Imperial Family (July 17, 2018). But even if some of the church and/or state leaders had such plans, the secret return of the ashes from the monastery to the IC does not fit into them at all. According to all the canons, the last farewell to the Imperial children should have begun just in the Novospassky monastery. Version 2 is more similar to the truth: IC took the remains for some new examinations. And this is very bad news for those who today honour the remains of Alexei and Maria as holy relics. In particular - if we are talking about genetic research.

"Genetic research methods are extremely destructive for the remains," the medical examiner Sergey Nikitin says worried. "But then the research was done by very qualified people," continues Nikitin. - For example, Evgeny Rogayev, an outstanding geneticist, who developed a technique that allows the use of a minimum amount of bone material. And now we do not even know who conducts the examination." "As far as I know, there's almost nothing left of Alexei and Maria," says the expert. - Some unfortunate few grams, crumbs, no more. But this, according to Nikitin, is not yet the limit: "I believe that they want them to be completely destroyed. No remains - no problem."

Someone this version may seem fantastic: conspiracy, they say, and all that. But judging by the downright manic secrecy surrounding the "Imperial case", and a number of other indicators, this "conspiracy theory" cannot be called groundless.

For now, instead of words, silence. An attempt to receive in the patriarchy an answer to questions concerning the activities of the church commission ended in nothing.



## Monument to Grand Duchess Olga Nikolaevna in New Oksol

In the city of New Oskol, Belgorod Region, a monument to Grand Duchess Olga Nikolaevna, eldest daughter of Emperor Nicholas II, is ready to be opened.

It stands in front of the municipal educational institution "Secondary School No. 1".

The history of the school has 110 years. Back in 1905, the construction of a new building of the Novo-Oskol Women's Gymnasium was completed, its official opening, consecration took place and the unusual name "Novo-Oskolskaya Her Imperial Highness of the Grand Duchess Olga Nikolaevna Women's High School" was given to it.



The idea to perpetuate the memory of the eldest daughter of Nicholas II appeared a few years ago. At first school projects were created, and then a competition among sculptors took place. The best, according to the competition commission, was the work of Boris Sergienko.

The author said that he tried as accurately as possible to convey the image of the Grand Duchess, so while working on the monument he studied ancient photographs, archival materials and memoirs of her contemporaries.

The monument weighing almost 500 kg and was cast in bronze. The monument is installed at the main entrance to the school building. Its opening will be held in November, when the repair of the educational institution and the improvement of the adjacent territory will be completed, the Belgorod diocese informed.

Videos - 1)

<https://www.youtube.com/watch?v=drXFhUPkGn0>

2)

[https://www.youtube.com/watch?time\\_continue=31&v=xSxrCN0tbtC](https://www.youtube.com/watch?time_continue=31&v=xSxrCN0tbtC)



## Bust of Emperor Nicholas II in Samara

On October 21, 2018, a bust of Emperor Nicholas II was unveiled in the village of Sadgorod, Samara Region, on the territory of the Holy Royal Martyrs Church. The initiative got the blessing of the Bishop Victor of Otradnensky and Pokhvistnevsky. Father Yevgeny Vidyaev performed the rite of consecration.

The bust of the Sovereign Emperor Nicholas II Alexandrovich was created in Moscow by the sculptor Vyacheslav Mikhailovich Klykov on public donations and installed on the initiative of the Sadgorod local branch of the military organization Brotherhood Brothers VOOV.







### **The exhibition "The Golden Age of Peterhof. From Peter I to Catherine II "**

On October 18, the Slovak National Museum (Bratislava) opened the exhibition "Golden Age of Peterhof. From Peter I to Catherine II".

2018 marks the 100 years of the museum life of the palace and park complexes of Peterhof and Oranienbaum, as well as 320 years since the momentous landmark the diplomatic visit to Bratislava by Emperor Peter I. In the summer of 1698, the young ruler of the Moscow State, Peter Alexeevich, with the Great Embassy visited Bratislava. The European journey of Peter I largely predetermined the further development of Russia, his knowledge and impressions formed the basis for subsequent reforms in all spheres of the country's life, and gave a powerful impetus to the development and Europeanization of the state. The magnificent St. Petersburg and the grandiose ensemble in Peterhof are symbols of Peter's actions and key changes in the history of Russia.



The exhibits presented are unconditional rarities of the Peterhof collection. For the first time they leave the palace expositions to tell the Slovak audience about the brilliant monuments of Russian culture, their owners and creators.

Among the 181 items are: personal belongings of the Russian Emperors, their costumes and formal portraits; rare items from the decoration of their palaces, for example, paintings and tapestries from the Monplaisir Palace, where Peter the Great laid the foundation for the first art collections in Russia, or a throne chair of Peter II from the Grand Oranienbaum Palace; works of European and Chinese masters, acquired by the Romanovs for their residences; objects telling about the wonders of Russian court life



(the harness of Catherine the Great's favourite horse named Diamond, a wheelchair for sliding from the Oranienbaum Mountains).

In the exhibition are also videos, intended to bring visitors to the life at the court in Peterhof.

The 18th century is truly the golden age of Peterhof and Oranienbaum. The exhibition shows the rise of Russian art in the XVIII century, which occurred as a result of the intensive mastering of the experience of European art school by domestic masters. Exhibits of this level and memorial value rarely leave the walls of Russian museums.



Before the opening, a press conference was held. The Minister of Culture of the Slovak Republic, Ljubitsa Loshshakova, the Director General of the Peterhof State Museum, Elena Y. Kalnitskaya, and the Director of the Slovak National Museum, Branislav Panis, took part in it

Elena Kalnitskaya noted: "I see this project as a tribute to the friendship between our states, I see its deep political significance, because today, when the whole world is in rather complex political relations, such projects are the path to solidarity, to tolerance, this is the road of friendship. The process of joining efforts is always a positive experience, and here we consider the project's great success to be the ardent desire of our colleagues from Bratislava to take this exhibition and make it at high level. This exhibition gives unlimited scope for an understanding of not only Russian but also European history."



After the opening, the delegation from Peterhof laid flowers at the memorial plaque to Peter I, who visited Bratislava in the summer of 1698.

**“The Century of Museums. 100 masterpieces from the imperial residences of Russia: Peterhof, Tsarskoye Selo, Gatchina, and Pavlovsk**

The unique exhibition “The Century of Museums. 100 masterpieces from the imperial residences of Russia: Peterhof, Tsarskoye Selo, Gatchina, Pavlovsk” opened at the Palace of Sant’Elia in Palermo (Sicily) on October 11. The exhibition is dedicated to the 100th anniversary of the museum formation of the former imperial collections and is included in the extensive program of the international cultural festival “Russian Seasons”, which this year is held in Italy.

Curator of the exhibition is Olga Barkovets.



The exhibition is supported by the Ministry of Culture of the Russian Federation, the Ministry of Cultural Heritage, Cultural Activities and Tourism of Italy, the Committee on Culture of St. Petersburg, and the mayor of the city of Palermo

Exhibits from the collections of the museums of Peterhof, Tsarskoye Selo, Gatchina, and Pavlovsk for the first time in such a full composition are shown to a European audience. The exhibition tells primarily about the history of the palaces and their owners - the Russian Emperors and Empresses who made special contributions to their construction and the formation of unique collections. Many exhibits are memorial in nature, indicated in the annotations to the exhibition. Among them are Peter I's camisole, the uniforms of the Emperors Paul I, Alexander I, Nicholas I, Alexander II, and the throne chairs of Nicholas I and Alexander III.





The museums selected masterpieces that most fully reflect the epochs that are most characteristic of each suburban residence.

The Tsarskoye Selo Museum-Reserve presents in Palermo authentic objects of the era of Elizabeth Petrovna, Catherine II and Alexander II, among them are a portrait of Elizabeth Petrovna by Virgilius Eriksen (1757), a portrait of Catherine II by Dmitry Levitsky, a portrait of Alexander II by Nikolai Lavrov (1846), as well as the landscape "Walk to Palermo" created by Franz Ludwig Katel.

An armchair of Tula production, belonged to Empress Elizabeth, dated 1746, Chinese vases from the historical collection, several amber objects - a medallion in a case with a portrait of Empress Elizabeth Petrovna, cases for chess and playing backgammon.



A genuine Florentine mosaic "Touch and Smell", which historically was in the Amber Room and was taken out by the Nazis during the Great Patriotic War from the occupied city. Mosaic was discovered in Germany in 1997 and a few years later returned to Tsarskoye Selo. Now it is kept in the museum's collections, and the walls of the Amber Room are decorated with a copy created by restorers.

Visitors will get acquainted with objects from the Lyon Hall of the Catherine Palace. The interior got its name due to the wall decoration with silk made in Lyon. In the middle of the XIX century, the hall was



decorated with a set of furniture and lighting fixtures made of Baikalsky and Badkshshansky lazurite with gilded bronze decor. Interior decoration died during the war, but 25 items of lapis lazuli were saved. Part of this lapis lazuli style set is represented in Palermo - candelabra, flowerpots, lamp, table, fireplace screen. In addition, visitors will see two chairs - the first items from the Lyon Hall, the silk decoration, made in Lyon according to historical patterns, was restored in 2018.



Pavlovsk Palace brought a genuine cashmere dress of Empress Maria Feodorovna, as well as an armchair of Alexander I, a casket given to Pavel Petrovich and Maria Feodorovna by the French royal couple Louis XVI and Marie-Antoinette.

The Gatchina Museum-Reserve devoted its exhibits mainly to the reign of the Emperors Paul I and Alexander III.



Peterhof presents paintings of Emperor Alexander I and Nicholas I, as well as a throne chair of Nicholas I.



In addition, the exhibition presents works of art: painting, watercolors, costumes, porcelain, bronze, furniture, created by the best masters of Russia, Italy, and England.

One section of the exhibition is symbolically connected with Italy, namely, it is dedicated to the journey of Emperor Nicholas I and his wife Empress Alexandra Feodorovna to Italy in 1845-1846, when the Imperial Couple stayed in Palermo.

The trip to Italy of Emperor Nicholas I and his wife the Empress Alexandra Feodorovna was onboard the steamers - Kamchatka and Bessarabia - by sea from Genoa to Palermo. He stayed 40 days, while the Empress and daughter Olga - nine months in the Olivuzza villa - made available to them by Princess Shahoskoy. The Empress due to fragile health, particularly appreciated the Mediterranean climate: she was walking, receiving, making friends, visiting the surroundings. Traces of the Sovereigns visit are found in several places, in documents and letters. The Emperor and his wife had many memories, from the bought fabrics, furnishings, and works of art.

The Palermo exhibition meant that several pieces were dated and reconstructed, "View of the Seaside of Renella near Alexandria" by Joseph-Jean Charlemagne (1855) reproduces the wooden pavilion that the Emperor built on the islet of Znamenka, copying the Quattro Pizzi to the Arenella, and which was destroyed in the early thirties; a "Garden in Palermo" view by an unknown artist; a "View of Villa Butera Olivuzza" (1846) by Michelangelo Barbieri; a portrait of the daughter of the Emperor by Orlov, the Grand Duchess Olga (1846) of which is traced in the diary of the girl who describes the day in which she meets her future husband, the young prince Carl of Wurttemberg: wearing a white dress, adorned with lace with a bouquet of pink flowers pinned to his chest, his long braided hair gathered at the nape...exactly as the Orlov portrays it.

At the opening ceremony, Elena Y. Kalnitskaya, Director General of the Peterhof State Museum-Reserve, told: "The long-awaited event in Palermo is of great importance for Russian-Italian relations. Four famous suburban residences of St. Petersburg brought masterpieces of their collections, present the history of palaces that survived the military tragedy and rose from the ashes. This exhibition will tell about the life of the owners of the palaces - representatives of the Romanov dynasty, about art collections, those who are in the suburbs will tell about the restoration of monuments. The exhibition has a huge potential, multimedia programs complement the gallery of masterpieces. Finally, the exhibition will tell about us - the modern guardians of the past."

Vera Dementieva, director of the Pavlovsk Museum said - "The exhibition is located in the magnificent Palazzo. We are surrounded by an atmosphere of sincere sympathy, love, and genuine interest in Russian history and culture. Eight hundred groups have already signed up for the visit!"



Video - 1) <https://www.palermotoday.it/video/tesori-zar-mostra-palazzo-sant-elia.html>  
2) [https://www.youtube.com/watch?time\\_continue=2&v=uVV3hRDt8XQ](https://www.youtube.com/watch?time_continue=2&v=uVV3hRDt8XQ)

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## "The thorny path of freedom. Emperor Alexander II and his era. To the 200th anniversary of the birth "



October 17, 2018 in the Exhibition Hall of the Federal State Archives in St. Petersburg opened the historical and documentary exposition "The thorny path of freedom. Emperor Alexander II and his era. To the 200th anniversary of the birth."

The exposition presents are over 300 authentic documentary evidences, comprehensively reflecting the life path of Emperor Alexander II - Tsar Liberator (1818-1881).

The exhibition shows unique archival documents from the funds: the record of the birth and baptism of Grand Duke Alexander Nicholaevich in the Metric Book on Members of the Russian Imperial Family; children's drawings and letters of the future Emperor; original decrees and manifestos on transformations of the

1860s – 1870s, including the Manifesto of February 19, 1861 on the abolition of serfdom; the act of marriage of Alexander II and Princess E.M. Dolgorukova; rare photos of the Emperor and his family members. From the funds of federal and regional archives the exhibition includes: newspapers, proclamations, letters, telegrams, photographs, diaries of Alexander II's contemporaries, which make it possible to visually trace the dynamics and social consequences of the reforms. Along with the documentary materials, the Emperor's personal belongings from the funds of museums of the city of St. Petersburg are displayed.

Due to the diversity of the exhibits, the exhibition introduces to the public the image of Emperor Alexander II as a statesman, during whose rule the Russian Empire made significant progress in the socio-economic sphere and was able to regain brilliantly the status of a great European power.

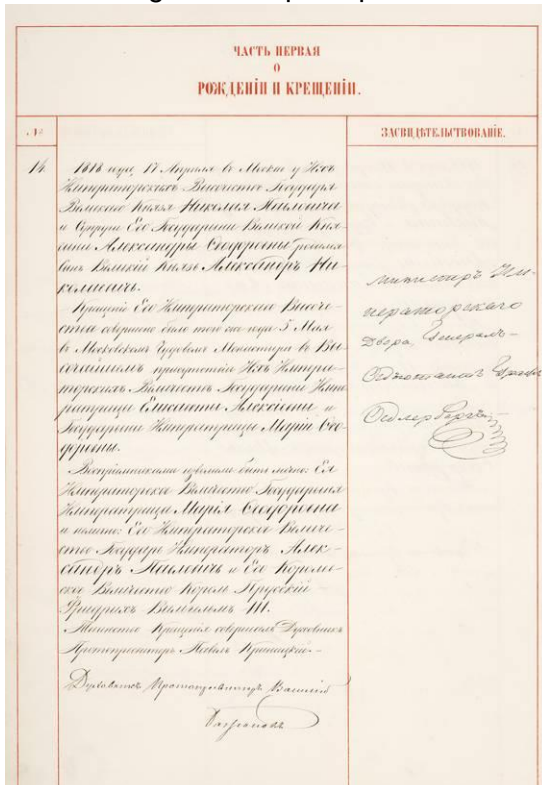


Above - Portraits of Emperor Alexander II and Empress Maria Alexandrovna in a frame with the emblems of all the provinces. M.A. Zichy, 1856 Chromolithograph.

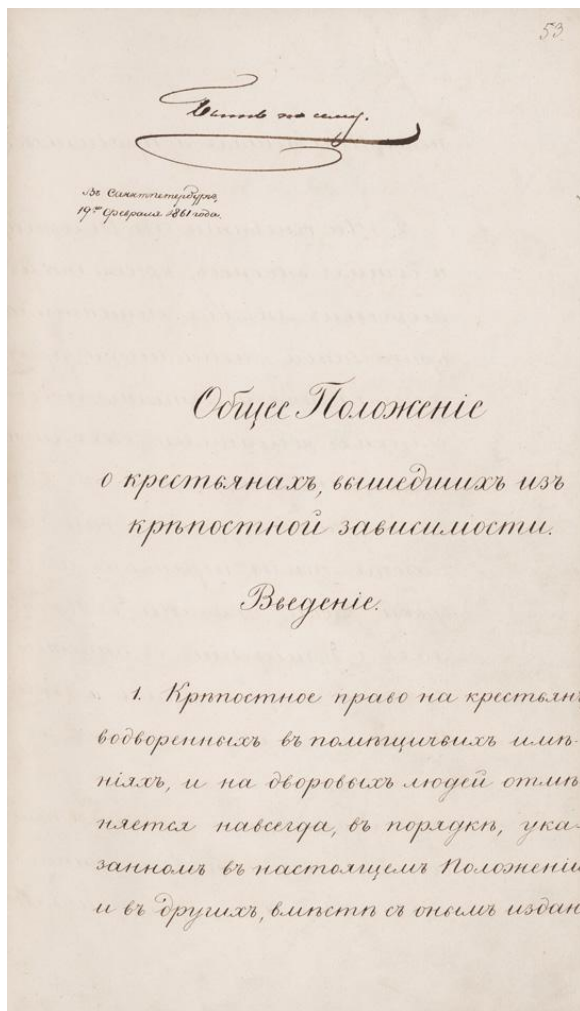
From the album "Description of the Sacred Coronation of their Imperial Majesties and Sovereigns, the Emperor Alexander II and Empress Maria Alexandrovna of All Russia."

Left - The record of the birth and baptism of the Grand Duke Alexander Nikolaevich

in the "Metric book on members of the Russian imperial family". April 17, 1818 RGIA.







Left - The highest approved on February 19, 1861, "The general situation of the peasants who came out of serfdom".  
Above - Chapel on the site of the assassination of Emperor Alexander II on March 1, 1881. Arch. L.N. Benoit

The authors of the exposition managed to create a three-dimensional image of the personality and character of Alexander II. The Tsar Liberator appears to the audience not only as a statesman, but, first of all, as a person who was - thinking, feeling, doubting the consequences of his decisions and actions.

The historical-documentary exposition "The Thorny Path of Freedom" is open from October 17 to December 14, 2018.

## The crucial connection between the "Romanoffs" and the true history of Russia's Last Imperial Family

By Helen Rappaport

October 12, 2018. TIME - In the trailer for Amazon Prime's *The Romanoffs*, one of the lead characters, looking somewhat frazzled, exclaims, "I'm so tired of this Romanoff s-t." I know the feeling.

As a Romanov historian who has spent the last 12 years writing about Russia's last Imperial Family, I have lost track of the number of letters and emails I have received from people claiming to be related in some way to a member of



that illustrious family, or whose ancestor was involved in their miraculous escape from Russia. They just keep on coming.

Of all royal connections, one to a resurrected Romanov is the ultimate genealogical fantasy, fueled by popular TV programs like *Who Do You Think You Are?* and *Antiques Roadshow*. There's even an episode of *Frasier* entitled "A Tsar is Born," featuring the family excitedly celebrating the royal connections of a Russian clock that had belonged to Alexander II and was brought to America by an ancestor of theirs who was a "Romanoff princess." Not so; just as *Frasier* is getting his press release ready, he discovers that a scullery maid stole the clock. She absconded with it to New York where she worked as a prostitute. Their ancestor was not the princess but the scullery maid: "We're not Romanoffs," mourns *Frasier*, "but descended from thieves and whores."

The fact is, as far as Russian royal blood is concerned, no matter how many DNA tests, scientific papers or authoritative debunkings are published, this is one fantasy that simply will not lie down. The name Romanov offers top-drawer social cachet, links to supposed untold wealth stashed away in foreign banks, and a romantic larger-than-life past where the soundtrack forever plays the theme tune to Ingrid Bergman's *Anastasia*.

The problem with Russian ancestry is that, after the 1917 Revolution forced many of them into exile, there was a whole diaspora of largely impoverished Romanov princess, princesses, grand dukes and duchesses. Many of them spelled the name in the Frenchified form as Romanoff. (This in fact more closely mirrors the correct Russian pronunciation than the -ov ending that is favored now.) In exile in Paris, the South of France, London and California, expatriate Romanoffs of one kind or another dined out on the name.

Some were glorious fakes, like the Hollywood restaurateur Michael Romanoff, whose premises were patronized by movie stars such as Humphrey Bogart, Lauren Bacall and Frank Sinatra. You have to admire the bravado of this Lithuanian con artist, born Hershel Geguzin, who swanned around his restaurant on Rodeo Drive, announcing himself as "Prince Michael Dimitri Alexandrovich Obolensky-Romanoff." Everyone knew he was a fraud; he knew they knew and turned it into a glorious glitzy joke. By World War II, *LIFE* magazine had nominated this lovable showman "the most wonderful liar of the 20th-century U.S."

But Prince Mike, as his friends called him, was not the only opportunist who fed the Hollywood dream factory with ersatz Russian romance between the wars. No false claimant to illustrious Romanov connections — and there have been many — has ever been able to outgun the career of the notorious Anna Anderson. Her name was in and out of the press for the best part of 60 years, spawning a whole industry in books, articles, TV shows and movies that even now refuses to die down. She made her first appearance as the mysterious *Fräulein Unbekannt* — "Miss Unknown" — a failed suicide dragged out of the Landwehr Canal in Berlin in 1920. Soon afterwards she announced that she was in fact Grand Duchess Anastasia, youngest daughter of the last tsar Nicholas II; but the world's press quickly came to refer to her by one of her several pseudonyms — Anna Anderson.

Anderson's ability to con so many and for so long has still not altogether been explained. She was a product of the confused circumstances of the murder of the Russian Imperial Family in Ekaterinburg in the Urals on the night of July 17, 1918. Although Lenin's government quickly announced that they had shot Tsar Nicholas, for obvious political reasons they did not come clean, ever, about having murdered his wife Alexandra and their five children: Olga, Tatiana, Maria, Anastasia and the hemophiliac heir Alexey. In the immediate aftermath, with all the chaos of civil war in Siberia, unreliable communications and a deliberate Bolshevik campaign of misinformation, nobody was entirely sure what had happened. Where were the bodies? Stories soon emerged that one or more of the family had miraculously escaped the bloodbath at the Ipatiev House.

Anderson said she had been spirited away by one of the guards at the house and smuggled across the border into Romania. Despite being denounced in 1928 as an imposter by surviving members of the Romanov family, including Nicholas' mother, in 1938 Anderson launched a tortuous campaign in the



German courts for legal recognition of her claim. On the back of it, a whole lucrative Anastasia industry gathered steam in response to insatiable public curiosity about her story. Its high point was the 1956 Hollywood film *Anastasia*, which won an Oscar and a Golden Globe for lead actress Ingrid Bergman.

But Anna Anderson was by no means the only Romanov wannabe. In 1963 *LIFE* magazine ran a 10-page lead article on another Anastasia claimant named Eugenia Smith. A whole ragbag of assorted Romanovs emerged over the years with a catalogue of crazy stories; a woman in Lake Como, Marga Boodts, announced that she was Olga; a British historian claimed Tatiana was spirited away by plane from Siberia, settled in Kent, married a British officer and is buried on Romney Marsh. False Tsareviches popped up all over the world: one apparently ended up in a Soviet psychiatric hospital; another got to the U.S. and marketed his own brand of “Alexis” vodka in Arizona, and, implausibly, broke many bones playing polo — a fact that should have removed any suspicion that he might be a genuine hemophiliac. A shady Polish spy who styled himself Colonel Goleniewski was perhaps the most celebrated phony Alexey and told tall tales of the entire Romanov family escaping Russia. Alexandra, so he said, died in Poland in 1924, Anastasia settled in America, Olga and Tatiana lived out their lives in obscurity in Germany. Nicholas, Alexey and Maria went to Poznan.

All of these ersatz Romanovs had their followers but for 64 years it was the claim of Anna Anderson that attracted the most serious attention, despite the courts throwing out her claim as “unproven” in 1970. The Bergman film encouraged a slew of books, most notably that by Peter Kurth, *Anastasia: the Riddle of Anna Anderson*, published in 1983. Anderson died a year later; but it was not until the fall of the Soviet Union in 1991 that the truth finally began to unravel. That year, the grave where the Romanovs’ bodies had been dumped was found and excavated in the Koptiyaki Forest outside Ekaterinburg. But just when it seemed that decades of doubt and rumor could be dismissed, it turned out that the bodies of only five members of the family had been found.



Two of the children were still missing: Alexey and Maria. Or was it Anastasia? The scientists who conducted tests on the remains were at odds as to which of the two youngest daughters was in the grave and which was still missing. That left the door open for continuing debate about the fate of Anastasia, although it did bring an end to the Anderson claim. In 1992 a lock of her hair was compared with the remains in the Koptiyaki Forest grave as part of a program of extensive DNA testing in Russia, Britain and the U.S. They did not match. Two years later a tissue sample taken from Anderson’s intestine prior to an operation endorsed these findings. It also conclusively substantiated an allegation made back in 1927 that she was in fact a working-class Polish girl named Franziska Schanzkowska.

In 2007 the two missing sets of very fragmentary remains were finally found in the Koptiyaki Forest. After comparative tests, they were confirmed as those of the missing Maria and Alexey. But 100 years of denial, rumor and conspiracy theories do not die down so easily.

There are still people who want to believe that by some kind of miracle someone survived. Anything rather than finally have to accept the awful truth that none of those beautiful children escaped that terrible fate. The denialists insist that the Bolsheviks planted bodies of unknown victims in the grave in the forest, that the real Romanovs were spirited out of Russia and that an international cabal of scientists have conspired to fake the DNA tests. Very few in the West buy into these crazy claims but Amazon Prime’s new series, despite being decidedly tongue in cheek, seems guaranteed to give that endlessly seductive legend a new lease on life.

As Tsar Nicholas’s sister Olga once said: “The public simply wants to believe the mystery.”

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## **"Russia, Royalty & the Romanovs" and more**

Following the exhibition "Russia, Royalty & the Romanovs" (opening 9 November 2018) in The Queen's Gallery, Buckingham Palace, in the same place, are offered several related events:

\* Thursday, 13 Dec 2018 - CONCERT: RUSSIAN TREASURES - Peter the Great and his successors ensured that music was an integral part of court life and, with the construction of the Hermitage Theatre, Catherine the Great further consolidated this. Ashley Solomon together with students from the Historical Performance Faculty at the Royal College of Music present an evening of music, including works by Paisiello, Galuppi, Cimarosa and Sarti.

\* Thursday, 24 Jan 2019 - PANEL DISCUSSION: A COMMON CULTURE? - Chaired by Clem Cecil, Executive Director of Pushkin House, our panel of experts will discuss the cultural exchange between Russia and the UK from Peter the Great's first visit to Britain to the present day. Exploring the ways in which Britain and Russia have influenced each other culturally, this evening will examine and celebrate the many connections between the two countries. In collaboration with Pushkin House and the Hermitage Foundation.

\* Wednesday, 30 Jan 2019 - FROM FASHION TO FABERGÉ - In this lecture, Caroline de Guitaut, Russia co-curator, explores the rich diversity of Russian decorative art in the Royal Collection, from dress, jewels and works by Fabergé to magnificent hardstone vases and imperial porcelain services. Learn about the fascinating stories of gifts exchanged between the Russian imperial and British royal families from the eighteenth to the early twentieth century.



\* Thursday, 28 Feb 2019 - RUSSIA: RED OR WHITE? - A journey through the history of wine in Russia. From the days of Peter the Great, to the fine-dining Tsars, through the Revolution and beyond, experience Russia accompanied by the wines specially paired with the exhibition by wine expert Tanya Nesterova.

\* Wednesday, 13 Mar 2019 - 'MOSCOW MUST BE A WONDERFUL PLACE': LEARNING ABOUT RUSSIA -Join Stephen Patterson, co-curator of Russia, Royalty & the Romanovs, as he explores the many ways that British monarchs have learned about Russia. Drawing on the works in the exhibition, Queen Victoria's journals, books, and correspondence with family, ambassadors and friends, he will chart the insights and impression received over nearly 300 years.

\* Friday, 22 Mar 2019 - CONFERENCE: RUSSIA: COURTLY GIFTS AND CULTURAL DIPLOMACY - Exploring the themes of courtly gift-giving and cultural diplomacy between Russia and the West, this one-day international conference examines the history of British-Russian state and cultural relations. A range of expert speakers will investigate ways in which Russia's international relations have been shaped by the exchange of material objects in the social, cultural and political spheres. In collaboration with the Cambridge Courtauld Russian Art Centre (CCRAC) and the Burlington Magazine.

\* Thursday, 28 Mar 2019 - THURSDAY LATE: RUSSOMANIA - Experience the delights of Russia at this evening celebrating Russian culture. Discover more about Russian art with talks from experts, sample the finest Russian food and drink, and try your hand at designing traditional Russian crafts. The evening includes a private view of the exhibitions accompanied by music performed by Mazaika.

\* Friday, 19 Apr 2019 - Saturday, 20 Apr 2019 - FANTASTIC FABERGE: AN EASTER EVENT - Come and create a huge variety of decorated Easter eggs, from painted ones to ones covered in sequins and inspired by Faberge, as well as taking on our Easter Egg challenge in around our Russia exhibitions.

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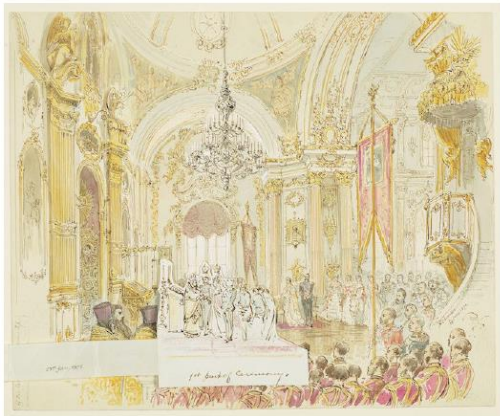


## Watercolours from the wedding of Grand Duchess Maria Alexandrovna to Alfred, Duke of Edinburgh to go on display for the first time

4 October. Royal Collection Trust - Watercolours commissioned for Queen Victoria of her son's Russian wedding to go on display for the first time. On 23 January 1874, Queen Victoria's second eldest son Alfred, Duke of Edinburgh married Grand Duchess Maria Alexandrovna, daughter of Alexander II, at the Winter Palace in St. Petersburg. The wedding directly united the British and Russian royal families for the first time but Queen Victoria was unable to attend the celebrations. Eager that his mother

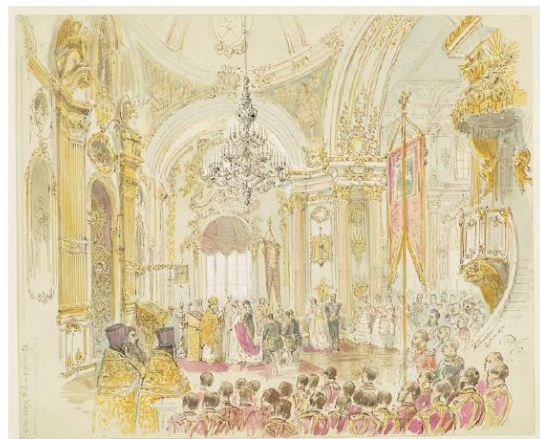
did not miss the highlights of the occasion, Prince Alfred appointed artist Nicholas Chevalier to record the day for her in a series of watercolour sketches.

The results of this special commission are to be displayed for the first time in Russia: *Royalty & the Romanovs*, opening November 9 at The Queen's Gallery, Buckingham Palace, shedding light on the opulent banquet and ball held in honour of the newlyweds and the meeting of cultures that the ceremonies entailed.



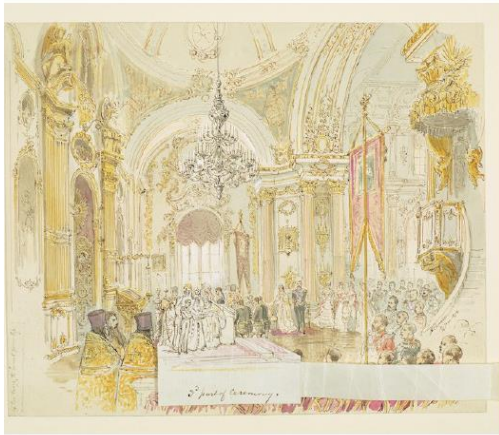
Nicholas Chevalier,  
*The Orthodox marriage service of Alfred,  
Duke of Edinburgh and Maria Alexandrovna,  
23 January 1874, 1874*

First part of the wedding ceremony



Second part of the wedding ceremony

Just days after the wedding had taken place Prince Alfred sent his mother sketches of the services that were performed, one Orthodox and one Anglican. One of the terms of negotiation relating to the marriage was that the Grand Duchess could continue to practise her Orthodox faith. Aware that Queen Victoria would never have experienced an Orthodox wedding ceremony, Chevalier produced a sketch of this service with two slips that could be moved to help illustrate the different parts of the ceremony, including the groomsmen holding nuptial crowns over the heads of the bride and groom, a procession around the lectern and a blessing. Alfred explained to the Queen 'by using the little additional strips you will be able to follow different parts of the ceremony'. In her journal, written at Osborne House on the Isle of Wight, the Queen described the sketches as 'very clever'.



Third part of the wedding ceremony



Nicholas Chevalier,  
*The Anglican marriage service of Alfred, Duke of  
Edinburgh and Maria Alexandrovna,*  
23 January 1874, 1874

Queen Victoria was clearly taken with the idea of the unfamiliar Orthodox ceremony and its atmospheric setting in the soft candlelight of the Winter Palace's Cathedral. She chose to commission an oil painting of the moment, which was delivered to Windsor Castle the following year and hung in the Grand Corridor before being moved to Buckingham Palace in 1901. Chevalier's finished painting illustrates the gilt interiors and high domed ceiling of the Cathedral, the bridal couple bathed in winter light as the snow settles at the window.

Nicholas Chevalier,  
*The Marriage of  
Prince Alfred, Duke  
of Edinburgh,*  
23 January 1874,  
1875



Nicholas Chevalier,  
*Full-length study of  
dress worn by the  
Duchess of  
Edinburgh,* 1874

Chevalier recorded the elaborate costumes of the wedding party in a series of preparatory sketches for the oil painting. The Grand Duchess, who became the Duchess of Edinburgh, wore a silver and gem-set sarafan, a traditional dress worn by all Russian imperial brides for their wedding, paired with the traditional kokoshnik headdress. Queen Victoria's lady-in-waiting Lady Augusta Stanley wrote in a letter to the Queen that the Duchess's head 'must have ached with the immense weight of jewels, the necklace of diamonds....the most beautiful I ever saw'. The Duchess's sister-in-law Tsesarevna Maria Feodorovna wore 'a gown of gold-embroidered satin and train of sky-blue velvet'. Lady Stanley wrote that the Tsesarevna and her sister Alexandra, Princess of Wales, 'blazed with diamonds'.





Nicholas Chevalier,  
*Full-length study of  
dress worn by the  
Tsesarevna, 1874*



Nicholas Chevalier,  
*The Bal Polonaise at the Winter Palace,  
St Petersburg, 23 January 1874, 1876*

After the ceremonies, a banquet was held for 700 guests, before a ball was staged in the splendour of the Throne Room of the Winter Palace. Over 3000 people attended the ball and Chevalier's sketch of the event shows dancers parting to form a passage for the bride and groom and other members of the British and Russian royal families.

### The painting "Hell of Ipatiev House"

A unique complex has been opened in Sestroretsk. In its museum hall was created a replica of the basement of the Ipatiev House, where one of the main atrocities in the history of the Russian Empire was committed - the murder of the Emperor's Family and their faithful servants. Now is installed the painting "Hell of the Ipatiev House", created by Alexander Mikhailovich Levchenkov – (oil on canvas. 2.30 X 3.80 m).



The complex was opened on the initiative of the rector of the Tikhvin Icon of the Mother of God, Archimandrite Gabriel (Konevichko), the head of the Spiritual and Educational Center. He deciding that a picture dedicated to the death of the Emperor's Family should be created, and assembled an artistic council to decide who could be the author of such a work. As a result of a long discussion, they chose the famous painter Alexander Levchenkov, the author of large historical paintings that adorn the administration building of the Krasnodar Territory.

Alexander Levchenkov is a graduate of the Russian Academy of Painting, Sculpture and Architecture ( now named after Ilya S. Glazunov), taught at the Academy for several years. He is the laureate of the competition "I am a citizen of Russia", and was awarded the medal "Patriot of Russia". Maria Molodykh, the spouse of Alexander Levchenkov, a graduate of the institute named after A. Levchenkov took part in the work. Members of the Union of Artists of St. Petersburg Sergey Morozov and Elizaveta Y. Skorikova also participated in the work.

Long discussions of the nuances of the picture, dozens of sketches, numerous portraits - all this professional work led to a remarkable result.

It should be noted competent, highly professional work on the creation of the complex of the architect Ivan Polyakov, which concentrates the emotional intensity: the interior is laconic, the texture of the walls and floors focuses attention on the picture, from which it is simply impossible to look away. The opening of the complex took place with the all-night service on the night of July 16-17, 2018. The service was amazing in terms of emotional and spiritual impact.

The emotional impact of the picture is immense; many had the feeling of being present at the scene of the massacre.

Before this picture there is one desire: bend your knees, attach yourself to the feet of the holy martyrs.





## Vladimir Putin handed the Hermitage a golden baton made for Emperor Alexander II

On October 3, 2018, Russian President Vladimir Putin and Federal Chancellor of the Republic of Austria Sebastian Kurtz opened the exhibition "Imperial Capitals: St. Petersburg - Vienna. Masterpieces of Museum Collections", a joint project of the Art History Museum of Vienna and the State Hermitage Museum.

After the opening ceremony, the distinguished guests visited the new permanent exhibition of paintings by Leonardo da Vinci and the exhibition "The Age of Rembrandt and Vermeer. Masterpieces of the Leiden Collection".





In the Field Marshals' Hall of the Winter Palace, where documents were signed and a press conference later took place, the Russian president handed the Hermitage the gift of an anonymous philanthropist - a masterpiece of jewellery art - the field marshal's baton made by Keybel in 1878 for Alexander II, the only Russian Emperor who bore the title of general field marshal.



### **Imperial Capitals: St. Petersburg – Vienna. Masterpieces of Museum Collections**

The exhibition opens with monumental formal portraits of the two Empresses who played such an important role in the history of the two museums. Catherine II, who founded the Hermitage as an art collection, is here juxtaposed with her older contemporary, Maria Theresa, who moved the Hapsburg imperial collection to the Belvedere Palace in Vienna and did much for its systematization.

The exhibition “Imperial Capitals: St. Petersburg – Vienna. Masterpieces of Museum Collections” opened in the Twelve-Column Hall of the New Hermitage, presenting an original joint project of the State Hermitage and the Kunsthistorisches Museum in Vienna. Each museum is contributing fourteen paintings that form pairs on the basis of similar subjects, proximity in time or being by the same artist.





The exhibition presents works by famous painters (Botticelli, Tintoretto, Rembrandt and Van Dyck) that give a general impression of the development of Western European painting from the time of the Renaissance to early Neo-Classicism. The display is based on the juxtaposing of pictures, making up fourteen harmonious pairs. This principle allows the viewer to understand better the characteristics of each collection and the masterpieces present in it, while also bringing out the affinity between the two museums.

Created as the personal galleries of monarchs, in the second half of the 19th century these collections became accessible to the general public and at the end of the First World War they were transferred to state ownership. Both museums are housed in unique buildings – outstanding works of Russian architecture from the 18th and 19th centuries and of Austrian architecture from the 19th century.



Continuing the friendly partnership, the museums are presenting a new concept: fourteen Old Master paintings from the Hermitage collection enter into a dialogue with pictures from the Kunsthistorisches Museum.

Visitors have the opportunity to compare works by the same artists from two collections (Jacopo Tintoretto, Bernardo Strozzi, Peter Paul Rubens, Frans Hals, Jan Steen, Nicolas Poussin). The remaining pictures featured in the exhibition also have points of contact, but they are not so obvious. For example, the Hermitage's Portrait of a Young Man by Domenico Capriolo, reflecting the influence of Giorgione, is being shown alongside the Portrait of Francesco Maria I della Rovere attributed to that great master himself. The painters of two other portraits – Giovanni Battista Moroni and Domenico Tintoretto – were also contemporaries who created images of Renaissance intellectuals. The brothers Ambrosius and Hans Holbein, also represented in the exhibition by portraits, both came from the same school – that of their father, who was a painter as well. Ambrosius sadly died at the age of 25, while his brother, Hans Holbein the Younger, worked long and fruitfully not only in Germany, but also in England, where he produced a whole portrait gallery of his contemporaries. Bartholomeus Spranger and Hans von Aachen were active at the same time at the court of Emperor Rudolf II. That is why their paintings display a noticeable stylistic affinity.

Other pairings are based more on contrasts. Saint Jerome by the Florentine Sandro Botticelli is emphatically laconic and simple in composition. Albrecht Altdorfer, on the other hand, tells about the martyrdom of Saint Catherine with a host of particulars and describes the executioner and spectators in detail. Two landscapes, by the Englishman Thomas Gainsborough and the German Jacob Philipp Hackert, show fundamentally different approaches to that genre of painting: while in Gainsborough's work one senses a romantic view of nature, Hackert constructs his composition in accordance with the strict laws of Classicism.

The exhibition is accompanied by a scholarly illustrated catalogue (State Hermitage Publishing House, 2018) with forewords by Mikhail Piotrovsky, and Sabine Haag, General Director of the Kunsthistorisches Museum, Vienna. The introduction is by Sergei Androsov, Doctor of Art Studies, head of the State Hermitage's Department of Western European Fine Art.

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## Sacred stupa in honor of Emperor Nicholas II in Buryatia

The ancestors of the current inhabitants of the village of Aninsk in the Horinsky district were fortunate enough to meet with the future Emperor Nicholas II. It happened in the early morning of June 18, 1891. Then, according to the old Moscow route, he returned home from his famous trip to the East.



Local Buryats, baptized foreigners, lamas of Anin Datsan brought the August Person food, bread and salt, furs, silver and even had the opportunity to drink tea with him. According to the surviving evidence, the street where the meeting occurred was decorated with thousands of colourful lanterns and two thousand bowls. It was here the local Buryats replaced the horses with the strongest, fastest, and most beautiful horses.

The opening of the stupa, supported by the district administration, lamas of Aninsky Buddhist Temple, village head Bair B. Batuev, and chairman of the Buddhist community Bato Dalayevich Tsydipov district took place on September 29.

Money for the construction of the stupa came not only from fellow villagers, but also fellow countrymen who live in other regions and outside the republic, whom fate somehow is connected with Aninsky village. Businessman Mergen Dorzhievich Dagbaev helped a lot by providing construction materials.

Lektsog-Lama said that only on the territory of Khorinsky district eight places are connected with Tsarevich Nicholas, where during his journey he stayed for a while for rest and even once - for the night. Memorials also will be created there. Next to it is put a portrait of Nicholas II. In the future there will be portraits of his family members. There are plans to open a historical-religious house next to the suburban Zhanchib, which will contain all the information about the presence of the Nicholas Alexandrovich on Khorinsky land. The last stop of the Heir to the Russian throne was the area between the Shanat Pass and the village of Barun-Khasurta. Then the imperial motorcade headed for Shulut Buddhist Temple.

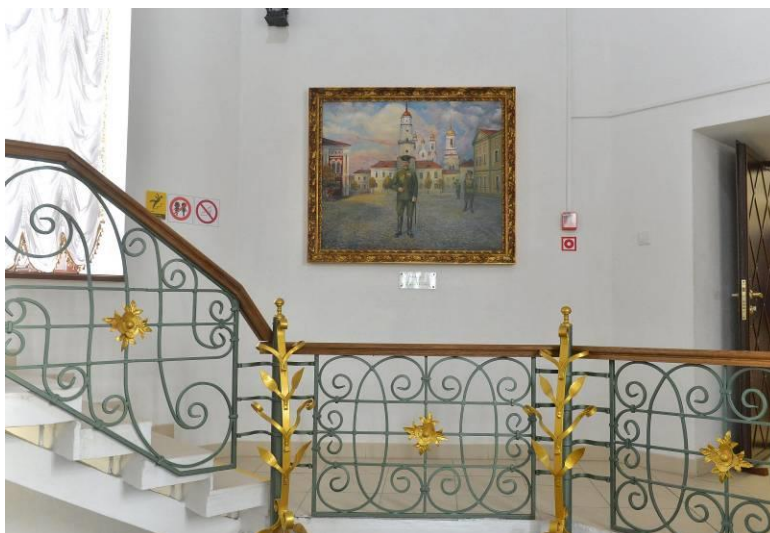
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## A painting of Emperor Nicholas II in the Town Hall of Mogilev

In the Town Hall of Mogilev, where there now is a museum of the city's history, visitors can familiarize themselves with the history of the Stavka - The Headquarters of the Supreme Commander of the Imperial army in 1915-1917, and the stay of Emperor Nicholas II stay there.

A painting on the staircase shows Emperor Nicholas II in front of the Town Hall.



A bust of Nicholas II, presented to the city about ten years ago by the Moscow administration, has been removed to the vaults of the museum. The bronze bust was intended for installation on one of the memorable places of the city.

But due to the public opinion it didn't happen. Citizens insisted that memorial plaques had already been installed on the memorial sites and the bust was transferred to the museum. Periodically, it was put on display. However, for now the bust is left in the storerooms.

"The bust is not very good. Nicholas is depicted very solemnly. Besides, the bust is still intended for installation on the street. It looks somewhat ridiculous in an exhibition," the museum explained.

For some time the bust was exhibited at the entrance, but museum had refused this practice, since it was not possible to provide security.

"In addition, the history of the Stavka is represented in the museum by rarities of that time and a portrait of Nicholas II," the museum added.



## A video of the 3D project of "The Romanovs Palace"

13 October. Sputnik-Georgia - A 3D project video appeared on the Internet, where you can see how the Likansky Palace of the Romanovs will look after a large-scale restoration, which begins in the resort town of Borjomi (Samtskhe-Javakheti) in Georgia.

The video shows that as a result of the restoration work, the greenhouses, the former government residence will be updated as a museum, a conference hall, a parking lot, a pedestrian bridge, office buildings, a visitor center will be built. The historic park of the former government residence will also be updated.

As mentioned earlier, 771 thousand lari (about 295 thousand dollars) will be spent on the implementation of these works. The Partnership Fund undertook the obligation to restore the complex in Likani under the contract drawn up in 2016 between the National Agency of State Property of Georgia and the Partnership Fund.

For the purpose of proper planning and implementation of the design and subsequent restoration of the complex, the "Partner Fund" actively cooperates with the National Agency for the Protection of the Cultural Heritage of Georgia.



The Romanov Palace is a villa in the Moorish style, built by decree of the Russian Emperor for Grand Duke Nikolai Mikhailovich in 1892-1895 on the banks of the Kura River in Likani (on the territory of Borjomi). The project is by the famous architect Leonty Benoit.

In Soviet times, the Romanov Palace became the property of the state. The first persons of the Soviet regime, including Joseph Stalin rested here often.

The Romanov Palace in Georgia was given the status of a monument of the country's cultural heritage site.

Video - [https://www.youtube.com/watch?time\\_continue=182&v=Bk6xrOsDjcs](https://www.youtube.com/watch?time_continue=182&v=Bk6xrOsDjcs)

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## "Remembering the Romanovs"

Sue Woolmans, *Romanov News* correspondent in UK,  
at Pushkin House, London, 2nd Oct 2018



**PUSHKIN  
HOUSE**  
HOME TO RUSSIAN CULTURE

Here we had an evening of "performed readings" of various Romanov material by a company called "Enchanted Would". RN's jaded London correspondent went along thinking "I've heard this all before". And to a larger extent I had - quotes from NII's diaries, quotes from the girls diaries, Gilliard's memoirs etc. But the quotes had been put together to tell the last 2 years of the Romanov's lives in their own words - very skilfully edited so you heard details of their visits to their hospitals whilst NII was at the front, their journey to Tobolsk, their life in Tobolsk, the separation when half the family went to Ekaterinburg, even voices of the guards in the Ipatiev House. Moving, sometimes sad, sometimes jolly.

The actors brought different voices to the parts they played, and different emotions. I commend Sindri Swan for his portrayal of Alexei particularly, catching the fact that although he was bored and unhappy, his sense of childhood enthusiasm didn't escape him.

The most fascinating quotes were unearthed by the director of the piece, Kate Sellers. She had found, online, an interview on Russian TV with Kolya Derevenko (Alexei's playmate and Dr Derevenko's son) - it's been on Facebook so I imagine some of you will have seen this - Kolya was about 90 at the time I believe. Sellers had this translated and it closed the piece - Kolya described how he, his father and Gilliard went to the Ipatiev House once the Whites arrived in Ekaterinburg.

The house was a mess, the family's possessions strewn everywhere. Kolya asked where his friend was and when his father explained that Alexei had been killed, Kolya cried. Kolya asked where the bodies were and was told that they may never be found. When he went home he found the last letter Alexei had sent him which Alexei had closed by sending him "hugs". Kolya cried again. Kolya said there was no place for his friend in the USSR but he had never stopped thinking about him.



A perfect tribute I felt, to the youngest victim in the Ipatiev House. The company perform again at Grosvenor Chapel on 25th November. They are also planning to make a short film called "Piotr", about the last night in Ekaterinburg in January 2019 - <http://www.enchantedwouldfilms.com>



## "The Last Tsar - Blood and Revolution "

At the Science Museum in London until 24th March, 2019.

*Review by Sue Woolmans*

The announcement of this exhibition came as rather a surprise to Romanov watchers in the UK, and it was hard not to think "here we go again, another Nicholas and Alexandra exhibition". The peg this one hangs on is the Science link - the DNA analysis of the bones found in Ganina Yama outside Ekaterinburg. The analysis was done by Dr Peter Gill, who was the then head of the British Forensic Service, and a leader in the field of DNA profiling. So I had my mind spinning about mitochondrial DNA as I arrived at the Science Museum.

Fortunately, I didn't need to try to be so clever - only the last room of the exhibit is dedicated to the science. This is a medium sized exhibition, 6 rooms, taking the average person about an hour. And it is entirely chronological, telling you the story of Nicholas and Alexandra step by step. Room 1 starts with an analysis of Nicholas II as ruler and family man. It's entitled "The Owner of Russia" so yes, his autocracy is discussed. What thrilled me was what I hadn't seen before, for example the original of the Jewel Album of Nicholas II book - here were the Tsar's original sketches, in his original notebook. And a photo album - one of 22 that live in the National Media Museum in Bradford, in the north of England. These were put together by Herbert Galloway Stewart, tutor to some of Grand Duchess Xenia's sons. Cleverly you see the album in a glass case, but next to it is a screen that brings the album to life, letting you turn over the pages of the album and then enlarge the pictures. It's summer 1912 and here is Nicholas with his children and nephews. Stewart had a labelling system as well so virtually everyone can be identified in the pictures, down to Miss Coster, the nanny. Alexandra is put into context and her relationship to Queen Victoria explained. Some large blown up colour photos show us the interiors of the Alexander Palace, and then this section ends with two very wonderful full length portraits of N&A - a Kuznetsov of Nicholas, and Alexandra by Bonderevsky.

Room 2 is entitled "Palaces and Prisons" - rather cleverly. It's an explanation of how Alexandra is part of a large court and is trapped in her role as Empress which she does not play well. Of course, there is reference to her constant pregnancies which only result in daughters. Use of the first of a series of large screens sets the scene rather well by showing us the splendour of the Jordan Staircase in the Winter Palace as we enter the room; and further on another screen portrays a long long corridor in the Truetskoy Bastion before we are told tales of political prisoners - as gruesome as the 19th century obstetric instruments on show!

"Doctors and Healers" opens with an incredible travelling medicine chest belonging to Nicholas's family - it's enormous - lots of bottles containing 700 drugs, medical records and prescriptions from 1894-1917. It was one of 8 chests!





Naturally there is an explanation of Alexei's haemophilia, and details of the doctors consulted - Botkin, Badmaev and Rasputin. Botkin's medical notebook on Alexandra 1913-17 sits alongside a 1902 letter from Alexandra to Nicholas complaining of Ella's interference over their consultations with Dr Philippe.



There was a lot to fit into "War, Revolution, Abdication, Death" which was done very succinctly in an information panel on the wall - as the exhibits here did most of the talking. Here are two eggs - the Red Cross Egg and the Steel Easter Egg both given by Nicolas to Alexandra and they look just splendid, the Steel one just glints magnificently, it could be silver. A clever screen shows a photo of Botkin, some nurses and patients - and pinned to them are the actual medals they would have been awarded. The war work of the Tsarina and her daughters is portrayed in one of Tatiana's albums containing photos of their patients - their favourite photos being blown up into half page size from their snapshots. It was nice to see a photo of Dr/Princess Vera Gedroits from the hospital at Tsarskoye - with a dedication on the photo to Olga and an explanation of how Gedroits' pioneering work in the Japanese war led her to being appointed Senior Physician

to the Court Hospital. And I just loved seeing Gavril Gorelov's painting of the Feodorovsky Gorodok - nurses and patients peacefully wandering the garden in front of the buildings which now sit pretty much in ruins in the Alexander Palace park.

Room 5 is entitled "A Century-Long Investigation" and of course it starts with Sokolov. And it's the room that is going to bring tears to your eyes as it basically contains the little scraps that are left of what was found after the murder. In 1920 Sokolov took his crates of notes and evidence out of Russia. Some of them were sent to Grand Duchess Xenia "who treated them as relics and gave them to spiritual leaders of the Orthodox Church". Some of them went to the Holy Trinity Monastery, Jordanville. Jordanville has lent, once again, the one pearl earring it has, that belonged to Alexandra and which was found by Sokolov at Ganina Yama. And the Empress's diamond and emerald cross, and Botkin's dentures.



Most importantly for British Romanov students, we get a chance to glimpse again an item from the Gibbes collection. Sydney Gibbes was one of the Imperial children's faithful tutors who followed the family to Ekaterinburg, and helped Sokolov with his gruesome task. Gibbes saved as much as he could from the Ipatiev house, and brought it back to the UK through Siberia and China. The most stunning piece from this collection was the chandelier from Grand Duchess's bedroom - a pink glass affair shaped like lily flowers with the lightbulb as stamen. It was last seen at Luton Hoo before the house was sold in 1997 and the Gibbes collection disappeared from view. It is wonderful to see this piece again, alongside a photo of the bedroom, after the murder, with the chandelier still in place. I never thought I would see it again and wondered if it still existed. And how did Gibbes ever get it out of Siberia in one piece? It is amazing to think that it looked down on the Grand Duchess's on the last night of their life.

I'm not going to pretend that the last room of this exhibition, "Modern Science", was my favourite. There was an explanation of why Dr Gill turned to Prince Philip for his DNA. And his Tetrad thermal cyclor used to amplify the DNA can be seen. There's also some rather gruesome 3D facial reconstructions of the family. I was more interested in the history of haemophilia which has been discovered in 1803 and was given a name and more analysis in 1828. The first plasma therapy didn't appear until 1937 - probably it would have been too late for Alexei.

This is a thorough and very interesting exhibition - new and familiar material for the Romanov historian - well put together and concentrating on the medical side of the story, but not in overly scientific terms. There are loans from GARF, The State Museum Pavlovsk, the State Museum Hermitage, the Tsarskoye Selo State Museum, Holy Trinity Monastery, Jordanville and the David King Collection at the Tate Gallery, London. Very well worth a visit.

There is no catalogue. The exhibit is crying out for one. You get a small leaflet when you enter the exhibition reproducing all the information panels on the wall. Tickets are free but you do have to book a place in advance on the Science Museum website. And also, don't leave your coat in the cloakroom, the air con is vicious.



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## More from the exhibition "The Last Tsar: Blood and Revolution" in the London Museum of Science

*By Fedor Melentiev, PhD (History) Candidate of Historical Sciences, Chief Specialist of the RF GA*

From September 21, 2018 to March 24, 2019, the London Museum of Science hosts the exhibition "The Last Tsar: Blood and Revolution", dedicated to medicine at the court of Nicholas II. Moreover, if a lot has been written about the latest Romanovs and the medical aspects of the history of the Imperial Family (1), then the exhibition on this topic is being held for the first time. The participants of the exhibition were the State Archives of the Russian Federation, the State Hermitage, The State Museum-Reserve "Tsarskoye Selo", the Museum of the History of Petersburg, the Moscow Kremlin Museums, the Russian Museum of Medicine (National Semashko National Research Institute of Public Health), as well as a number of other domestic and foreign archives and museums. The exhibition is timed to the 100th anniversary of the murder of the Imperial Family. Curator is Alexandra Smirnova.

The venue of the exhibition was chosen not accidentally: the collection of medical exhibits of the Science Museum, which includes a collection of the pharmaceutical tycoon and millionaire Henry Velcom (1853-1936), is perhaps the most complete in the world. Therefore it is not surprising that it is in this museum that an exhibition of medicine at the Russian Imperial Court is held. Archival materials stored in the GA RF, such as diaries, letters, official documents and photographs (a total of 15 exhibits) are widely represented at the exhibition.

First of all, it is necessary to mention the diary of Nicholas II with the record about the birth of the Tsarevich Alexei Nikolaevich July 30, 1904. The birth of the heir has always been an important event for the country, but in the case of Nicholas II and the Empress Alexandra Feodorovna, it became truly



fatal. The family had four daughters, however, soon after the birth of the son, parents noticed something unusual. "Alix and I," wrote Nicholas II on September 8, 1904, "were very concerned about the bleeding of little Alexei, which continued with interruptions until the evening from the umbilical cord!" It was necessary to call out Korovin (the honorable Life-Pediatrician - FM) and surgeon Fedorov; about 7 o'clock they put a bandage on. Little was surprisingly calm and cheerful! How hard it is to experience such moments of anxiety! ". (2)

The next day, the bleeding of the newborn continued: "In the morning there was blood again on the bandage; from 12 o'clock. until the evening there was nothing. Little calmly spent the day, almost did not cry and calmed us with his healthy appearance." (3)

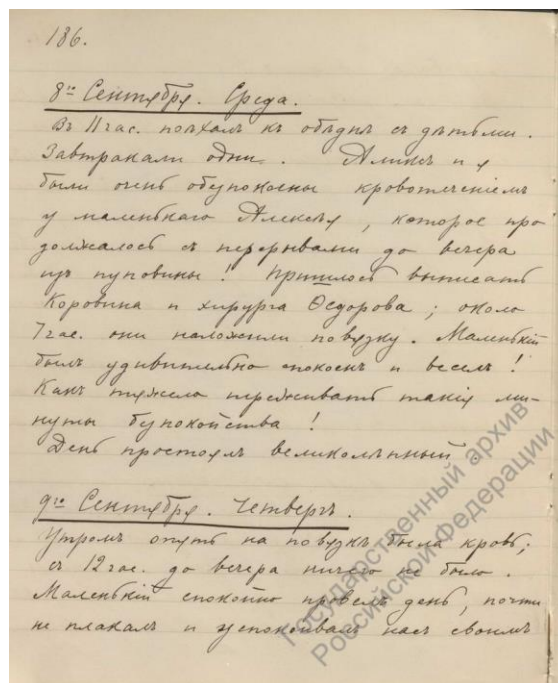
On September 10, the excitement of the Emperor practically subsided: "Today Alexei did not have blood for the whole day; on the heart and put down anxious care." (4)

A day later, Nicholas II thanked the Lord: "Thank God, dear Alexei bleeding has ended for two days. And it was enlightened in the soul! "(5)

However, it was premature to rejoice: the Tsarevich was sick with the deadly genetic disease of hemophilia - a violation of blood coagulability. Alexei Nikolaevich inherited this disease from his great-grandmother on the maternal line - Queen Victoria (1819-1901).

Her photograph, where she is surrounded by relatives who gathered in Coburg in 1894 at the wedding of the Grand Duke of Hesse Ernst Ludwig and Princess Saxe-Coburg-Gotha Victoria Melita, as well as witnesses to the engagement of Tsarevich Nicholas Alexandrovich and Princess Alix of Hesse and Rhine (this was the name of the future Empress Alexander Feodorovna before the adoption of Orthodoxy), is represented at the exhibition. (6)

The closely related kinship with the English royal house is also evidenced by the photograph taken in 1907 by Nicholas II with his cousin Prince George of Wales (since 1910, King George V), which are similar to each other as two drops of water. (7)



Left - Queen Victoria is surrounded by relatives. Cobourg, 1894

Right - Nicholas II with his cousin Prince George of Wales (from 1910, King George V)







*The Tibetan doctor P.A. Badmaev*

Badmaev urged: "If you manage to persuade him to start taking my medications, then ask for no other medicines to be given either inside or out, not excluding ice. Eat only oatmeal on broth and milk. If there are constipation, then give my stomach, which I attach. That there are no poisons in these medicines, you can easily prove - after drinking three cups of broth in a row, and my stomach you know, it can not act badly." (11)

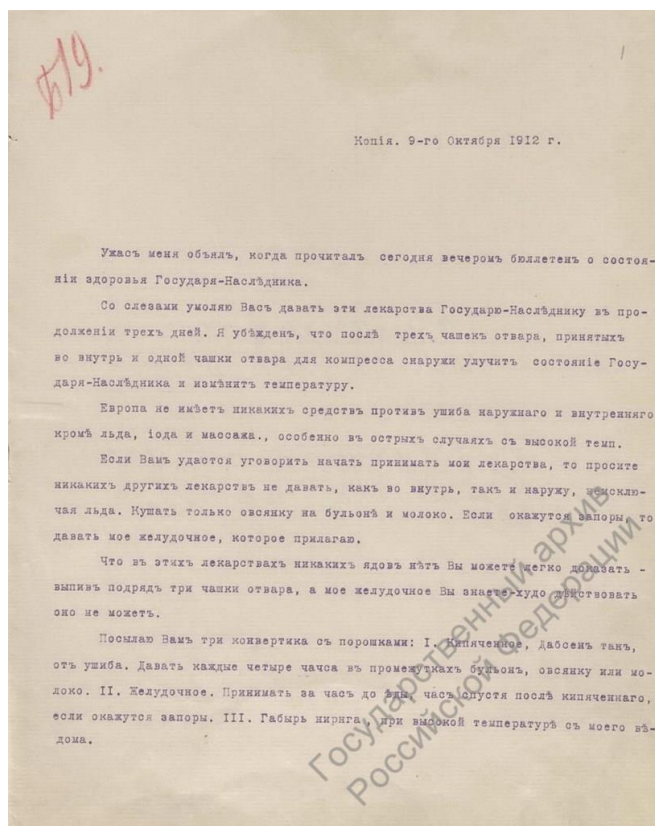
However, there was no information about whether Badmaev's proposal was accepted. But a photocopy of Badmaev's photo, presented to the archives by the famous photographer and Muscovite A. A. Zadikyan in 1994 (12)

About the use of non-traditional methods of treatment of the Heir is evidenced by a photograph on which it is imprinted, as in 1913 Alexei takes a mud bath in Livadia. (13) Teacher of the Tsarevich Pierre Gilliard (1879-1862), recalled that the condition of the Grand Duke then "left much to be desired. He took hot mud baths, which the doctors prescribed to him and which he considered very tiring." (14)



A special place in the history of court medicine is during the First World War, when the Empress and her elder daughters Grand Duchesses Olga and Tatiana Nikolaevna actively helped the wounded. At the initiative of the Romanovs, a sanitary train was organized, named "Field Tsarskoye Selo Military-Sanitary Train No. 143 of Her Imperial Majesty Empress Alexandra Feodorovna" (the fund of this train is preserved in the Russian State Military History Archive). (15)

One of the photos of the Empress and Grand Duchess Olga and Tatiana on the background of the train is presented at the exhibition. (16)

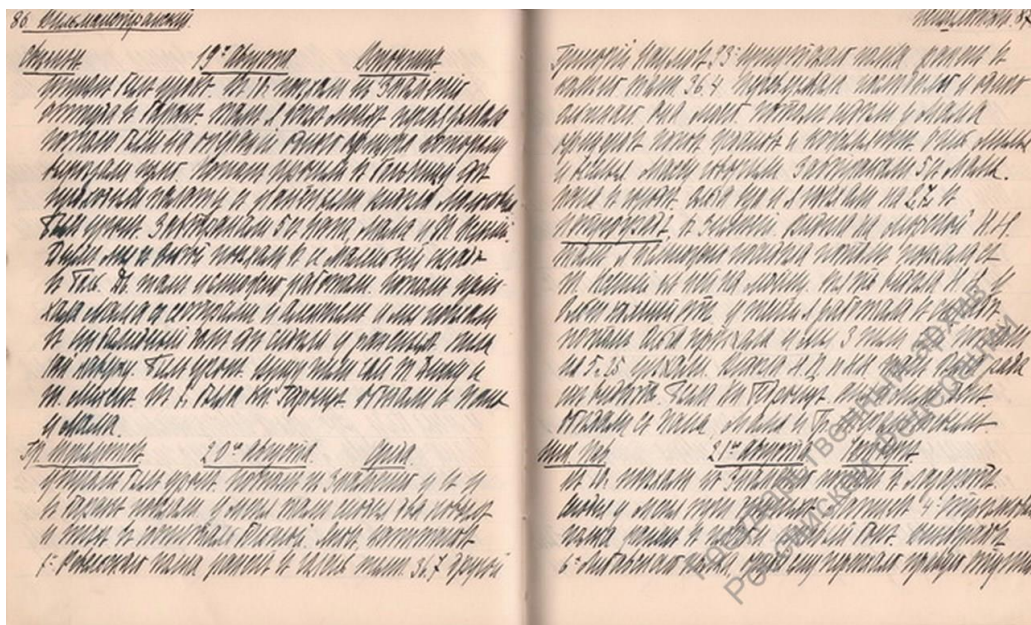




Empress Alexandra Feodorovna and the Grand Duchesses Olga and Tatiana Nikolaevna at a sanitary train named after Alexandra Feodorovna. 1914

The perception of her own role in helping wounded soldiers is evidenced by the diary of Grand Duchess Tatiana Nikolaevna. On August 19, 1914, she wrote: "In the morning, there was a lesson. At 10 o'clock we went to the "Sign" (Znamenskaya church in Tsarskoe Selo - FM), from there to the barrack. There I bandaged all of them. Then there were the operations of an officer from whom a bullet was cut out. Then we left the hospital, where we passed the ward with the wounded. I saw Molochovtso (lieutenant of the Guards crew - FM). There was a lesson. Breakfast at 5 with the Father, Mama and Aunt Xenia (Grand Duchess Xenia Alexandrovna-FM).

In the afternoon Olga and I went to the small warehouse in the Grand Palace, where we worked a little. Then Mama came with her sisters and Alexei, and we went to the Disabled Home, where we were sitting with the wounded. I drank tea upstairs. There was a lesson. At the bottom, aunt Ducky was drinking tea (Grand Duchess Victoria Fedorovna.- FM. ) and Aunt Michen (Grand Duchess Maria Pavlovna the Elder.). At 7 o'clock Princess Gedroits came." (17)





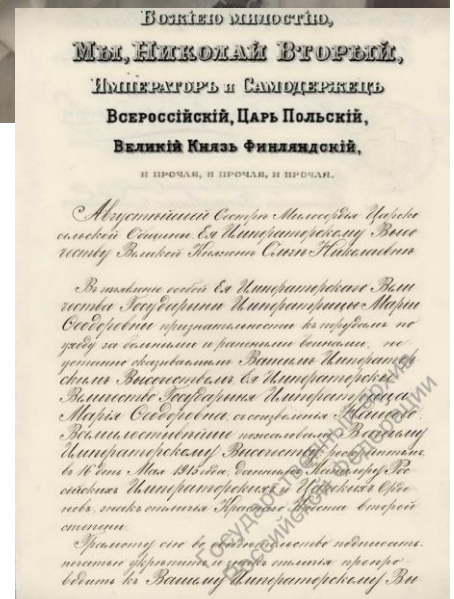
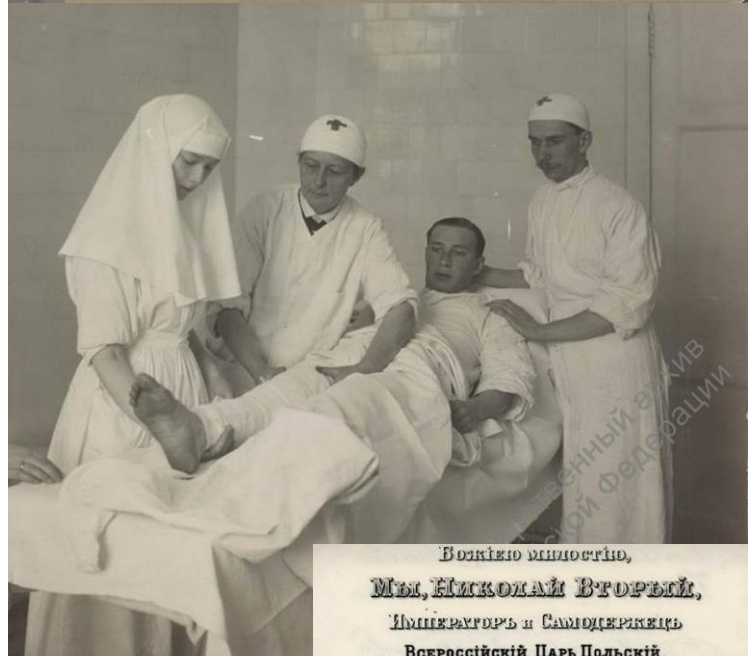
Princess V.I. Gedroits (1870-1932) was one of the first female surgeons in Russia, in 1914, at her suggestion, an evacuation point for the wounded was organized in Tsarskoe Selo. Gedroits taught the Empress Alexandra Feodorovna and the Grand Duchesses surgery, and later under her guidance the most auspicious sisters of mercy assisted in operations.

Their work is depicted in a photo from the album of Grand Duchess Tatiana Nikolaevna, bandaging wounded Gruzdeva in the presence of Gedroits and the doctor N.V. Nedelina. (18)

About the degree of closeness Gedroits to her wards tells her picture with a dedication: "To a student and fellow labourer, to Her Imperial Highness Grand Duchess Olga Nikolaevna. Princess Gedroits. " (19)



Photo of Princess V.I. Gedroits with a dedication to the Grand Duchess Olga Nikolaevna. March 18, 1915



The successes of Grand Duchess Olga Nikolaevna in the works "for the care of sick and wounded soldiers" were marked by the second-degree Red Cross badge, which is mentioned in the special charter devoted to this event. (20)

Meanwhile, the August Persons not only participated in the treatment of the wounded and sick, but they themselves needed medical assistance. Since 1908 the physician-physician of Nicholas II was E.S. Botkin (1865-1918), as is known, shared the fate of the last Emperor and his family. Botkin watched the health of not only the Emperor, but his relatives, recording his observations in a special calendar, also presented at the exhibition.

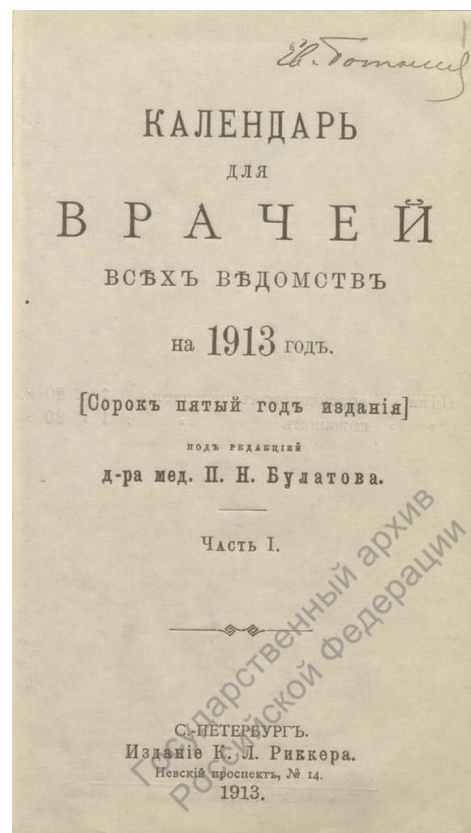
Here, for example, Botkin described the state of Grand Duchess Tatiana Nikolaevna, who suffered from typhoid fever in the winter of 1913: "Already the 18th February [in Tsarskoe], if not earlier, had a bad appearance. On the 19th, the day of the move to St. Petersburg, there was a headache, which has since continued daily, intensifying in the evenings. The first measurement was taken on Thursday, on the 21st evening: 38.6". As a result, Dr. Botkin gave the patient aspirin. (21)

The Diary of Doctor Botkin, introduced into the scientific world by I.V. Zimin (22), contains many details about the life of the Imperial Family, and needs further study and publication.

A detailed discussion of medicine at the court of the last Russian Tsar would not have been possible without reference to the diary of Empress Alexandra Feodorovna. The last recording she made in Yekaterinburg on July 16, 1918 in English: "Tuesday. Irina (Princess Irina Alexandrovna Yusupova - F.M.) 23rd d [nen] r [odeniya]. + 11 °. Cloudy morning, later - good sunny weather. Babi (Tsarevich Alexei Nikolaevich - FM) has a slight cold. Everyone went out for walks in the morning for ½ hours. Olga and I were preparing our medications. T [atyana] read the Spirit of [reading] to me. They went out for a walk, T [atyana] remained with me, and we read: Book of Prophets [yoke] pr [oroka] Amos and pr [oroka] Obadiah. I wore lace. Every morning a command comes to our rooms [ant] (AD Avdeev - FM), finally, in a week brought eggs for Baby. 8 o'clock]. Dinner. Quite unexpectedly Lika Sedneva (cook - FM. ) were sent to visit his uncle, and he fled - I would like to know if this is true and will we ever see this boy! I played in a bezik with N [Ikolai]. 10 ½ [hours]. I went to bed. + 15 degrees. " (23)

The next day the Imperial Family was shot.

Archival materials of the RF GA undoubtedly enriched the exhibition in the London Museum of Science, giving it a documentary character, supplementing the exhibits of other archives and museums, showing the private life of the Imperial Family, and formal ceremonial duties of its members, and finally demonstrating the essential importance of medicine in Imperial court.



1. See, for example: Meilunas A., Mironenko S. *Nicholas and Alexandra. Love and life / Trans. with English. S. Zhitomirskaya. M., 1998; Medicine and Imperial Power in Russia. The health of the Imperial Family and medical provision of the first persons of Russia in the XIX - early XX century. Moscow, 2008.*
2. GA of the Russian Federation. F. 601. Op. 1. D. 247. P. 186. *Diaries of the emperor published: Diaries of Emperor Nicholas II (1894-1918) / Otv. Ed. S.V. Mironenko. M., 2011-2013. T. 1-2.*
3. The GA of the RF. F. 601. Op. 1. D. 247. P. 186-187.
4. The GA of the RF. F. 601. Op. 1. D. 247. S. 187.
5. GA of the Russian Federation. F. 601. Op. 1. D. 247. S. 188.
6. GA of the Russian Federation. F. 640. Op. 1. D. 390. L. 1.
7. GA of the Russian Federation. F. 601. Op. 1. D. 2172. L. 5.
8. The GA of the RF. F. 601. Op. 1. D. 1148. L. 34-35. Translation of the. by: Meilounas A., Mironenko S. *Nicholas and Alexandra. Love and life / Trans. with English. S. Zhitomirskaya. M., 1998. P. 221-222.*
9. The GA of the RF. F. 601. Op. 1. D. 2145. L. 1.
10. GA of the Russian Federation. F. 601. Op. 1. D. 2145. L. 1 per.
11. The GA of the Russian Federation. F. 713. Op. 1. D. 2. L. 1.



12. GA of the Russian Federation. F. 713. Op. 1. D. 71. L. 1.
  13. GA of the Russian Federation. F. 640. Op. 1. D. 477. L. 186.
  14. Gilliard P. *Emperor Nicholas II and his family* // Girardin D., Zhilyar P. *Near the royal family*. Moscow, 2013. P. 119.
  15. RGVA. F. 16165.
  16. GA of the Russian Federation. F. 601. Op. 1. D. 1506. L. 94.
  17. GA RF. F. 651. Op. 1. D. 317. P. 86.
  18. GA of the Russian Federation. F. 673. Op. 1. D. 205. L. 8. No. 96.
  19. GA of the Russian Federation. F. 673. Op. 1. D. 243. L. 1 r.
  20. The GA of the RF. F. 673. Op. 1. D. 30. L. 1.
  21. Civil Aviation of the Russian Federation. F. 740. Op. 1. D. 1. L. 232.
  22. Zimin I.V. *Doctors of the court of his Imperial Majesty, or How they treated the Imperial Family. The daily life of the Russian Imperial Court*. SPb., 2016.
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## Activities in Tsarskoye Selo



### *Wedding handbag with the monogram of Grand Duchess Xenia Alexandrovna*

The Tsarskoye Selo Museum-Reserve acquired at the auction of the Bruun Rasmussen (Copenhagen auction house) a wedding handbag with the monogram of Grand Duchess Xenia Alexandrovna - the eldest daughter of Emperor Alexander III and Empress Maria Feodorovna, sister of the last Russian Emperor Nicholas II. The handbag is made in St. Petersburg at the end of the XIX century. Such accessories were presented to invited guests at the Grand Duchess's wedding.

- For us, things associated with the crowned owners of the Tsarskoye Selo residence and their immediate surroundings have great value. This acquisition can be considered the "substantive addition" of the Romanovs' archive, which entered our collection in 2017. Most of it is associated with Grand Duchess Xenia Alexandrovna," said Iraidia Bott, deputy director for research at Tsarskoye Selo.

An elegant wedding handbag (height - 34 cm, width - 26 cm) is made in the form of a bag of orange velvet, the monogram of the Grand Duchess under the crown is embroidered with silver threads on the front and back sides; the edges are decorated with braided orange cord with tassels; on a satin golden-yellow lining - an oval gray-blue stamp with a poorly readable inscription "ST. PETERSBURG /// DE NEVSKY ...".

The handbag was made in connection with the marriage of Grand Duchess Xenia Alexandrovna (1875–1960) to her father's cousin, Grand Duke Alexander Mikhailovich (1866–1933). The wedding took place in Peterhof on July 25 (August 6), 1894. At the weddings of the Russian Imperial family there was a tradition to make such items for invited guests. A similar handbag is depicted in a photograph from Princess Irina Alexandrovna Romanova's wedding album (1895–1970) with Prince Felix Feliksovich Yusupov (1887–1967).



The handbag acquired by the museum belonged to Grand Duchess Anastasia Mihailovna, Duchess of Mecklenburg-Schwerin (1860–1922); then her daughter Alexandrina, Duchess of Mecklenburg-

Schwerin (1879–1952), Queen of Denmark (1912–1947); her son Knud, Crown Prince of Denmark (1900–1976). The last owner of the bag was his son Christian, Prince of Denmark (1942–2013).

Now this item is stored in the museum and will be presented at exhibitions related to the life of the last Russian Emperor and his entourage.

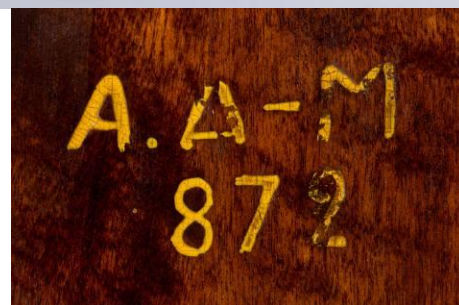


*A dish with the monogram of Emperor Nicholas II returned*

A tray dish with the monogram of Emperor Nicholas II of the beginning of the 20th century was donated by Moscow collector Maxim Revyakin to the Tsarskoye Selo Museum-Reserve. This item comes from the Tsarskoye Selo collection and at one time was located in the Alexander Palace, as indicated by the inventory number.

Dish (Russia. 1915. Wood; carving; 53.0 x 3.0 cm) - wooden round shape. On the board there are carved inscriptions: at the top - "the Great Sovereign", at the bottom - "from the peasantry of the Tver province / 1915", between them there are four carved rosettes in a circle and a carved ornament in the Russian style. A monogram "H II" under the crown is placed on the bottom of the dish. The dish has on the back the old inventory number in yellow oil paint "A. D-M 872".

As the inscription indicates, this item was presented to Nicholas II by peasants of the Tver province in 1915. From the pre-war inventory of the Alexander Palace Museum, the serving plate with accession number 872 was located in the corridor of the first entrance of the palace. There were hung numerous tray dishes, the collection of which at that time was more than 70 items. Today, the collection of the museum contains only six tray dishes. One of them, donated to the museum by German citizen Kurt Ramge in 2010, has the number "A.D-M 602". It was taken out of Russia by his relative, who was in 1941 as part of the occupation forces near Leningrad.



Museum staff suggest that the donated dish with the monogram of the last Russian Emperor was stolen during the Great Patriotic War. The last owner bought it in the antique market.

- Trays and plates from the historical collection of the Alexander Palace, the decoration of which in the late 19th – early 20th century was associated with the revival of national traditions in Russian art, were traditional mementos in honour of and in memory of a significant event. Emperor Nicholas II was offered similar dishes by numerous deputations and representative offices of all of Russia, especially during his travels in connection with the celebration of the 300th anniversary of the House of Romanov. At ceremonial meetings on Russian custom, bread and salt were served on the special dish made with an embroidered towel, specially made for this occasion," explains the keeper of the "Life" fund at the Tsarskoye Selo State Museum Yelena Kalugina.

The tray dish with the monogram of Emperor Nicholas II will enter the exposition of the Alexander Palace after the completion of its restoration.





On September 29, Canada hosted the opening ceremony of the first in the North American continent, the monument-chapel of the Holy Royal Martyrs, dedicated to the 100th anniversary of the martyrdom of the last Russian Emperor Nicholas II and his family.

A year ago, the beginning of construction was consecrated by Metropolitan Hilarion, the First Hierarch of the Russian Orthodox Church Outside of Russia, in the church of the Smolensk Icon of the Mother of God. The initiator and project manager was the rector of the church, Fr. Maxim (Abroskin). The chapel was erected at its own expense by the parishioners of the Church of the Smolensk Icon of the Mother of God in the city of Jacksons Point, near Toronto.



The solemn prayer on the occasion of the consecration of the chapel was headed by the Archbishop of Montreal and Canada Gabriel (Chemodakov). The opening ceremony was attended by the clergy of the Orthodox Church in America, headed by the Archbishop of Ottawa and Canada, Ireny (Rochon), as well as by the Consul General of the Russian Federation in Toronto, Kirill Mikhailov. The songs were performed by Konevets Quartet from St. Petersburg.

The archbishop of Ottawa and Canada, Irenaeus, presented a gift to the abbot of the church, Fr. Maxim icon of the Holy Royal Martyrs.

In memory of the opening of the chapel, all those present received icons of the Royal Martyrs.



On 28 September the Russian TV channel Kultura broadcast the documentary "Egyptian gods of Peter of Oldenburg", in which it is claimed that Prince Peter of Oldenburg in the vicinity of the village of Ramon (Voronezh region), in 105 found a cave with strange artefacts. According to the Prince - Ancient Egyptian! Moreover, the Prince claims that the cave he found was the sanctuary of the god Amon-Ra, who was worshiped in Ramon for millennia, long before the rise of ancient Egypt!

See the video here - [https://tvkultura.ru/video/show/brand\\_id/20907/episode\\_id/1914010/](https://tvkultura.ru/video/show/brand_id/20907/episode_id/1914010/)

The film was created with the financial support of the Federal Agency for Press and Mass Communications as part of the series of the documentary film "Seekers".

However, the whole story is pure fantasy, invented by Russian science fiction writer Vasily Shchepetnev. A few days after the film was released on the air, Vasily Shchepetnev turned to the management of the TV channel and accused the authors of plagiarism.

According to Shchepetnev, the plot is based on the fantastic story "Ramon is the birthplace of Amon-Ra", which Basil wrote in 2003 for the magazine "UFO / PRO".

The claim for plagiarism the author supported with facts. As he noted the filmmakers openly quoted some documents from the archives of the Prince, which were nothing but Shchepetnev's invention. The writer noted that at first he only laughed at the fact that the documentary contains "facts" from his fantastic story. However, he was outraged when he saw the missing credits.



In ENGLISH - "The Romanovs" told in eight epic one-hour episodes using a unique combination of magnificent CGI animation and dramatic reconstruction with careful and accurate attention paid to each period. Star Media 2013. Duration: 8x52 minutes.

Episodes 1-4 - <https://www.youtube.com/watch?v=46DEVQ8UacA>

Episodes 5-8 - <https://www.youtube.com/watch?v=PLnYFdAhFLk>



The Holy Royal Martyrs Church was burned in Ganina Yama in the night of 3-4 October. Flames broke out at night in the main church. The fire area was about 70 square meters. Church utensils on the second floor and roof were burned. By the morning, firefighters completed the extinction and started analysis of the burnt structures. Now the entire building is dismantled, and the site is awaiting a new construction.

The monastery was built on the site of the mine, where the bodies of Nicholas II and members of his family were thrown in 1918. Over 300 thousand Orthodox pilgrims visit the complex annually.

Video - 1) [https://tvkultura.ru/article/show/article\\_id/295526/](https://tvkultura.ru/article/show/article_id/295526/)

2) <https://mir24.tv/news/16329139/na-urale-vvyasnyayut-prichinu-pozhara-v-monastyre-vo-imya-svyatoi-carskoi-semi>



The police of Verkhnyaya Pyshma detained a suspect in the arson attack on the Tsar-Martyr's church. This was reported by Valery Gorelykh, a spokesman for the regional police. According to him, the suspect was a native of Yekaterinburg born in 1998, previously convicted of theft. He was identified after a detailed survey of possible witnesses to the incident and research of the collected evidence.

In this case, the man himself appeared in the police the next morning after the fire, on October 4, but not to write a confession, but to declare the loss of personal documents that allegedly took place. The man was detained. During interrogation, he explained that he not only set fire to the church, but also stole money from the donation box, hacking it when he was running from the place. The motive of his act is now being established by the criminal investigation officers," said Colonel Gorelykh.

The Holy Royal Martyrs Church in Ganina Yama has now been completely dismantled and will be rebuilt before Russian Christmas in 2019.



Hollywood actress Helen Mirren, winner of the Academy Award for Best Actress in the film "Queen", first appeared in an image of Catherine II. Her picture in the dress of the Russian Empress was published on HBO on October 4. In the photo, Mirren poses in the scenery of the private chambers of Catherine II.

The series will receive four episodes. The director will be director Filip Martin, who has shot films such as Poirot, Hawking, The Crown, The Bird Song and Wallander.

The series will tell about the last years of the reign of Catherine II and her affair with Field Marshal Grigori Potemkin, whose role is played by Jason Clark.

According to The Hollywood Reporter, against the background of scandals and intrigues, the heroes Mirren and Clark will build strong relationships that will help them defeat their enemies and rebuild modern Russia.







In Sicily, they paid honors to Russian sailors. 110 years ago, the largest earthquake in the new history of Europe occurred off the coast of the island of Sicily. The epicentre was located in the strait between the Apennine peninsula and Sicily. A giant wave with a height of 16 meters hit the little Messina on the inhabited shore, and then again and again. From the prosperous city, where lived one and a half hundred thousand inhabitants, there is no stone unturned.

Russian sailors, - on the roads off the coast of Sicily, stood the Russian squadron, - without waiting for the order, without hesitation, rushed to the rescue. Cruisers and ships turned to the city in distress. Angels, who came from the sea, called them desperate Messina. Sailors from warships, who at best had only shovels, raked debris and days and nights and rescued Messina's 2500 inhabitants, who were buried alive under the ruins.

It is difficult now in Messina to look for traces of those events. The city was rebuilt, a unique 12th century cathedral was restored. True, the monument to Neptune, who, before the earthquake, was facing the city, was turned to the sea - let the sea do its best in order not to threaten the city anymore. Also, the volcano rises above the city, which the inhabitants call the capricious beauty Etna, because it does not show everyone its face. The volcano is considered to be active, and minor shocks are felt regularly, but precisely because it is slowly "letting off steam", the new Messinians do not expect a big trick on her part.

In 2012, in Messina, they erected a monument to angels from the sea. On the embankment, where only ruins remained after the earthquake, today solemnly lay flowers at the monument to the angels from the sea.

"The Russians did two big things: they saved my grandmother and made two documentaries about that tragedy." Grandma Concette Bernava lived 300 meters from the place where the monument is now installed. On the night of December 28, she went to see the opera "Aida", and after a few hours, trouble came. Father, mother and maid were killed under the rubble. Russian sailors who came to help, heard the screams, managed to get young Concette out from under the ruins, put her together with all those rescued on the ship and sent to Naples," says 73-year-old Andrea Bozzo. One of these moments is captured forever in stone. The Italian sculptor portrayed the sailors raising a collapsed beam, under which lies a young woman with a child.

"Russian angels from the sea came at the right time, without waiting for an order," said the mayor of Messina, Catano de Luca. - It was a very difficult and risky job, at any moment the shocks could be repeated. This feat is much more than military, because it was committed not by order, but by the dictates of the heart.

The Black Sea Fleet of the Russian Navy arrived at the commemorative celebrations. "Admiral Essen" proudly swayed on the waves, demonstrating that Russian sailors are always, as 110 years ago, ready to come to the rescue.

"The commander of the frigate and his team are the heirs of those who helped the people of Messina deal with the misfortune," said Vladimir Yakunin, chairman of the board of trustees of the Andrew the First-Called Foundation, before the formation of Russian and Italian sailors, thanks to which the Italian theme and historical events do not indulge in Italy to oblivion.

In 2012, opened a monument to Emperor Nicholas II was opened. He was remembered by every Sicilian, because thanks to the Emperor, the Russian squadron immediately responded to the tragedy in Messina and rushed to help those who remained under the rubble, in addition, the Emperor handed over his personal 50,000 francs to the victims for the restoration of the city.





The restoration of the unique Hunting Lodge of the Romanovs, which is now in a very poor condition, was discussed in the local recreation center in the Kuban village of Psebay, at a round table under the auspices of the Krasnodar Regional Branch of the Russian Geographical Society.

Vasily Boglaev, Chairman of the Mostovsky District Branch of the RGO, told that an active group had managed to attract

the attention of the public and administrative structures to the fate of the Hunting Lodge of Grand Duke Sergei Mikhailovich. A number of articles were published in the district and regional newspapers, and informational plots were broadcasted on large television channels.

Now activists have prepared a preliminary design and estimate documentation. After this important stage, money is to be found for restoration. The implementation of the project now depends entirely on whether an investor will be found. There is one more question - it is necessary to determine the possibility of allocating land for the future museum complex.

We plan to attract the attention of the population to the organization of a museum. We need the help of specialists, employees of houses of culture and libraries, administration, residents. We have to collect the crumbs of the history of the Imperial persons in this area. Documents, photos, perhaps household items, personal belongings -said Vasily Boglaev.

The meeting also discussed the possibility of creating a museum fund "The Hunting Lodge of Grand Duke Sergei Mikhailovich Romanov", as well as working together with the Caucasian State Natural Biosphere Reserve within

the project - it has two large libraries in Adler and Maikop, many interesting documents and photographs that have direct attitude as to the fate of the Grand Duke and the history of the creation of the reserve itself.

If the project can be implemented, the museum in the Hunting Lodge has every chance to become not only the main tourist attraction of Psebay, but also one of the important attractions of the whole Krasnodar Territory.

Video - <https://www.kubantv.ru/details/budushchee-okhotnichego-doma-romanovykh-obsudili-v-kubanskom-poselke-psebay/>



The world premiere of the symphony "100 years", of composer Professor Leonid Klinichev, dedicated to the memory of the Imperial Family, was held in the Don capital, in Rostov on October 20, in the Great Hall of the Philharmonic. The concert program also included the mono opera *Anna*, the libretto for which was written by Leonid Klinichev on the works of Anna Akhmatova poetry.





In Petrozavodsk it is planned to install a monument to Mikhail Perkhin - the jeweller of the legendary house Faberge. The idea to establish a monument to one of the talented and professional masters of the jewellery business of Carl Faberge company, Mikhail Perkhin, born in the Olonets province, was expressed a long time ago.

The mayor of Petrozavodsk, Irina Miroshnik, raised this issue at a meeting of the High Council of the Russian Jewellery Trade Club, where they discussed the possibility of holding one of the stages of the Carl Faberge world jewellery competition in the capital of the republic.

It is planned that the master's sculpture will be installed at the expense of patrons of art by 2020.

Mikhail Perkhin, who was born in a peasant Karelian prosperous family, left the village at the age of 16 and began learning the jewellery craft in St. Petersburg. For 18 years he was the master of the Faberge house, and in 1888, with the help of Carl Faberge, he opened his own workshop. It was in his workshop that 28 Imperial Easter eggs and seven Easter eggs for the Kelch-Bazanov family were made. In 2009 an award was established - the honorary badge of his name, which is received by the best modern jewellers. The monument with a height of 4.5 meters will be made of bronze and crimson quartzite in the form of a Perkhin figure on a pedestal.

It is proposed to establish the monument in the city centre, but the exact site has not yet been determined.



Icon of the Holy Martyr Grand Duchess Elizabeth Feodorovna arrived in Cyprus. In the autumn morning of October 5, in the suburb of Nicosia Episkopio, on the territory of the Tamassos and Orienian Metropolis, where the five-golden domed Church of the Holy Apostle Andrew and All Russian Saints, a historical event designed to strengthen spiritual ties and reiterate unity and fraternal love Orthodox Churches of Cyprus and Russia took place.

In 2018, it is 100 years since the execution of members of the Romanov Family. That is why, on the initiative of the Tamassos and Orinas Metropolis, as well as the Imperial Orthodox Palestine Society (IOPS), an icon of the holy martyr Grand Duchess Elizabeth Feodorovna with a

particle of her holy relics was brought to Cyprus from Russia. In addition, a memorial marble stele was opened on the alley of Russian saints in Episkopio, next to the mosaic icon of the Holy Grand Duchess Elizabeth.

In the morning, a solemn meeting of the icon and a procession took place on the territory of the Metropolitan. ITPO Cyprus Office Leonid Bulanov, Chairman of the Coordination Council of Cyprus Russian Compatriots Igor Nosonov and other guests of honor. With a large crowd of people under the solemn sounds of the march performed by the brass band of the Police of Cyprus, the icon of the Holy Martyr Grand Duchess Elizabeth, showered with rose petals, was brought to the church.

His Eminence Metropolitan Isaiah handed over the icon of the Holy Martyr Grand Duchess Elizabeth Feodorovna to the Orthodox women's community of Cyprus, urging all women to study the life of the Grand Duchess and follow her example in the affairs of the charity of mercy of Cyprus.



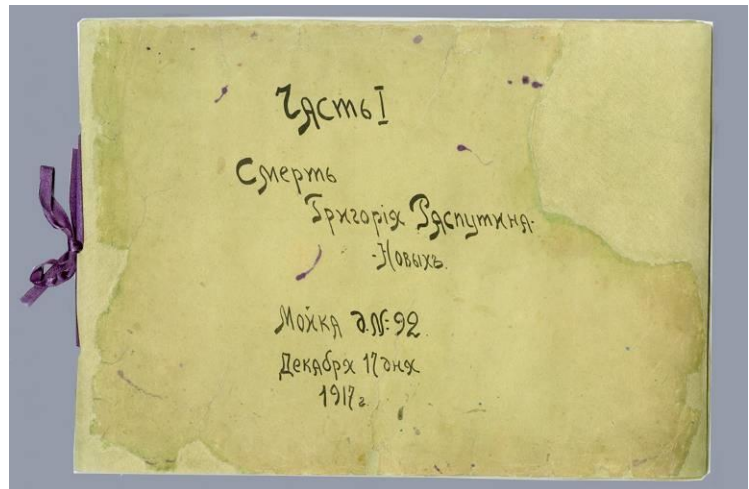


The case of burning the body of Rasputin (1917).

At night of December 17, 1916, one of the most mysterious people in Russian history, Grigory Rasputin, was killed in the Yusupov Palace. According to the main version, Rasputin was killed in the palace of Felix Yusupov by a group of conspirators, among whom were Grand Duke Dmitry Pavlovich, Felix Yusupov himself and State Duma deputy Vladimir Purishkevich.

The case of burning Rasputin's body was stolen from the State Historical Archive of the Leningrad Region, and many years later, in May 1995, was randomly found. A boy was playing in the courtyard of his house and picked up a small album lying on the ground near a pile of waste paper. It turned out to be folded quadruples, one of which was the inscription - "The Case of burning the corpse of Gregory Rasputin." The boy's father reported on the discovery on Radio Baltika, and the museum's researcher immediately left for the document.

After the February Revolution, the Provisional Government decided to destroy the remains of the "favourite" of the Imperial Family, as the authorities feared that his grave would turn into a place of a kind of pilgrimage for supporters of the monarchy. Therefore, Rasputin's secret grave on the outskirts of Alexandrovsky Park in Tsarskoye Selo was dug up, the body taken to Petrograd and burned in the boiler room of the Polytechnic Institute on the night of March 11, 1917. The operation was led by a Petrograd journalist Philip Kupchinsky, authorized by the Provisional Committee of the State Duma. In the Burning case, the performers indicated a place for a new burial in a veiled form: "near the Lesnoy Highway to Piskaryovka in the forest".



On October 6, 2018, Justinian, Archbishop of Elista and Kalmyk, performed the rite of great consecration of the church of the holy passion-bearer Tsarevich Alexei in the city of Gorodovikovsk. During the consecration, a particle of the relics of the holy martyr Grand Duchess Elizabeth Feodorovna was put into antimins.

The ruling bishop congratulated everyone on the consecration of the cathedral and urged those present to pray for those who had built a church in honor of the holy passion-bearer Tsarevich Alexei.

"By the grace of God, we have accomplished the long-awaited rite of consecration of the newly built church. We realize the greatness of this minute a bit later, because everything great is seen at a distance. Now we are experiencing joyful moments that we will remember for a lifetime. At the end of the service, a Divine Liturgy was served in the newly-consecrated church, which was headed by Metropolitan of Saratov and Volsky Longin, who arrived in Kalmykia at the invitation of the





Archbishop Justinian. The archpastors were co-served by clerics of the Elista, Saratov, and Kostroma dioceses.

On this occasion the Theodore Icon of the Mother of God was delivered from Kostroma, connected with the history of the Romanov House. The shrine was installed in the center of the church in a special icon case.

At the end of the Liturgy, a procession was carried out. The Theodore Icon of the Theotokos and the image of the holy martyr Tsarevich Alexei were carried around the newly-consecrated church.



In the year of the 100th anniversary of the feat of the saints of the Royal Passion-bearers, craftsmen from the St. Petersburg company Glyptica-Stone began to manufacture a stone stele monument depicting General Ilya Leonidovich Tatishchev - a faithful subject of Emperor Nicholas II - whose images will be made in full growth.

The manufacture of the monument, designed to perpetuate the memory of the martyrdom of the Royal Passion-bearers, was ordered by the Alexander Nevsky Novo-Tikhvin Monastery in Yekaterinburg.

"It is a great honour that we received such an order, such an opportunity," said Mikhail Sergeyevich Parfentiev, general director of the Glyptica-Stone company. - This is a touch of history.

As Mikhail Sergeevich notes, this is a great responsibility for all participants in the process. Among the images of subjects of Nicholas II, who voluntarily followed the Sovereign in exile in Tobolsk and Yekaterinburg, the sculptors portray General Ilya Leonidovich Tatishchev - a man full of nobility and love for his neighbors, who loved the Gospel by heart and knew it by heart.



"The figure of Tatishchev, his biography shows an example of how to proceed," says sculptor Vladimir Nikolaevich Andreev. - He has the gospel in his hands. He received this gift from his mother and passed all his life with it, and did, after all, as prescribed by the Gospel, as prescribed by his conscience. He chose the side of truth.

After some time, the monument, four meters height and one meter in diameter, will take its place on the territory of the Alexander Nevsky Novo-Tikhvin Monastery in Yekaterinburg. Thus, this monument will remind people for centuries of the martyrdom of the saints of the Royal Martyrs and their loyal subjects.

Video - [https://www.youtube.com/watch?time\\_continue=1&v=WTALfDaW51o](https://www.youtube.com/watch?time_continue=1&v=WTALfDaW51o)



A film about the servants of Emperor Nicholas II is coming in 2019. The Russian documentary filmmaker Natalia Guguyeva and cameraman Irina Uralskaya, making a film about the servants of the Imperial Family, visited the Novo-Tikhvin women's monastery and the monastery of the Royal Passion-bearers on Ganina Yama.

Natalia Gugueva, director: "This film tells about the Emperor's true servants remaining in the period of revolutionary persecution loyal to the Imperial Family until the end - Dr. Eugene Botkin, Gen. Ilya Tatischev Countess Anastasia Hendrikova, Catherine Schneider,



Anna Demidova, Klemente Nagorno, Ivan Sednev, Ivan Kharitonov, Aloysia Troupe. And also about the Alapayevsk martyrs: the Grand Duchess Elizabeth Feodorovna and the Nun Varvara."

It is planned to release the documentary film under the working title "Tsar's Path" in 2019. In the Tsar Days it will be released on the First Channel.



Next year, Polar will celebrate its 120th birthday. Polar is a city in the Murmansk region of Russia, located on the banks of the Ekaterininsky harbour of the Kola Bay of the Barents Sea, about 30 km from Murmansk.

A bust of Alexander III can be a worthy gift for the anniversary of the city, according to the rector of the local St. Nicholas Church of St. Sergius. The funds for a small monument the archpriest proposed to put together. He reminded the parishioners during the festive service dedicated to the Intercession that the chapel near the lake on Lunin Street was erected exclusively at the expense of citizens. And he expressed hope for a successful fundraising, which will go to a new landmark.

The solemn opening ceremony and consecration of the city of Alexandrovsk- Polar took place on July 6, 1899 in the presence of the uncle of the Emperor Nicholas II - Grand Duke Vladimir Alexandrovich. Surprisingly, on the map of the city, which owes its appearance and name to Emperor Alexander III, the contribution of the Monarch is not marked in any way, - emphasize the press service of the North Sea diocese.

A bust of the ruler is planned to be installed on the territory of the St. Nicholas Church.



October 16 in the Golden Hall of the Legislative Assembly of Buenos Aires, the opening of the exhibition "The History of the Tsarist Family in Photos" was held, timed to coincide with the centenary anniversary of the death of the Imperial Romanov Family.

Extraordinary and Plenipotentiary Ambassador of the Russian Federation to the Argentine Republic, D.V. Feoktistov, made a welcoming speech.

The opening of the exhibition was attended by the Governor of the Argentine Diocese of South America, Metropolitan Ignatius, the clergy of the diocese, representatives of the Administration of Buenos Aires.

The exhibition of photographs was organized in the Argentine capital by the Church of the Royal Passion-Bearers and the Honorary Consul of the Russian Federation in Mar del Plata Yu.N. Kuznetsov. This significant event gathered a large number of visitors, both the Russian diaspora and the Argentines, for whom the historical heritage of Russia and its last Emperor is of great importance. The exhibition presents photographs from the personal archives of the Romanovs family and their entourage, telling about the daily life of the family of Nicholas II, their service to the fatherland and his people.

Similar exhibitions have been held for the second year around the world. The Moscow Sretensky Monastery and the Pravoslavie.ru portal took part in the preparation of the exposition.







In the hall of the “old” building of the Bryansk State Technical University, a documentary-artistic panel was placed, the historical plot of the arrival of Emperor Nicholas II to Bezhitsa. The highest visit took place at the height of the First World War on April 20, 1915. The Emperor came to the Bryansk rail plant on military supplies for the front. He also visited the military hospital, located in the current "old" building of BSTU. The Emperor presented awards to wounded soldiers for valiant service.



In the central part of the panel there is a reduced copy of the portrait of Nicholas II, made by the artist Ernest Lipgart in 1900. It was presented by Alexander Renzhin especially for this panel. Official chronicles, photographs and memoirs of contemporaries of events were used. The panel is made in the technique of multi-coloured collage and the possibility of internal illumination. It will form part of the museum-historical route, which is planned to be gradually deployed throughout the academic building. The route will present the brightest pages of the history of the school.



Empress Alexandra Feodorovna's favourite fragrance - white rose de Alix - is recreated. The Atkinsons brand reissued the fragrance “White Rose”, first released in 1910 in London. Since James Atkinson was the official perfumer of the English royal court, his work turned out to be on the dresser of the descendants of Queen Victoria, including her granddaughter, Princess Alix. The White Rose perfume, Alix called “pure and infinitely sweet” and remained among her favourite scents. This is evidenced by the museum in Tsarskoye Selo, which has long exhibited vintage bottles of the family - on one of the labels was the inscription “Atkinsons White Rose”.



After more than 100 years, perfumer Julie Plyushe has recreated the perfume based on surviving archival records. The aroma with notes of raspberry, lychee, peonies, freesia, jasmine, musk, vanilla and, of course, white roses is called White Rose de Alix, referring to the sweet home name of Alexandra Feodorovna - Alix. Perfume came out in a limited edition of 500 copies and went on sale in Russia in October - therefore, in order to walk around the historic palaces with the imperial scent, you should hurry up with the purchase.



Petersburgers help preserve the cultural heritage of the Russian emigration in Nice. Petersburg and Nice have numerous historical and cultural ties. It is in Nice that the largest Orthodox church in Europe is located, which is very similar to the Church of the Saviour on Spilled Blood. It is in the south of France that the Russian cemetery is located, in which St. Petersburg residents rest, leaving Russia in the first wave of emigration.

Olga Schuldiner visits the Russian cemetery of Kokad on the outskirts of Nice several times a year. To honour the memory of Petersburgers buried here and restore order on their graves. The grandson of Catherine II, Count Bobrinsky, the daughter of Peter Stolypin, Princess Volkonskaya, Rostislav Romanov, the nephew of Nicholas II, are buried here. And this is not a complete list.

Olga Schuldiner: "When we saw who was buried here, we realized that we need to come here. The cemetery is gradually collapsing, there is no one to look after the graves. Therefore, we care. After all, these are our native Russian people. "

One of the most beautiful crypts in Kokad. As if a little above the others. And it is from here that the best view of the Bay of Angels opens. The second wife of Alexander II, Catherine Yurievskaya, who never became an Empress, rests here. After the death of her husband, she and her children moved to Nice. So on the Cote d'Azur are the personal belongings of the Emperor.

Few have survived to our time. A marching silver damask blackened by time, a cracked cup with the emblem of the Preobrazhensky regiment, a gilded Chinese-made snuffbox, a personal medallion. Now the relics of the Imperial Family are kept in the Orthodox Cathedral of Nice. Some things, such as spouses' personal correspondence, went under the hammer. The family of Catherine Yuryevsky experienced financial difficulties. Archpriest believes: most of the lost can be returned. And then in Nice there will be a museum of Imperial Russia at the St. Nicholas Cathedral.

The largest Orthodox church in Europe is St. Nicholas Cathedral in Nice. Petersburgers, will certainly be reminded of the cathedrals of his native city. However, this should not be surprising. The construction plan was made by Mikhail Preobrazhensky. Russian architect, he studied in St. Petersburg, became famous throughout the world. Vladimir Frolov worked on the mosaic. An outstanding artist who also worked on the decoration of the Saviour on Spilled Blood.

Gorgeous, charming - both Russians and French speak of the cathedral in this way. But recently the church looked abandoned and made a depressing impression. Smoked, with a leaking roof, peeling wall paintings. The restoration began after the transfer to the ROC. 20 million dollars are allocated from the Russian budget. They cleaned the altar, restored the unique Italian painting again in historical tempera.

Video - <https://www.ntv.ru/novosti/2090183/>



Sverdlovsk Region will spend 2 million roubles to develop a brand route in the places of the Romanovs.

The customer is the Tourism Development Centre of the Sverdlovsk region. It is looking for a contractor who will prepare two tourist routes - ethnographic and "royal" - for various categories of tourists by December 20. According to technical assignment the performer should explore the tourism potential of the Sverdlovsk region, analyze the audience's possibilities and identify target groups (including the elderly and disabled), develop a proposal and guidelines for the ethnographic route and the route associated with the Romanov family.

Together with a report on the tourist potential of the Sverdlovsk region, the contractor must provide a map of the developed routes with the characteristics of attractions, the approximate cost of travel. The guide text, photo and video is attached to the map. In addition, the performer must develop a brand book with translation into English, German and Chinese. Video and guide should also be translated into three languages.



The exhibition "Hunting at the court of Russian sovereigns of the XVII-XVIII centuries" opened in the Chelyabinsk Historical Museum of the Southern Urals,. The exhibits were brought from the Moscow Kremlin Museums. This is the first project under the inter-museum cooperation agreement.

"This time we brought here an exhibition that is associated with the royal hunting. And all these beautiful works of Russian art, Western European art, and oriental objects that we show here, they talk about how the royal hunts were organized and how they were carried out, "said the General Director of the Moscow Kremlin Museums Elena Gagarina.



For the Russian Tsars, hunting was not just a hobby, but a real ceremonial event. Participants dressed in special clothes, horses were put on harness and blankets made by the best craftsmen. The centre piece of the exhibition is the weapon. The Armoury provided a whole arsenal - dirks, crossbows, pistols, guns. Their decoration was a special kind of art. Some items have never before been exhibited. Some of them were restored specifically for display in Chelyabinsk.

Video - [https://tvkultura.ru/article/show/article\\_id/300847/](https://tvkultura.ru/article/show/article_id/300847/)



In the program "The power of fact", the guests in the studio: Vladimir Tomsinov, Head of the Department of Law, Moscow State University; and Evgeny Pchelov, Associate Professor of the RSUH, discuss the Emperor Paul I. The program includes the plots: "Paul I and Generalissimo Suvorov"; "Youth" of the Russian Hamlet; "The Historical Myth of Paul I."

"All the same, my subjects, and I'm all Sovereign" - this phrase of Paul himself characterizes the style of his rule. He strove for greater democratization of the society and launched an offensive against the privileges of the nobility, which, under Catherine, had reached an enormous scale. The serfs and soldiers, on the contrary, obtained rights that they did not have before: the arbitrariness of the landowners and generals was limited. The episode described by many memoirists is well known: when, after the murder of Pavel I, his son Alexander appeared to appear to the guards, they did not greet him, but only cried silently, experiencing the death of Pavel Petrovich. This dispels the myth of the unpopularity of Paul I among his subjects. Pavel issued an act of succession to the throne and thereby ceased the leapfrog on the Russian throne. In five years, this Emperor managed to do a lot but failed to create a team of like-minded people and enlist the loyalty of the aristocracy. His figure still stands alone among the Russian Emperors.

Video - [https://tvkultura.ru/video/show/brand\\_id/20903/episode\\_id/1457669/video\\_id/1574914/](https://tvkultura.ru/video/show/brand_id/20903/episode_id/1457669/video_id/1574914/)



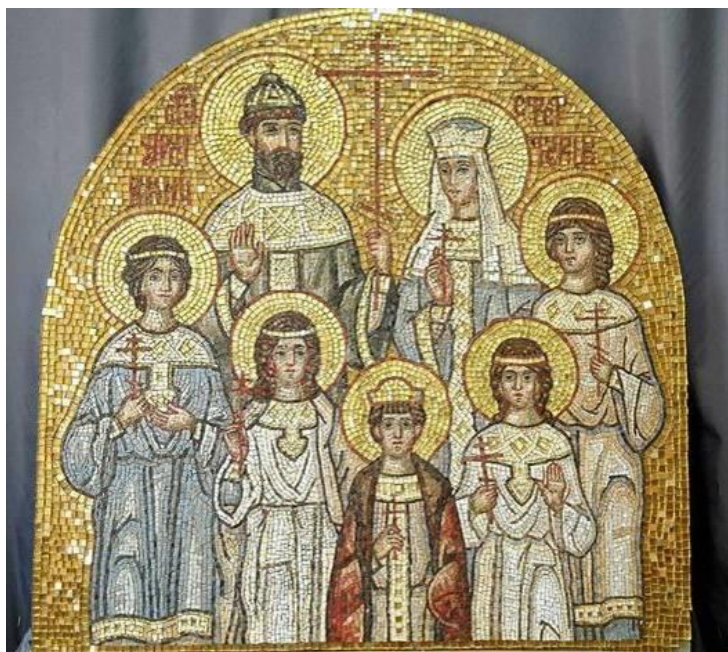
Work continues on the design of the chapel of the Holy Royal Martyrs, consecrated in the Bendery fortress last summer.

Its external wall has been decorated with an icon depicting the Romanov Family, which was created by students of the "Church History Painting" department of the Bendery Higher Art College (BVHK) named after Viktor Postoikin. Lilia Orlova, Anastasia Shvets, Valeria Tverdokhlebova, Alina Angelova, Svetlana Nazarova, Ksenia Arnaut under the artistic direction of the teacher Olga Gorbachenko worked on sketches and mosaic.

"This is a mosaic panel measuring 1.18 x 1.18 meters. Work on it has been going on for six months," said college rector Sergey Gorbachenko. - The mosaic is made

according to canon, in the Byzantine style. Students did internships at the Kiev-Pechersky Laura, where they received expert advice and studied ancient samples."

By the way, Nicholas II at one time attended the building of the current college in Bender. This happened in May 1916, when the Russian Emperor, accompanied by General Alexei Brusilov, conducted an inspection of the troops of the Southwestern Front and visited a hospital located in the City Auditorium. The Emperor donated 40 thousand roubles to support the wounded. A few years ago, a memorial plaque was opened next to the former Auditorium building, which now belongs to the Bendery Higher Art College named after Viktor Postoikin.





In the State Academic Chapel of St. Petersburg, the International Alumni Association of the Russian Academy of Arts presents an exhibition project dedicated to the 150th anniversary of the birth of Emperor Nicholas II, with the support of the Noble Assembly of St. Petersburg and the Russian Imperial Union-Order. The exhibition consists of works related to the life and rule of Nicholas II, his epoch, as well as historical sites that he visited. Among the participants of this exhibition project are graduates of the St. Petersburg State Academic Institute of Painting, Sculpture and Architecture named after I.E. Repin.



Restoration of the Novospassky monastery continues in Moscow. Its bell tower is the second tallest in the capital after the Kremlin "Ivan the Great". And the whole territory is full of historical sights. Among them - the tomb of the Romanov boyars and the cathedral, built by representatives of the Imperial Family. The monastery began its history in 1282 and combines the architectural styles of different eras.

Video - <http://www.tvc.ru/news/show/id/148151/>



On 25 October, the President of the Russian Federation signed a decree "On the celebration of the 350th anniversary of the birth of Peter I". Vladimir Putin noted the great importance of the reforms of Peter I for the history of Russia.

In connection with the 350th anniversary of his birthday in 2022, the President decided to form an organizing committee for the preparation and holding of the 350th anniversary of Peter the Great and approve its composition, as well as to ensure the development and approval of a plan of major events.



The Cossack icon of the martyr Tsar Nicholas II visited Athos monasteries and goes further to Europe - to Warsaw, Vienna and Berlin. The Colonel of the Russian Cossacks Union, the ataman of the Nadym Cossack Society Sergey Krishtal informed. "We visited the monastery of Hilandar with our icons, as well as the monastery of the great martyr, belonging to it," said Krishtal. "In the monastery of Hilandar, we participated in night service, prayed for the salvation of Russia. Now we are going to Mount Athos with the peacekeeping goal - to pray that there is peace in Russia, that all processes take place peacefully, non-revolutionary," said Krishtal.



The Cossacks brought the icon on board the ferry, traveling from Uranupolis to the monasteries of Athos, during its stop at the monastery of Hilandar. This monastery, under the jurisdiction of the Patriarch of Constantinople, is spiritually supported by the Serbian Orthodox Church, being one of the greatest Serbian religious shrines.



After that, the ferry went to the pier of the Russian St. Panteleimon Monastery, where the Cossack icon of the martyr Tsar Nicholas II and a number of other icons were carried to the embankment, brought to the monastery and left in the church. The participants in the procession then went to worship the shrines of St. Panteleimon's monastery. In general, the Russian St. Panteleimon Monastery on Mount Athos contains parts of the relics of more than 300 Greek, Russian, and Georgian saints.



In Novocherkassk, Rostov Region, the Pavlovsky standard of the Cossack regiment of the 1798 type appeared. It was brought from France, where it solemnly was presented in Courbevoie, in the Museum of the Life Guard Cossack His Majesty's regiment. Founded in the 19th century in St. Petersburg, in August 1917, the museum was evacuated to Don. Then part of the exhibits were kept in Novocherkassk, then it was transported to Constantinople, from there to Serbia, and since 1929 the collection has been kept in Courbevoie. The transfer of the standard marked an important event: the signing of a cooperation agreement between the French Society and the Novocherkassk Museum of the Don Cossacks.



History.

"We keep the Cossack memory, the Cossack history, and it is important that in some of our exhibition projects, research, publishing, primarily through joint events and conferences, we can together more clearly tell about the Cossack history, the Cossack memory," explained the director of the Novocherkassk Museum of the History of the Don Cossacks Svetlana Sedinko.

Video - [https://tvkultura.ru/article/show/article\\_id/302486/](https://tvkultura.ru/article/show/article_id/302486/)



November 8 at 14:00 a monument to Emperor Alexander II will be opened in Gdov town (Pskov region). It will be installed in the fortress in front of the cathedral in honour of the icon of the Sovereign Mother of God. This was reported by the abbot of the church, Archpriest Sergius. He said that the first monument to Alexander II, as the Tsar Liberator, was erected in Gdov in 1911 on the cathedral square in the fortress at the expense of and at the initiative of a local merchant. The monument was demolished in 1919 by the Bolsheviks, but photographs survived.

"When it came to restoring the monument, they started talking about putting it in the same place,"

Father Sergiy said. "But there a decrepit pedestal remained in an unlit place, in the shade of the trees." We initiated the process, collected all the documents, obtained permission from the regional state committee for the protection of monuments to transfer the site of restoration of the monument to a new one, opposite the cathedral."

The abbot of the church said that the gravel had already been partially brought in, and a pedestal was also ready. "It is noteworthy that the restoration of the monument is made on peoples funds. Among those who donated money, there are even immigrants from America and Europe. The cost of the bust is a half a million rubles," said the priest.





## Alapaevsk drama

Yuri Zhuk - Doctor of Law, President of the Foundation for the Memory of the New Martyrs of the Imperial House of Romanov, author of numerous monographs. For more than 20 years, he has been engaged in the theme of the tragic death of the Emperor's Family and other Members of the Russian Imperial House in 1918-1919.

The book "Alapaevsk drama" tells the story of the tragic fate of the Members of the Imperial Family, who were exiled to the Urals and who took the martyr's death in the city of Alapaevsk by order of the rulers of the "Red Ural".

Acquainted with the materials of biographical and chronological nature, the reader will discover many new, previously unknown facts, and the numerous documents and photographs presented will help to more fully understand the tragedy of the events that have become one of the "darkest pages" of Russian history.

The publication includes a documentary chronicle, letters, memoirs, materials of inquiry bodies. And also about 200 photos, many of which are published for the first time.

The introduction chapter "Facts and myths of the Alapaevsk drama" sheds light on the rooted myths about the Alapaevsk martyrs and what happened to them. It introduces a number of important clarifications, including the role of Abbot Fr. Serafim (Kuznetsova). Zhuk gives convincing documentary evidence that the Alapaevsk martyrs were killed, and only after that they were thrown into the mine, refuting thus the legends that cherubim singing was allegedly heard from the mine, as well as that the Grand Duchess provided medical assistance at the bottom of the mine.

The book then introduce the martyrs Grand Duchess Elizabeth Feodorovna, Grand Duke Sergei Michaelovich, Princes of Imperial Blood John, Konstantin and Igor Konstantinovich, and Prince Vladimir Paley. Their route to exile to Alapaevsk, via Votka and Yekaterinburg. Tells about Princess Elena Petrovna's efforts to free her husband and the others. What happened in Alapaevsk, and afterwards with their remains (relics). The transport of the remains from Alapevsk via Chita to Peking. Zhuk describes how Alapaevsk martyrs were canonised by Russian Orthodox Church Abroad. And the book ends with the memorials - churches, museums, monuments, plaques - in their honour.

*Publishing House "DirectMedia Publishing", Moscow. 450 pages. ISBN 978-5-4475-9703-0*





## List of white officers published in Rostov-on-Don

September 30, 2018. The basis of the 5-volume was the materials of the State Archives of the Russian Federation, the Russian State Military Archives, the State Archives of the Rostov Region and other sources. The publication includes the names of more than 10 thousand officers who fought during the Civil War of 1918-1920 as part of the Don Army on the side of the White movement.

There is no similar information about any army that fought against the Bolsheviks, for example, A.V. Kolchak, N.N. Yudenich, A.I. Denikin, or the Kuban army.

The work took more than five years. A list of the crews of the air detachments, armoured trains, armoured cars and the Don Flotilla is attached to the list of officers. Books contain information about the combat path of each regiment. The publication became possible due to the fact that whites had compact parts."



Aspects of the restoration of historical memory were discussed in Rostov at the All-Russian scientific conference "Social opposition and its manifestations in the South of Russia in the XX-XXI centuries", supported by the Russian Foundation for Basic Research.

Rostov citizens also undertook to restore the lists of the Red Cossacks who participated in the Civil War. Scientists collect bit by bit information, including from memoirs and personal diaries. Often they found abandoned documents in attics and in the basements of houses where descendants lived.

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## "Tver Imperial Palace and the Romanovs"

October 19 in the Tver Regional Art Gallery was a presentation of the book by N. E. Volkova "Tver Imperial Palace and the Romanovs"

The book "The Tver Imperial Palace and the Romanovs" is the result of many years of research work by Nonna Evgenievna Volkova, a researcher at the Tver Regional Picture Gallery. This truly unique edition, based on historical sources, memoirs, letters, archival documents (many of which are covered for the first time), tells the reader about the life of the palace, introduces the fate of its creators, owners and guests, with events that have become part of the history of the Imperial Residence .



The existence of the Imperial Palace in Tver for centuries influenced the architecture, social and cultural life of the city and served as a kind of tuning fork. Who came from the Romanovs and how often did they visit the palace, what did those who came with them or to visit them do, what events filled these palace halls with life, how did the owners speak about their stay in Tver? Volkova answers all of these questions in her book.

You can buy the book in the museum shop of the Tver Regional Art Gallery.

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Under the hammer...

## **Romanov related items in Auctions**



**Nikitsky, Moscow, Russia, on October 18**



Portrait of Emperor Nicholas I. Unknown artist. A copy from the original Vasili Golike. The middle of the XIX century. Canvas, oil. 87 x 71 cm. Amateur painting restoration.  
Estimate: 60 000 - 65 000 roubles.



Portrait of the Tsarevich Alexander Nikolaevich. Unknown artist. Copy from the original F. Kruger. The end of XIX century. Canvas, oil. 57 x 46 cm. On the right in the centre is the Author's signature. The heir is depicted in the uniform of the Erivan regiment.  
Estimate: 500 000 - 510 000 roubles.

Memorable sheet on the occasion of the anniversary of the 25-year reign of Emperor Alexander II. Unknown artist on the original K. Brozh. Edition G. Hoppe 1880. Woodcut. 77 x 105 cm.  
Estimate: 15 000 - 17 000 roubles.







Memorable poster for the 300th anniversary of the reign of the Romanov dynasty. 1913. Chromolithography. 72 x 31 cm. Nikolay Semenovitch Samokish (1860-1944). Estimate: 13 000 - 14 000 roubles.



Photo of Grand Duchess Alexandra Iosifovna with her autograph. St. Petersburg: Ch. Bercamasco, 1881. 17.8 x 9.7 cm. The photo was taken at the institution of the famous Russian photographer of the 19th century, the Italian citizen Charles Ivanovich Bergamasco (1830-1896). On the front side of the photo there is an autograph signed by the Grand Duchess. Grand Duchess Alexander Iosifovna, born Alexandra Saxon-Altenburg (1830-1911) - Ernestine princess, the wife of Grand Duke Konstantin Nikolaevich, his second cousin. Mother of the Grand Duke Konstantin Konstantinovich, also known under the poetic pseudonym KR, and Grand Duchess Olga Konstantinovna (1851-1926), Queen of the Hellenes. Estimate: 10 000 - 11 000 roubles.



**Litfort, Moscow, Russia, on October 27**



Carte-de-visite (CDV) portrait of Alexander Nikolayevich (future Emperor Alexander II) on letterhead of Daniel Nyublin. Helsingfors. XIX century, the image itself is dated 1826. 10 × 6 cm.  
Estimate: 1 000 - 1 200 roubles.



CDV photograph of Nikolai Alexandrovich (the future Emperor Nicholas II). SPb., 1880s 10.4 × 6 cm. On the letterhead Wesenberg and K°. Estimate: 3,000 - 3,200 roubles

Portrait of Emperor Nicholas II. Chromolithograph. SPb. : Lit. Vefers and K °, bg 1 l. 19.5 × 12.5 cm. Zalomy. On the back is a quatrain "There can be no Russia without a Tsar!" Estimate: 3,000 - 3,200 roubles







Cover of the "Universal Russian calendar" for 1905. 1 p. 28.5 × 22 cm. In addition to portraits of the August couple, the cover shows the heir and Grand Duke Michael Alexandrovich. Estimate: 15 000 - 16 000 roubles.

Portrait of Empress Alexandra Feodorovna in an oval. 1907 (?). 14.3 × 10.9 cm. Colour lithography. On the back of the sheet is the stamp "Book Trade of the Partnership I.D. Sytin." Estimate: 11 000 - 12 000 roubles





**Doyle, New York, USA, in October 31**

*Russian Silver-Mounted Wood Table Box*

Rectangular, the hinged cover inset with a silver relief plaque depicting Emperor Nicholas I on his deathbed, signed in Russian Ya Seryakov and dated 1855, the reverse of the plaque inscribed in Russian Nicholas I 1825-1855, on bracket feet. Height 2 inches (5 cm), width 7 3/4 inches (19.7 cm), depth 4 inches (10.2 cm). Dimensions of silver plaque: height 7.2 cm, width 10.1 cm.



Yakov Seryakov (1818-c. 1869), despite having no formal art education, developed into a widely acclaimed portrait painter and master of carved bone and ivory portraits. He completed a large number of portrait busts, as well as embossed portrait medallions and rectangular plaques, relying on print sources, a common practice of Russian carvers of the period. Seryakov would eventually create an entire gallery of portraits of his contemporaries, from minor officials to the nobility. His clients included government officials, merchants, artists, military and clergymen, as well as the Russian Imperial Family. He completed portraits of Nicholas I, heir Alexander Nikolaevich and Grand Duke Mikhail Pavlovich. The image of Nicholas I on his deathbed is known from contemporary prints, however no other silver relief plaques are currently known.  
Estimate: \$3,000 - \$5,000



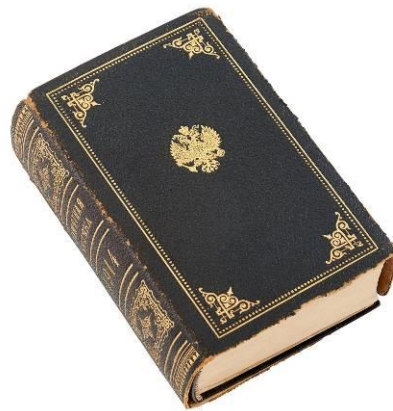


*Russian Almanac [Pamyatnaya Knizhka] for 1914*

St. Petersburg: Military Press. With the bookplate of Emperor Nicholas II and pencil inscription in Russian. The book entered under the number 851 on October 6, 1914 from the rooms of His Majesty, with fold-out colour map of railway lines and steamship routes.

Provenance: Emperor Nicholas II of Russia (1868-1918), Grand Duke George Mikhailovich of Russia (1863-1919), Prince David Pavlovich Chavchavadze (1924-2014), By descent to the present owner.

Estimate: \$5,000 - \$7,000



*Russian Almanac [Pamyatnaya Knizhka] for 1917*

St. Petersburg: Military Press. Applied with the crowned cypher of Grand Duke George Mikhailovich of Russia.

Provenance: Grand Duke George Mikhailovich of Russia (1863-1919), Prince David Pavlovich Chavchavadze (1924-2014), By descent to the present owner.

Estimate: \$3,000 - \$5,000



*Terracotta Bust of Emperor Alexander II,  
Circa 1870*

Modelled wearing the greatcoat and cap of the Imperial Chevalier Guards Regiment, signed Romuald Giedroyc, with painted museum accession number under base. Height 19 inches 48.3 cm).

Provenance: Hammer Galleries, New York. Purchased in 1949 by India Early Minshall (1885-1965), Cleveland. Bequeathed to the Western Reserve Historical Society, Cleveland. Sold on behalf of the above, Christie's, New York, April 12, 1988, lot 21. Acquired at the above sale by a relative of the present owner.

Mrs. Minshall and her husband Thaddeus, founder of the Pocahontas Oil Company, developed a keen interest in Imperial Russian history and works of art. After her husband's death, Mrs. Minshall began collecting Russian works of art, purchasing much of her collection from Hammer Galleries and A La Vieille Russie in New York. Mrs. Minshall later donated her collection, which included important works by Fabergé such the Imperial Red Cross Egg of 1915, to both the Cleveland Museum of Art and to the Western Reserve Historical Society in Cleveland.

Estimate: \$2,000 - \$3,000



*Glass Bust of Emperor  
Alexander II*

Probably French, circa 1900. Inscribed Alexandre II. Height 7 3/4 inches (19.7 cm).

Estimate: \$800 - \$1,200





*Leather Bound Photograph Album Enclosing Sixteen Russian Carte de Visite Photographs of the Russian Imperial Family.*

Height 15 1/4 inches (38.7 cm), width 6 5/8 inches (16.8 cm).

Estimate: \$800 - \$1,200





*Group of Photographs Related to the Russian Imperial Family, 1919-1921*

Approximately three hundred eighty-four photographs contained in four albums, depicting the family of Grand Duchess Xenia Alexandrovna, Prince Felix Yusupov, et al, in various European locations

Provenance:

Grand Duke Andrei Alexandrovich of Russia (1897-1981). Then by direct descent.

Estimate: \$3,000 - \$5,000

