



# Romanov News Новости Романовых

*By Ludmila & Paul Kulikovsky*

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## In the memory of Emperor Alexander III

In 1894, Alexander III became ill with terminal kidney disease (nephritis). Maria Feodorovna's sister-in-law, Queen Olga of Greece, offered her villa of Mon Repos, on the island of Corfu, in the hope that it might improve the Emperor's condition. By the time that they reached Crimea, Alexander was too weak to travel any further, so they stayed at the Small Palace in Livadia.

Recognizing that the Emperor's days were numbered, various Imperial relatives began to descend on Livadia and also the famed clergyman John of Kronstadt, who administered Communion to the Emperor.

On 21 October, Alexander received Nicholas's fiancée, Princess Alix, who had come from her native Darmstadt to receive the Emperor's blessing. Despite being exceedingly weak, Alexander insisted on receiving Alix in full dress uniform, an event that left him exhausted.

Soon after, his health began to deteriorate more rapidly.

After a sleepless night on November 1st the Emperor knew that his time was almost up.

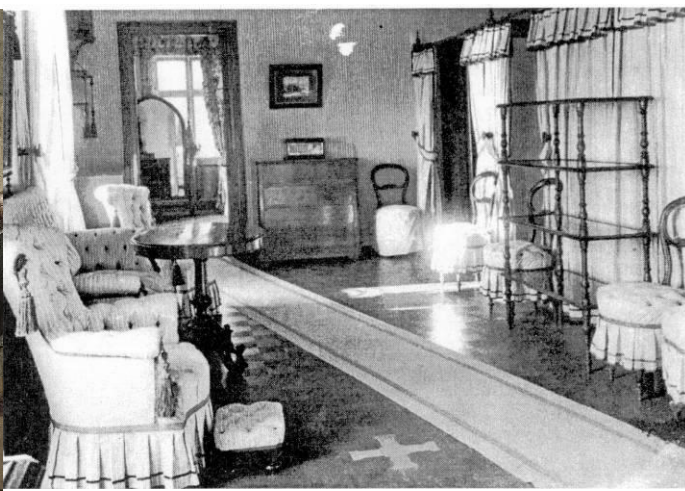
At 10 in the morning all the family gathered around the Emperor seated in his favourite armchair, who spoke a few kind words, kissed all who were present; not forgetting to congratulate Grand Duchess Elizabeth Feodorovna's on the occasion of her thirtieth birthday.

At 11 morning, the situation was described as: "(The) activity of the heart continues to diminish. Shortness of breath is increasing. Fully conscious."

In the presence of Father John of Kronstadt, Alexander took communion at 11.30.

At 2.30 he received the final sacraments, then his breathing became laboured, distant and then moments later it ceased forever.

At 3.00 Professor Leiden declared the absence of a pulse and the Emperor was declared dead - 1 November (old style 20 October) 1894 at the age of forty-nine.





## The monument to Emperor Alexander III in Livadia

By the beginning of the XX century, the Livadia Palace no longer met the requirements of the Imperial Family. In addition, after a survey, it turned out that, due to dampness, a fungus appeared in the wooden structures of the palaces, which not only destroyed the buildings, but also had a detrimental effect on health. In 1909, it was decided to demolish the old palaces and build in its place a new one, larger in size and more comfortable. At the location of the Small Palace was built a tennis court and later a small outdoor stage appeared next to the tennis court.



*The tennis court and the outdoor stage in May 2016*

In 2017 the constructions in the area were demolished and a monument to Emperor Alexander III was erected. It was unveiled on November 18, 2017, by Vladimir V. Putin, President of the Russian Federation.





The monument is a gift from the Russian Artists' Union. The author of the sculptural composition is Andrei Kovalchuk, head of the Artists' Union, People's Artist of Russia. The four-metre-tall bronze monument was casted at a plant in the Urals.

Alexander III is presented as sitting on a tree stump, dressed in military uniform and resting on his sword, looking at the sea.



Behind the figure of Alexander III is a "wall" with a crowned two-headed eagle on top, showing various achievements of the Emperor's reign: the creation of the Mozhaisky plane and the Mosin rifle, the industrial leap, the construction of the Trans-Siberian Railway, the Cathedral of Christ the Savior, the Tretyakov Gallery, the Historical Museum and scholars and cultural figures, etc.





The monument to Emperor Alexander III by night





## Livadia Palace Museum celebrated the 25th anniversary of assigning it the status as museum

After the revolution, the estate in Livadia was declared a national treasure. And in 1925, it was opened as a public health resort, which lasted until 1974. Livadia Palace Museum began its activities on November 1, 1993 by order of the Ministry of Culture of Crimea.



On November 9, 2018, a celebration in the Livadia Palace was held with speeches, music and the opening of several exhibitions.

The guests arrived in the White Hall, among them the Crimea Minister of Culture Arina Novoselskaya; the Chairperson of the Committee of the State Council for Culture and the Protection of the Cultural Heritage Nina Permyakova; deputy of the State Duma of the Russian Federation Svetlana Savchenko; and Ludmila and Paul E. Kulikovsky.

A video about the history of Livadia Palace was shown and then the congratulation speeches started.

"Over the 25 years of its existence, the museum has experienced many difficult, often unpleasant moments and withstood all the tests thanks to the coordinated work of our team and public support!" - said the director of the Livadia Palace Museum Larisa Dekusheva.



"The museum is an extraordinary world with a special mission, which is to preserve the cultural heritage of our country, and your harmonious team realizes this mission with success" - Arina Novoselskaya stressed, and conveyed warm greeting on behalf of the Head of the Republic Sergey Aksenov.

Paul E. Kulikovsky said: "I congratulate the management and the staff of Livadia Palace and Park Museum, with the 25 years anniversary of having the status as a museum. Thank you for inviting me and my wife Ludmila Anatolievna to join you in this celebration.

For me, today is a double celebration, as it is also the wedding anniversary of my ancestors - Emperor Alexander III and Empress Maria Feodorovna. On 9 November 1866 they married in the Grand Church of the Winter Palace in St. Petersburg.

Ever since Emperor Alexander II bought this land in the 1860s, my family have had a long historical and emotional connection with Livadia.

My Great-great-grandfather Alexander III loved to be here and as you know his death is forever connected with Livadia.

I was very pleased, that this was especially recognized in 2017, when the monument to him opened here.

I was not able to be here, but Vladimir Putin stepped in and made a wonderful speech. And yes, I like the monument very much. Let me take the opportunity here today, to thank all who supported this project.





Emperor Nicholas II, the brother of my Great-grandmother Grand Duchess Olga Alexandrovna, had this new place built. In 1911 after seeing it for the first time. He described it with these words - "We do not find words to express our joy and pleasure to have such a house, built exactly as we wanted. The views from everywhere are so beautiful, especially to Yalta and the sea. There is so much light in the rooms...."

What happened in 1917 and 1918 is too sad to talk about on such a festive day, so let me just summarize it by saying.

Nicholas Alexandrovich's wish after his abdication was to live in Livadia Palace, away from politics, away from treachery, cowardice, and deceit. He repeatedly asked to go here, but he was not allowed to do so.

His Mother Dowager Empress Maria Feodorovna and his sisters Xenia and Olga, however did end up in Crimea, though not in, but near Livadia Palace.

Changes happened and for many years, members of my family could only dream about Livadia Palace. Then on November 1, 1993, the Livadia trade union sanatorium turned into the Livadia Palace Museum.

Thank God, it was not turned into an office building or even worse, sold to some developer and turned into a hotel or a private residence. Now we can all enjoy this splendid palace and the park around it.

A new epoch started in Livadia Palace. And most fitting already on July 16, 1994 in the halls the new museum exposition "The Romanovs in Livadia" opened.

Several descendants of the Romanov dynasty have since been here. My first visit was in May 2016 - I loved it.

The palace looked even more beautiful than I expected. And most surprising to me, the feeling I got, was of a living palace, with comfort and happiness - it was like the family had just left for a walk to the sea, which I had not experienced in any other museum.

I am very happy to be here again. Once again congratulations, and the best wishes for the future."



The Chairperson of the Committee of the State Council for Culture and the Protection of the Cultural Heritage Nina Permyakova read a welcome address on behalf of the Chairman of the State Council of the Republic of Crimea, Vladimir Konstantinov.



- "Today the museums of our Republic play an extremely important role. They contain and store invaluable evidence of the country's centuries-old history, unique pages of multinational culture, which only here, in museum halls, appear in their primordial nature".

The deputy of the State Duma of the Russian Federation Svetlana Savchenko noted that it is impossible to overestimate the importance of the palace-museum for the popularization of the whole Crimea.

- "In the digital age, the place of the museum in the cultural space depends on the education and professionalism of its employees, whose work deserves the highest praise and is a vivid example of loyalty to the beloved work" and also read the welcome address on behalf of the State Duma Committee on Culture.

After the speeches a choir sang and then it was time to see the new exhibitions.

In one room, all the artefacts, mainly silver and crystal, were collected that had been confiscated in the former Ukrainian oligarch's mansions in Crimea. It all looked nice, but only one item stood out - a huge piece in silver, said to be made by Faberge.



Another part of the exhibition was artefacts related to the Romanovs owned by a local collector and art dealer.







In another room was an exhibition of gifts to the museum, which included a painting of Tsarevich Alexei in front of the Alexander Palace, made by Xenia Anufrieva-Mirlas in 1997. She made a presentation of the painting.

Below the painting was an icon of Martyr Empress Alexandra Feodorovna.

On the walls were new paintings of Emperor Peter the Great, Empress Catherine the Great, Gregory Potemkin, Emperor Alexander III and Empress Maria Feodorovna.

The books related to the Romanovs from the museum's library were also on display.



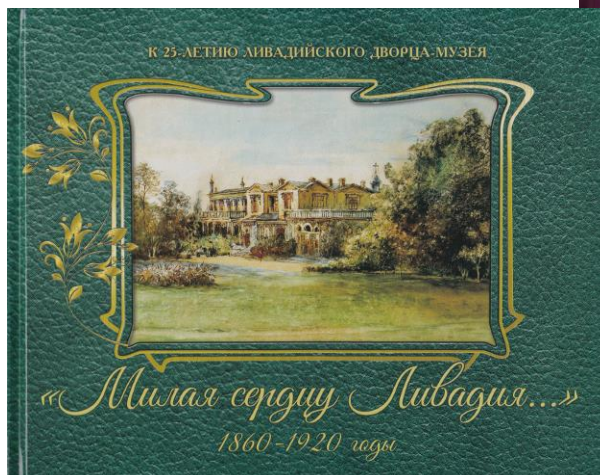


In the former rooms of the Grand Duchesses - an exhibition of Grand Duchess Olga Alexandrovna's paintings - more correctly 150 copies of paintings were on display.



Of course for a real celebration you need a jubilee cake - three layers, with photos of Livadia Palace, the museum logo, transferred to the glaze and the years of the anniversary on top.

The guests were also presented the new book - "To the 25 years anniversary of Livadia Palace Museum", Livadia dear to the heart, 1860-1920" - an album based on the scientific work of the staff of the Livadia Palace Museum. It contains unique archival data on the stay of the imperial family in the estate of Livadia, as well as on the first post-revolutionary days of the Livadia Palaces. The album is illustrated with rare images



from the funds of the Livadia Palace Museum, as well as the most popular and well-known previously published photographs and reproductions from various publications and collections.



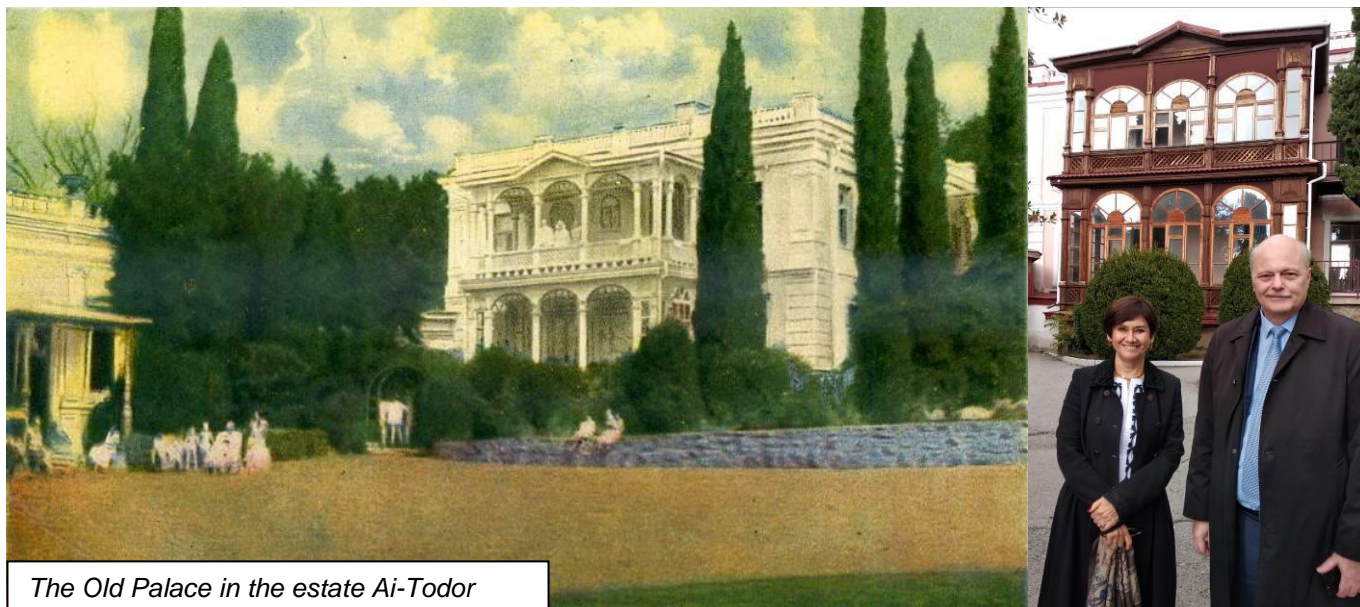
After the official event, several of the guests gathered at the roof top to enjoy the spectacular view to Yalta, the Black Sea, the Italian and Moorish court yards.



The next day started with a guided tour of Livadia Palace, followed by visits to different other landmarks in Crimea - including Ai-Todor Palace and Voronsov Palace and park.

### **Ai-Todor Palace - in Gaspra**

In 1869, the son of Emperor Nicholas I, Grand Duke Mikhail Nikolaevich, acquired lands in the amazingly beautiful Gaspra for his wife, Grand Duchess Olga Feodorovna (1839-1891), born Princess Cecilia of Baden. In a short time, he erects a small Palace on the territory, breaks up the park and names his estate Ai -Todor after the name of the nearby cape, which later became the third largest after the Livadia and Oreanda southern-coastal possession of the Romanov family in Crimea.



*The Old Palace in the estate Ai-Todor*





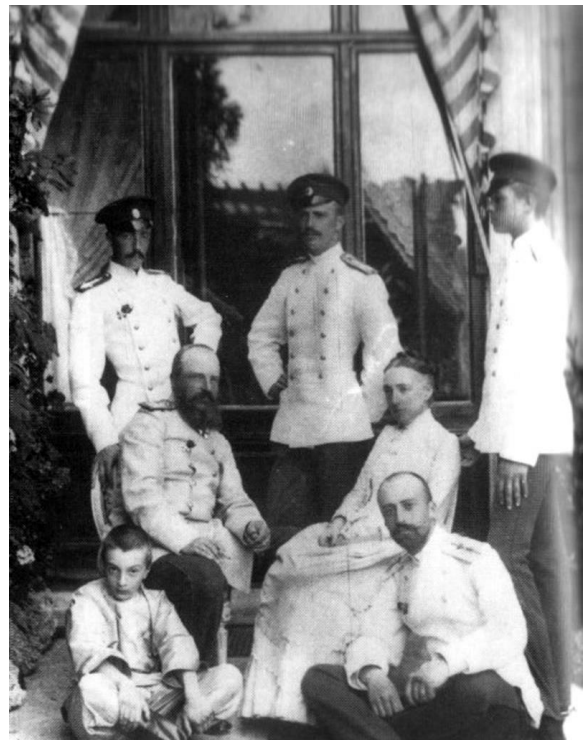
In the book of Princess E. Gorchakova "Memories of the Crimea" (Moscow, 1887), it is said that the village Gaspra is surrounded by villas "... one of them, formerly owned by Princess Mescherskaya, is now the property of Grand Duke Mikhail Nikolaevich".

Mikhail Nikolaevich for a long time (from 1863 to 1881) was the governor-general of the Caucasus and the Commander-in-Chief of the Caucasian troops, and in 1881, Emperor Alexander III appointed him Chairman of the State Council.

In 1882 the Grand Duke Mikhail Nikolaevich celebrated his 50th birthday in Ai-Todor. His brother, Grand Duke Konstantin Nikolaevich, the owner of an estate in Oreanda, was present at breakfast. Baroness M.P. Fredericks gave a bust of his mother, Empress Alexandra Feodorovna. For many years the bust was in the office in the Ai-Todor estate.

After the death of Grand Duchess Olga Feodorovna in September 1889 (in a train on the way to Crimea), the main part of the estate went to her son, Grand Duke Alexander Mikhailovich, and a lesser part to the third son, Grand Duke George Mikhailovich. George bought another 16 hectares of land, in the 1899-1900s and built the Kharaks estate.

During the Russian-Japanese war of 1904-1905, "barracks for wounded soldiers" - sanatoriums, hospitals, and infirmaries appeared as a charity for the money of wealthy people on the southern coast of Crimea. In a fairly short time the architect N.P. Krasnov adds to Ai-Todor some barracks. Later, on the orders of Alexander Mikhailovich in 1912, he also erected a new palace for children and a school.



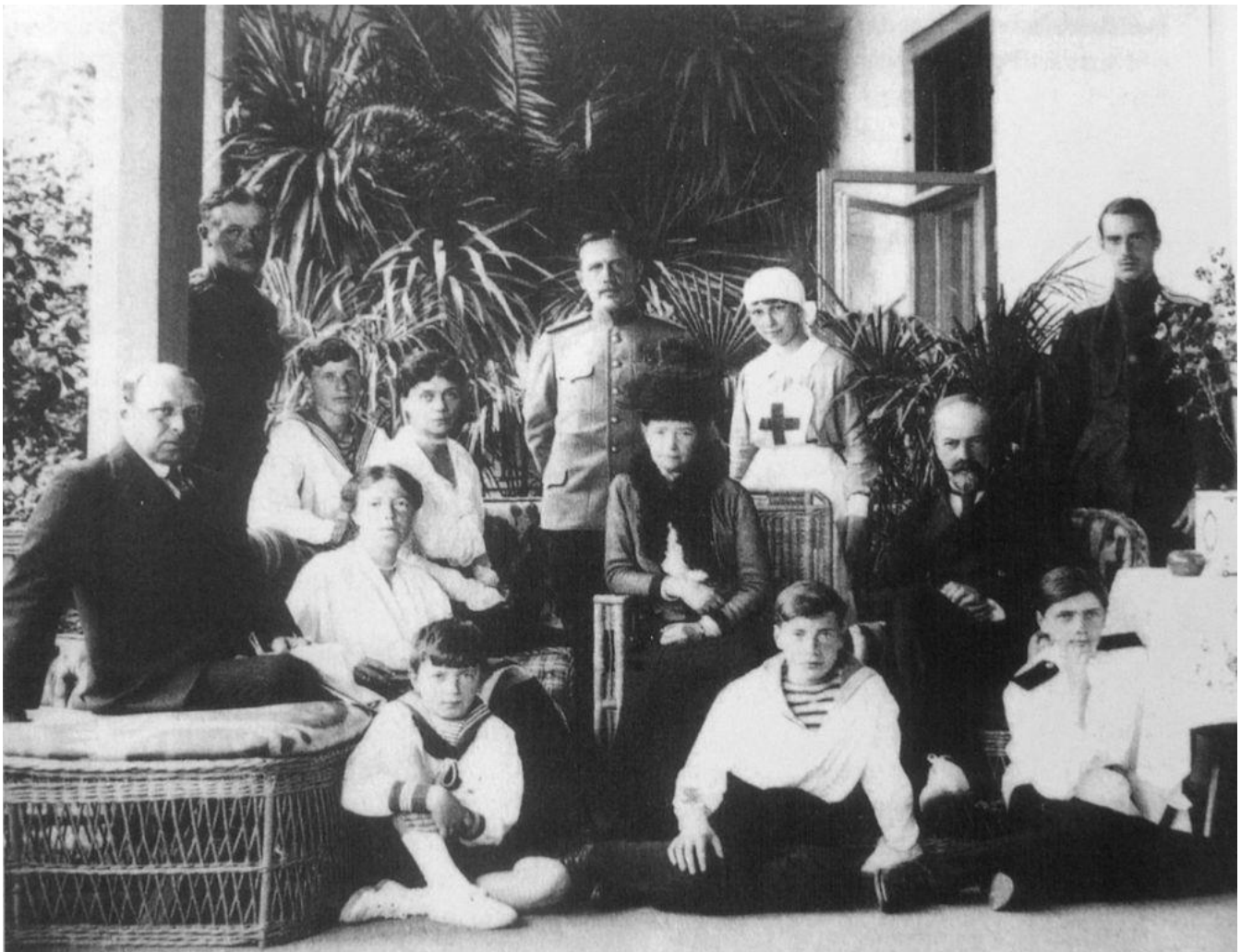
*Grand Duke Mikhail Nikolaevich and Grand Duchess Olga Feodorovna with their sons.*

In March 1917, after the "coup-d'etat", the Dowager Empress Maria Feodorovna, her daughter Grand Duchess Olga Alexandrovna with her husband, Nikolai Alexandrovich Kulikovsky, and son-in-law Grand Duke Alexander Michaelovich went from Kiev to Ai-Todor in Gaspra, Crimea. Grand Duchess Xenia Alexandrovna arrived a few days later with her children from St. Petersburg.

The Dowager Empress, her maid and eldest grandson Andrei, lived in the new palace upstairs, while Grand Duchess and her husband had one room downstairs. Grand Duke Alexander and Grand Duchess Xenia with the rest of their sons lived in the old palace. While the members of the suite lived in the "Suite house".

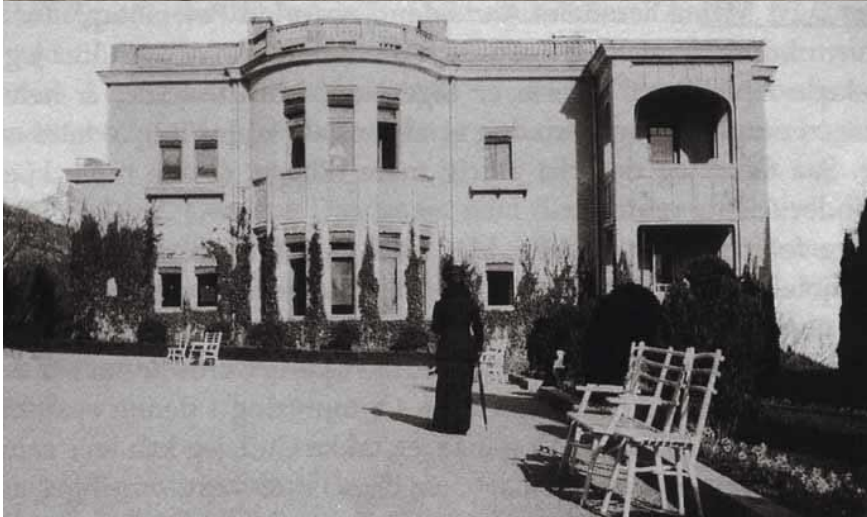
On April 26, a large group of Bolsheviks broke into the Ai-Todor estate and searched the house. They confiscated personal letters, photographs and the Gospel of Maria Feodorovna - "My most holy relics have disappeared. Truly something unimaginable! I was freezing, and at the same time, sweat flowed from my anger because I was treated like a criminal".

In her letter to her brother Valdemar, dated May 4, 1917, Empress Maria Feodorovna described life in Ai-Todor in more detail: *"Everything is so terrible that it is impossible to describe, and it just surprises me that I am still alive ... It is a great consolation for me that we can live here together as a family far from everything. Olga lives in the same house as me, along with her husband, who no longer feels like a stranger in our circle. He is very nice, and most importantly, she is so happy with him, thank God. All my grandchildren are cheerful and contented and help bring liveliness and inspiration to our woeful life. But what will happen to my poor unfortunate Niki, who is still locked up with his family in his own house?"*



*"Prisoners' in Ai-Todor: Standing: Nicholas Kulikovsky, Mr. Fogel, Olga K. Vasileva, Prince Andrei Alexandrovich. Seated: Mr. Orbeliani, Prince Nikita, Grand Duchess Olga, Grand Duchess Xenia, Dowager Empress Maria, Grand Duke Alexander. On the floor: Prince Vasili, Prince Rostislav and Prince Dmitri.*





*The Small Palace (Children house): Entrance, facade to the square - with Dowager Empress Maria Feodorovna walking - and the backside.*

In Ai-Todor Grand Duchess Olga Alexandrovna gave birth to her son Tikhon on 25 August 1917 - the only descendant of the Romanov family born in Crimea.

Empress Maria Feodorovna made an entry in her diary: *"On August 12 (old style) ... I felt great joy and felt true bliss when I saw how happy Olga was with the birth of her baby ... The doctor was late .. Madame [Emilia Tenzo] was pleased and proud that she coped with everything alone. Poor Kulikovsky was completely not himself after all these terrible worries. We all embraced and congratulated each other."*

On September 3, the baptism of Tikhon took place in the Ascension Church of Koreiz. God-parents were: the Dowager Empress Maria Feodorovna, Grand Duke Alexander Mikhailovich, Grand Duchess Olga Nikolaevna and the Major General Alexander Nikanorovich Kulikovsky.



*"Here at Ai-Todor on 12/25 August 1917 Tikhon Nicholaevich Kulikovskiy-Romanov was born, a decent representative of the Romanov family, first president of Charity Fund in the name of Her Imperial Highness Grand Duchess Olga Alexandrovna, grandson of Emperor Alexander III, nephew of Emperor Nicholas II, from wife Olga Nicholaevna Kulikovskiy-Romanov"*

The Yalta Council demanded the execution of the Romanovs who were in Crimea and it was decided in February 1918 to collect everyone in the easier guarded Dulber Palace, except Grand Duchess Olga Alexandrovna and family, who were released.

On the 100 years anniversary of Tikhon's birth in 2017 a plaque was placed on the wall of the building in Ai-Todor.



*Irina F. Fomenko, deputy director of Livadia palace Museum, Mikhail S. Maximov, Deputy director of Tsarskoye Selo Museum, and Ludmila and Paul E. Kulikovskiy*



After the revolution the estate Ai-Todor was nationalised and in 1921 became a rest house of the Central Committee of metalworkers.

In 1929, the estate became a sanatorium for tuberculosis patients, and since 1934 it has been a children's sanatorium named after Rosa Luxemburg. It has however recently been sold to a private investor and the future use of the estate is now unknown.

The estate is fairly well preserved and in the old palace, built by Kotenkov, you can see a beautiful old dining room, and three elegant rooms there is an excellent stucco moulding, parquet floors and wooden panels. There is also a beautiful park where it is pleasant to take a walk, breathe in the wonderful healing air.



### **Vorontsov Palace - in Alupka**

The Vorontsov Palace located at the foot of the Crimean Mountains near the town Alupka, is one of the oldest and largest palaces in Crimea, and one of the most popular tourist attractions on Crimea's southern coast.

Prince Mikhail Semyonovich Vorontsov (1782 – 1856) was appointed Viceroy of Novorossia in May 1823. Vorontsov started buying up lands in the southwest of Crimea, which was sparsely populated and little known at the time.

The palace was built between 1828 and 1848 as his personal summer residence. The building is a hybrid of several architectural styles, but faithful to none.

The construction of Mikhail Vorontsov's summer residence in Alupka impressed Tsar Nicholas I during his visit in September 1837 so much that he decided to have his own family retreat built at neighbouring Oreanda.

The court architect Andrei Stackenschneider's design was chosen, and the first Imperial Palace was built between 1843 and 1853 under the supervision of William Hunt and Combioggio, an architect from Odessa. However, this edifice was destroyed by 1882 conflagration, with only a marble rotunda remaining.

The next Emperor, Alexander II, moved the Imperial Residence to Livadia.









## Romanovs in Livadia

In 1861, the South Coast estate, located in the town of Livadia, was acquired from the heirs of Count Lev Severinovich Pototsky for the family of Emperor Alexander II, and then the Livadia estate for more than 50 years was the summer residence of three families of Russian emperors: Alexander II, Alexander and Nicholas II.

August 1861 the August owners arrived in the new estate for the first time. The impression of Livadia remained very good, but it became clear that Potocki's house was not suitable for the needs of a large Imperial Family, and the estate needed to be redeveloped.

The development plan was entrusted to the famous St. Petersburg architect Hippolyte Antonovich Monighetti, who served in the Ministry of the Imperial Court and was familiar with the tastes of Their Imperial Majesties. He had to rebuild the former home of Pototsky into a palace, build a church, houses for the grand dukes, retinues and a gardener, a new kitchen and various economic facilities.

Construction work continued from 1862 to 1866. Monigetti rebuilt and re-erected about 70 different buildings, creating a unique ensemble, sustained in the tradition of southern architecture and admiring contemporaries with beautiful palaces with many small wooden houses, twined climbing plants.

In the central part of the estate were the Grand Palace and the Small Palace for the Heir, which became a real decoration of Livadia. The estate was immersed in the greenery of the park, equipped by garden master Clement Haeckel. Picturesque gazebos, fountains, vases and sculptures, located among exotic trees and flowers, gave the park a unique charm. A single harmonious architectural and park ensemble perfectly fit into the picture of the surrounding mountains and the sea, becoming one of the most remarkable places on the southern coast of Crimea, and the buildings of the Livadia estate later served as a model for urban planning in Yalta.



The family of Alexander II visited Livadia almost every year. The Imperial Family's arrivals were important for the development of the entire Southern Coast of Crimea: the infrastructure was improved, the streets and houses were improved, restaurants and shops opened, and the entertainment industry developed.

The August guests were greeted by military guards at the festively decorated wharf, orchestras played, and choirs sounded. All this attracted an audience, followed by numerous visiting artists: acrobats, jugglers, roving singers ... But the colorful holidays, which were held on the occasion of the namesday of members of the Highest Family, were especially remarkable. In the afternoon, on the slope of the

Mogabi mountain, fun competitions were held with the Tatars on horse riding, running in bags of “walking boys” and various games. In the evening, an extraordinarily beautiful festive illumination took place in Livadia Park. Everybody, residents and guests of the city could attend these holidays. In addition to the resting public, tourists came to Yalta, who were just beginning to discover the beauty of the south coast nature. It is noteworthy that in Livadia in 1867 the Sovereign received the first American tourists who traveled around the world on the Quaker City ship. Among them was the writer Mark Twain. He told about visiting the Emperor in Livadia in travel notes “Prosaks Abroad”, where he noted that the Americans were fascinated by the courtesy of the Emperor, who personally showed them Livadia Park.

Under Alexander II, Yalta gradually began to acquire the status of a “summer capital”. The Emperor sometimes had to solve issues of national importance on vacation; high dignitaries, ministers, ambassadors, military and political figures came to an audience.

The year 1876 was especially tense, on the eve of the Russian-Turkish war. The Emperor in Livadia had to make important military and political decisions.

The last time Alexander II visited the Livadia estate was in 1880, shortly before his tragic death.

In 1881, Livadia was inherited by Emperor Alexander III. He continued to come to his beloved Small Palace, where he lived as an Heir.

After 10 years, the Livadia estate became the venue for celebrations on the occasion of the 25th anniversary of the joint life of Emperor Alexander III and Empress Maria Feodorovna. Representatives of many royal families from Denmark, England and other European countries arrived in Livadia.



*Behind, from left - King Christian IX of Denmark, Empress Maria Feodorovna, Queen Louise of Denmark, Alexandra Princess of Wales. Front - Grand Duke George Alexandrovich, Tsarevich Nicholas Alexandrovich, Grand Duke Alexander Michaelovich, Princess Louise, Grand Duchess Xenia Alexandrovna, Emperor Alexander III, Princess Victoria, Grand Duke Michael Alexandrovich and Grand Duchess Olga Alexandrovna.*



Congratulatory letters and telegrams were coming from all sides, and no one yet knew that after 3 years Livadia would again become a place to which the attention of the whole world would be riveted, but in connection with sad events. In the Small Palace on November 1st, 1894, in the chair of his bedroom, the Emperor of the vast Russian Empire, the Tsar-peacemaker Alexander III, ended his life's journey.

The oath of allegiance to the Russian throne Emperor Nicholas II took place in the Livadia Holy Cross Church. The day after the death of Alexander III, under the arches of the church, the bride of Nicholas II, Princess Alice of Hesse-Darmstadt, named after the sacraments of anointing with the Orthodox name Alexandra Feodorovna, she accepted the Orthodox faith.



By the beginning of the XX century. The big palace, after a survey, was found to be in a bad condition. Due to dampness, a fungus appeared in the wooden structures of the palace, which not only destroyed the building, but also had a detrimental effect on health. In this regard, in 1909, it was decided to demolish the old palace and build in its place a new one, larger in size and more comfortable. The design and construction of the palace was entrusted to the Yalta city architect Nikolai Petrovich Krasnov. Under his leadership, for 17 months, a magnificent palace was built of white Inkerman stone in the style of the Italian Renaissance. At the same time, a suite house, a new kitchen, and technical buildings were built, roads were laid, the area of vineyards and gardens expanded. Under the guidance of the talented garden master E. Renger, a park was developed in which coniferous and deciduous trees were planted, a huge number of flowers alternating with each other depending on the season, and picturesque corners decorated with ponds and small forms of architecture were created. The members of the Imperial Family spent a lot of time walking along the shady avenues of the park, admiring the beauty of nature and breathing in the healing sea air.

Life in Livadia proceeded in a measured and serene manner. The morning usually began with a cup of coffee, then a walk in the park, breakfast, in the afternoon a long walk, or on horseback or in cars, in the evenings - reading books, activities, after a late dinner - playing cards, billiards, watching a cinema.

While in his summer residence, In Livadia Nicholas II did not leave state affairs: he received ministers with reports, ambassadors and envoys, officials, looked through business papers, and corresponded.



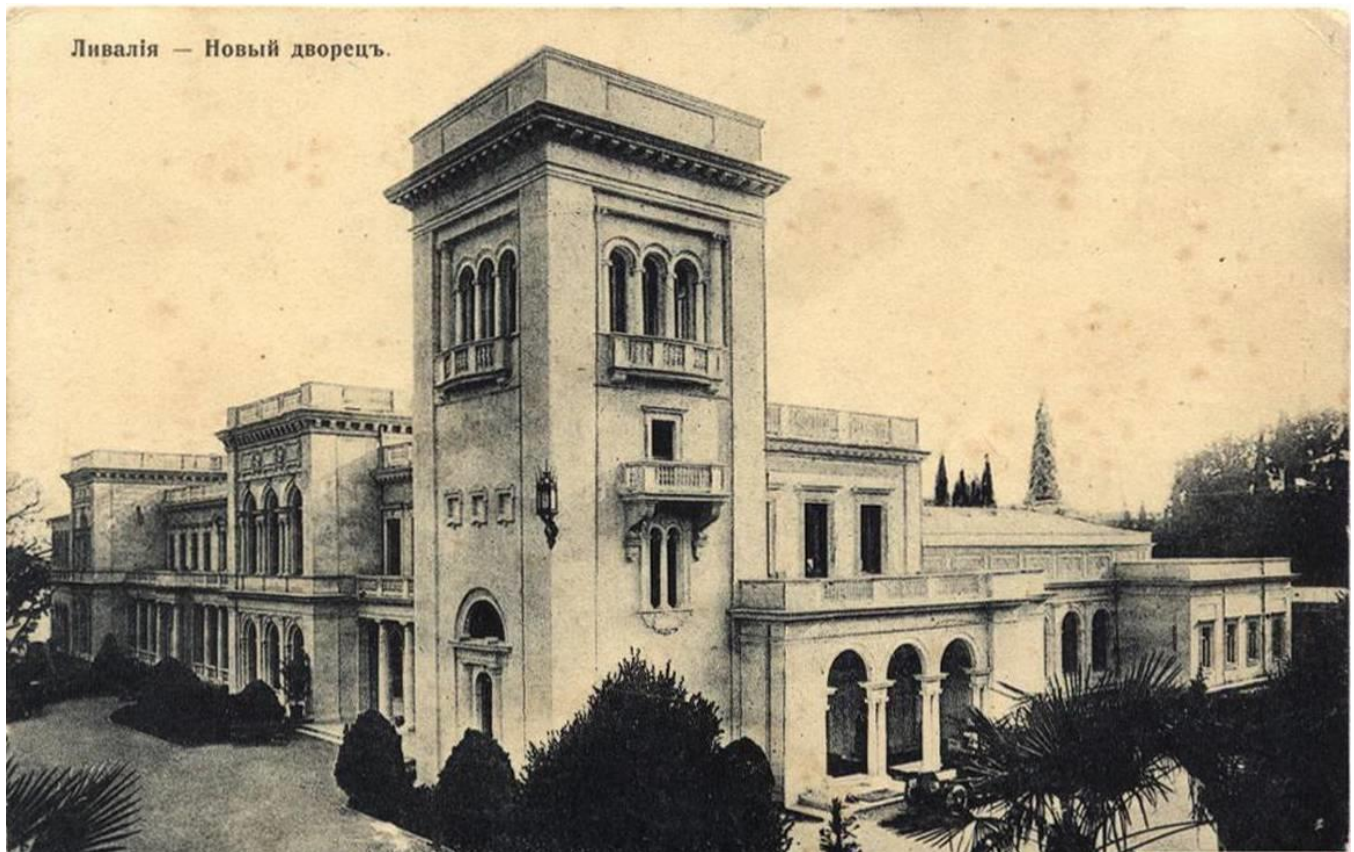
But first of all they came to Livadia to rest. The Emperor was a passionate hunter, and the trophies he had obtained were taken to the Livadia Palace to decorate the walls of one of the corridors. The Imperial hunting grounds were located in the area of the Beshui dacha and the Cosmos-Demyanovsky monastery. Since 1913, they were reached by car on the newly built, picturesque Romanovskaya highway, stretching from Massandra along the mountain slopes through the plateau to a small hunting lodge.

Cars from the Livadia garage could overcome quite steep mountain climbs, which made it possible to travel a lot along the South Bank, to visit sights, the estates of local nobility, and relatives. Often, guests came to Livadia. Some of them were invited to play lawn tennis on a specially equipped tennis court in the park. Partners in the game were often officers of the suite and the beloved imperial yacht "Standart".

On the yacht, the Imperial Family spent a lot of free time, travelling around the Baltic and Black Seas. When this magnificent ship stood at the Yalta Mall, life in the small provincial town changed dramatically. The visits of the Imperial Family became holidays for residents filled with fun, a sea of lights, music of brass bands, festive processions. Especially Yalta was transformed on the birthdays and names days of members of the August Family. Festive events began with prayer and military review. The Sovereign, being "the first professional soldier of his Empire," loved troop reviews, regimental holidays, military parades that often took place on the parade ground in front of the palace. Annual charity bazaars, in which members of the Imperial Family took part, became holidays for the city. In the spring, in the Livadia estate, as in Yalta, the "White Flower Holiday" was held, the proceeds from the sale of white paper daisies were directed towards the needs of people with tuberculosis.

Thus, during the stay of the Imperial Family in Livadia, Yalta became a kind of centre of social life in Russia. This undoubtedly contributed to the rapid development of the city and turning it into one of the best resorts in Russia by the end of the 19th century.





*The opening of the Livadia Palace by Tsar Nicholas II and his family in 1911. Sergey Bocharov, 2013.*



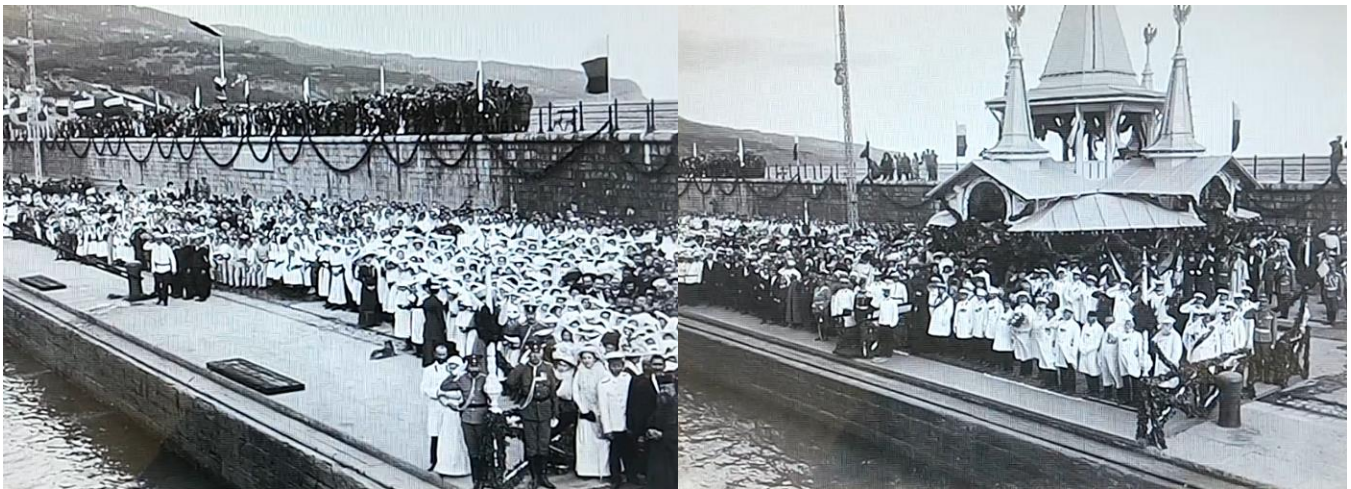
## Livadia Palace in the life of Emperor Nicholas II and his family

On September 21, 1911, the newspaper "Russian Riviera" posted a detailed report on the solemn meeting in Yalta of Emperor Nicholas II with the family, who arrived on vacation at their southern coastal estate.

"Pretty quiet weather. Ornamented with garlands of greenery, carpets, colored materials on the Yalta embankment literally glows in the dazzling rays of the midday sun. In the public gardens whole grandstands are constructed for a symphony orchestra and local artists who have decided to meet Their Majesties with the sound of the national anthem.

From 12 o'clock the sidewalks of the embankment began to be filled with elegant, summer-like audience. Another hour - and the whole right side of the embankment was completely occupied by Yalta local people and resort residents.

The eyes are focused on the imperial yacht "Standart", standing at the pier. The imperial standard was lowered, a bell ringing sounded in the nearest church - it became clear to all: His Imperial Majesty the Emperor with the August family deigned to leave the yacht and depart from the pier.



Finally, the distant peals of "Hurray!" were heard, gradually, as they approached they intensified, caught up by thousands of enthusiastic voices. Appeared the first crews of the Imperial cortege. Governor Count P. Apraksin was in the lead, the head of the Yalta police, M. M. Gvozdevich, followed him in a carriage, then rode, without taking his eyes off the adored Monarch, the head of the Yalta garrison, I. A. Dumbadze.

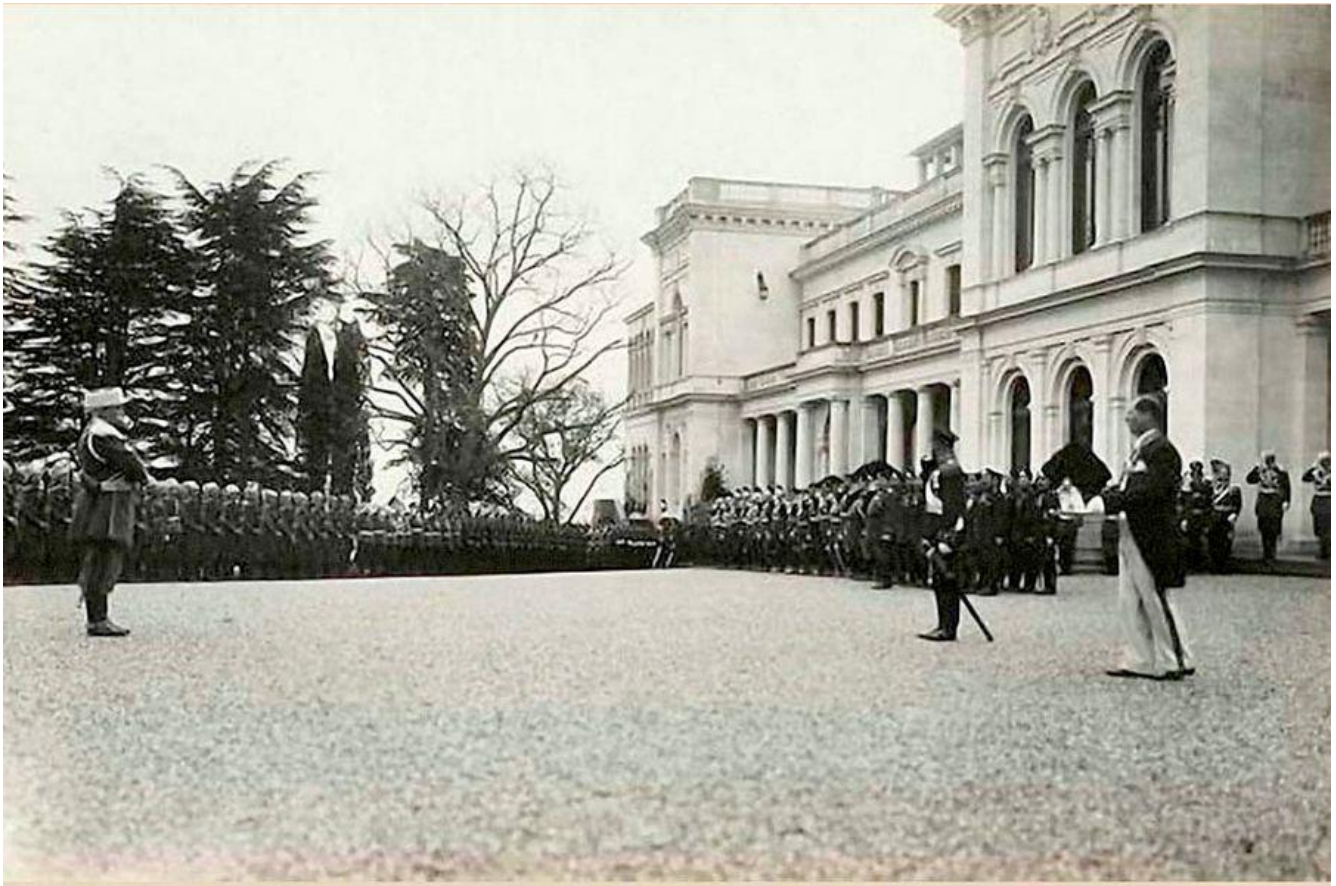
Another second, and there is the open carriage of Their Majesties, harnessed by a pair of magnificent horses. His Imperial Majesty the Emperor having Her Emperor Majesty the Empress on her right, and His Imperial Highness the Tsarevich Alexei Nikolayevich and Grand Duchess Olga Nikolaevna ahead.

The horses were walking at a small trot, as a result of which everyone who was just on the embankment had the opportunity to see Their Imperial Majesties. The Emperor and Empress deigned to respond to the greetings of the public.

Following the crew of Their Majesties, a carriage in which were the August daughters, Grand Duchess Tatiana Nikolaevna, Maria Nikolaevna and Anastasia Nikolaevna with a maid of honor, Mrs. Tyutcheva.

Further, in separate carriages were: the Minister of the Imperial Court, Baron Frederiks, the Palace Commandant, Adjutant General Dediulin, Adjutant General Nilov, Major General Svita Prince Orlov, adjutant Drentlin and other persons...





*"The opening of the Livadia Palace by Nicholas II and his family"*  
Canvas, oil; Size 110h x 60 cm. By Arina Shulpina & Yegor Trinkov, 2016.

Meanwhile, on the square in front of the new palace on the occasion of the arrival of Their Imperial Majesties, a guard of honor was lined up from the 13th Life-Grenadier Regiment of Erivan. Under the banner of the choir of music, Adjutant-General Zarubayev and other military persons were on the right flank.

After a greeting, His Imperial Majesty passes the guard of honor, and the Empress approaches the Head of the General Directorate of the Departments, Prince V. S. Kochubey, State Councilor V.N. Kachalov (manager of the estate), Colonel Janov (palace commandant ), the builder of the new palace architect N. P. Krasnov, as well as employees and contractors for the construction of the palace.

Kachalov presents H.I.H bread and salt on a porcelain platter with four images of the palaces of different eras. At the same time, Kachalov said: "Your Imperial Majesty! The faithful servants of Your Majesty, the employees and workers of the Livadia estate meet you, All-Merciful Sovereign, our Sovereign master with reverent joy and earnestly ask Your Imperial Majesty to receive from us natively the new Livadia Palace Russian custom bread and salt."

Her Imperial Majesty Empress and Grand Duchess were presented lovely bouquets of flowers.

Having honored some persons with their conversation of Their Majesties the Emperor, the Empress with the Most August family deigned to go to the Livadia church, where Their Majesties archpriest Kedrinsky served a prayer service, after which Their Imperial Majesties departed to the new palace."

Nicholas Alexandrovich and Alexandra Feodorovna could, of course, imagine what their new home would look like from the architect designs and reports they received. However, the reality exceeded the expectations. Here is how Nicholas II wrote to his mother about his first impressions:

"We do not find words to express our joy and pleasure to have such a house, built exactly as we wanted. Architect Krasnov is an amazing young man - think that in 16 months he built a palace, a large beautiful house and a new kitchen. In addition, he charmingly arranged and decorated the garden from all sides with new constructions along with our excellent gardener, so this part of Livadia won a lot. The views from everywhere are so beautiful, especially on Yalta and the sea. There is so much light in the rooms, and we remember how dark it was in the old house..."



Emperor Nicholas II to architect G. P. Gushchin expressed his personal gratitude after examining the office buildings in the estate. He addressed Gleb Petrovich with the words:

"Everyone tells me that I have the best garage in Europe in Livadia. It is flattering for me to hear and pleasant to know. After seeing the excellent stable, beautiful electric station, lovely theater and excellent garage, I consider it necessary to express to you my gratitude for them. I thank you for the work you have put on my estate in recent years."

After that, Gushchin was presented with a valuable commemorative gift - a gold cigarette case decorated with diamonds and sapphires.

However, not a single person and not a single firm that participated in the construction was forgotten. Proposals for awarding orders, medals, valuable gifts, cash prizes and gold and silver commemorative tokens was compiled on a list by estate manager Kachalov and the main builder Krasnov.

4 firms were awarded the prestigious title "Supplier of His Imperial Majesty's Court" for the highest quality of equipment and furniture made for Livadia. For example, furniture from the manufacturer F. F. Tarasov was so refined that even there was a question about the display of chairs and armchairs for



the main dining room of the palace at the All-Russian furniture exhibition in St. Petersburg, and the fine art products and instruments from bronze by the Moscow factory of brothers E., A. and F. Vishnevsky which decorated the palace.



The work of many Yalta contractors was awarded with prizes: E. S. Paskhalidi for stone work, G. P. and N. P. Lolanovs for excavation, foundations and the basement of buildings, A. E. Meunier, a specialist in manufacturing reinforced concrete structures, A. F. Kanashenkova and S. S. Shvetsova - for carpentry, X. I. Kalfa - for the manufacture of columns that adorn the Italian courtyard and the facades of the palace, and many others.

The new Livadia Palace was appreciated by the artistic community of Russia of that time. Academician F. G. Berenshtam wrote in the magazine "The Architect":

"The palace was designed in the Italian Renaissance style of the XV-XVI centuries. The main motives of the composition were the monuments of Florence, but you had to reckon with the requirements of the country palace and modern

comfort. It was necessary, while maintaining strict the beauty of the palace architecture, to give comfort and intimacy of the dacha, to combine the palace's majestic impression with the soft peace of a country house, to arrange the building so that some parts of it are especially open to the sun and air, and the roofs are used for terraces, gazebos and towers."

The architect himself gave a very brief description of the Great Livadia Palace:

"Designed and made in the style of the Italian Renaissance from Inkerman stone, with all the ornamental parts carved from the same stone. The building has 116 separate rooms, one large courtyard and three small courtyards. The front formal rooms of the palace are decorated and furnished in the same style."

A few days later, in Yalta, in the assembly hall of the Male High School, the first charity bazaar was opened, organized on behalf of Alexandra Feodorovna by the Maid of Honor Princess E. Obolenskaya. Preparations for it began in Petersburg, and they tried to bring things for sale that were original, attractive, mostly at the cost available to most of the Yalta public. In Paris, perfumes, colognes, and toilet soap were ordered for this purpose; trinkets, brooches, cigarette cases, bonbonnières were brought from Stockholm, the Petersburg Imperial Glass and Porcelain Factory sent vases and art glass mugs. And the office of Her Majesty gave permission to prepare for sale over 10 thousand postcards with photographs of the Emperor and members of the August family.

The role of sellers was taken by the ladies from many notable and wealthy families, but, of course, the attention of all was riveted, first of all, to the center of the hall, where the Empress and her daughters offered the public handicrafts. The total revenue from the bazaar amounted to over 40 thousand rubles, and it was immediately transferred to various charitable societies and Yalta committees.

And at the end of the bazaar on September 27, a ball was held, in the building of the Male Gymnasium, at which the Grand Duchesses were present. For them, it was the first in their life, since the last court ball in the Winter Palace held in 1903.

Despite such a kaleidoscope of joyful events and related holidays, the beginning of a holiday in Livadia was overshadowed by memories of the recent murder in Kiev of Prime Minister Pyotr Arkadyevich Stolypin. Nicholas II treated him with great respect and, undoubtedly, was aware of the significance of this loss for Russia. Several times, both in the Alexander Nevsky Cathedral and in the palace church, panikhidas were served for the memory of this outstanding political figure, in the presence of all the members of the Imperial Family.

Stolypin was in Livadia only once - in 1909, when, at the personal insistence of Nicholas, he came to the Imperial estate to rest after a protracted illness. Here, far from the capital, the Emperor and the prime minister for a long time discussed the pressing problems of the state.

According to the customary protocol with daily reports to the monarch, Baron V. B. Fredericks, Minister of the Imperial Court, appeared, and if necessary, was called the Ministers V. N. Kokovtsev, V. A. Sukhomlinov, S. Yu. Vitte, I. K. Grigorovich, S. D. Sazonov and many others.

Meetings in the Crimea with the Emir of Bukhara Seid-Abdul-Ahad-Khan had become traditional.

The Emir acquired large land plots in Yalta, and built two beautiful oriental-style palaces. Yalta owed him a lot: when the city was running out of money during constructions of public buildings, the Emir made generous donations. He was not only elected an

honorary citizen of the city and had a street named in his honor, but also the light cruiser *Emir Bukhara* was part of the Black Sea Russian fleet.



In 1909 in Livadia, the famous Russian inventor of color photography, S. M. Prokudin-Gorsky, demonstrated a large series of color photographs to the Imperial Family. Magnificent views of Siberia, Central Asia, pictures of the everyday life of the peoples of these distant areas suburbs of Russia appeared before the admiring August spectators.

And another interesting event in Russian cultural life took place in Livadia: in the building of the Musical Barracks, converted into a cinema hall, in the presence of the Imperial Family, the entire staff, soldiers and security officers, the first feature film "Defense of Sevastopol" was shown. It was created by a major Russian entrepreneur and filmmaker A. A. Khanzhonkov, who later founded a film studio in Yalta. (The film "Defense of Sevastopol" - <https://www.youtube.com/watch?v=5VM4hIEWuuA> )

In 1912, Nicholas II and his family arrived in Livadia in early spring at Easter. As always, life here, in the beloved southern estate, was full of vivid impressions.

The Yalta press of that time widely covered the White Flower charity festival held on the Southern coast of Crimea and the participation of the Empress, Grand Duchesses, Tsarevich, and Lady A. A. Vyrubova.

Imagine a warm April day in Yalta: a glittering sea, a bottomless blue sky, blooming wisteria, violets, lilac. But on this day, the main flower was a stylized little daisy, garlands of which are twined with high poles in the hands of young women and children dressed in all white. Through the shoulders of those carrying spectacular flower garlands, mugs are placed on green ribbons to collect money. With a joyful smile, elegant women stretch flowers out of the garlands to passers-by, enter working workshops, houses, shops, coffee shops - and everywhere they meet a cheerful smile, goodwill and understanding. The fee for daisies is voluntary and feasible for everyone - from kopeks to tens of roubles.



Video - <https://www.youtube.com/watch?v=LuVrmV6dhtw>



Proceeds from the sale of "white flowers" holiday in Yalta and nearby villages, as well as from the festivities organized in the city garden and fees in the imperial estate "Livadia" amounted to more than 12 thousand rubles, which for that time was considered a significant amount. These collections provided an opportunity to support the activities of the Yalta division of the All-Russian League Against Tuberculosis just organized. The founders of the department - famous Crimean doctors, public figures, Yalta Zemstvo - set a noble goal: to help tens of thousands of patients seeking healing from tuberculosis patients flocking to the Southern Coast of Crimea from all over the Fatherland, and above all - to the poor.

The completion of the "White Flower Day" in Yalta coincided with the name-day of Empress Alexandra Feodorovna on April 23rd. On this day, in the Italian courtyard of the palace, Yalta gymnasium students and students of the Livadia School presented Alexandra Feodorovna with their own hands modest gifts. And then in honor of the Empress on the square in front of the palace a parade of military units standing on the guard of the estate was held. It was taken personally by Nicholas II and the Tsarevich. In the evening, the Yalta raid was lit by the lights of the festive fireworks, arranged by the ships "Standart", "The Twelve Apostles" and "Diamond". "*Russian Riviera*".

In the same visit, they decided to inspect the estate of Prince Felix Felixovich Yusupov, Count Sumarokov-Elston in Koreiz (Sokolinoe village, Bakhchisarai district), where N.P. Krasnov was commissioned an original "hunting house" in the architectural style with Tatar motifs. With the Yusupov family, the Emperor was connected by family ties - his niece, the beautiful Princess Irina Alexandrovna, in 1914 married F.F. Yusupova Jr.

On the way to the estate, they made a halt on Ai-Petri, and in the vicinity of Koreiz, a hunt was arranged. and after it they went by cars to inspect the restored Khan's palace in Bakhchisarai.

Tribute must be paid to Nicholas II - he strongly supported and personally oversaw all initiatives aimed at exploring the past of the Crimea and preserving the monuments of its history and culture. A large number of documents are stored in the State Crimean Archive, showing how enthusiastically and thoroughly art critics, architects and public figures of Russia were engaged in studying and collecting the best examples of local folk art, as they sought to give a new life to national traditions. To maintain their activities, quite large funds were allocated at that time. Nicholas II appointed Grand Duke Peter Nikolayevich, a famous orientalist, as chairman of the "Highest approved scientific and artistic commission for drafting the restoration of the former Khan's palace in Bakhchisarai". The Grand Duke, as well as Academician N. P. Kondakov, an eminent Russian Byzantineologist, and architect N. P. Krasnov played the main role in drafting the restoration project and managing all the works.



And then the whole family went by the yacht "Standart" to a man who, during his lifetime, had become a legend in Russia - Prince L. S. Golitsyn, the owner of the large estate "New World" near Sudak. The representative of the old Princely family, received a brilliant education, fluent in many European languages, Lev Sergeyevich passionately became interested in winemaking and in creating a "fine" Russian wine raised the craft of the winemaker to the degree of high art. In the inherited family estate in the Crimea, the Prince created an exemplary winery, and then, heading the winemaking department in the specific department, he used his phenomenal knowledge and energy to improving the state of affairs in all wine-making farms of the General Directorate of Departments, pursuing the main goal - to make domestic wines competitive with the best foreign samples.

From the diary of Nicholas II about his visit to the "New World" in 1912:

"In 11 1/2, we anchored in the first bay of the New World. After breakfast, the whole company went ashore and walked along the coast road to the famous Golitsyn cellars. We watched two grottoes lit by Bengal lights. We tried many wines and even had a second breakfast in one. L. S. Golitsyn drove and treated us, as he knows how to do, showed us a guest house with magnificent old crystal, silver and wonderful things. We said goodbye to Golitsyn and his family and returned to the yacht at 5 1/2."

In May 1913, in the center of Russia - Moscow, Yaroslavl, Kostroma and Nizhny Novgorod - the 300th anniversary of the Romanov dynasty was celebrated. In the fall, the whole family again arrived in Yalta and, although the official part of the festivities ended, a second, small, wave of anniversary celebrations took place in Crimea. The August Couple had to receive numerous delegations in Livadia, to participate in the holidays organized in their honor. Some receptions and holidays are worth special mention, since, judging by the entries in Nicholas Alexandrovich's diary, they left a very pleasant impression on him.

So, from far Mongolia an embassy arrived in Livadia, which handed over to the Russian Emperor the order of Genghis Khan.

The entire Black Sea Squadron came to greet the August Family, anchored in front of Livadia. In the evening, the ships were lit up with such a beautiful illumination that Nicholas Alexandrovich and his daughters went on a special "motor" closer to admire this beautiful spectacle.

The squadron midshipmen in Livadia were honored to be promoted to midshipmen in the presence of the Imperial Family, after which Nicholas II and the Heir were photographed with them at the Palace.

And on November 5, the entire multinational Crimea, represented by the leaders of the nobility and the chairmen of the county governments of the Tauride province, gathered in the Livadia Palace. Warmly welcomed by the head of state, they were invited to a ceremonial breakfast in the White Hall, and then they took pictures at the main entrance of the new Palace with Nicholas.

In Yalta, a large charity bazaar, which was run by the Empress herself, was arranged as in 1911, after which, performances, musical concerts and new films began to appear on the estate itself.

Video - [https://www.youtube.com/watch?time\\_continue=185&v=QkYYUAacy0c](https://www.youtube.com/watch?time_continue=185&v=QkYYUAacy0c)

In 1913, in Livadia, Alexei recovered from another accidental injury, surrounded by the best doctors and the love and attention of the whole family. On the roof terrace he received mud-treatments on the left hip, knee and the elbow of the left arm. The medicinal mud from Lake Moynaki near Evpatoria was placed in barrels and shipped to Livadia.

In the spring of 1914, they arrived a week before Easter, spent the already traditionally "Day of the White Flower", and on June 5, under the guidance of Grand Duchess Tatiana Nikolaevna and A. A. Vyrubova, the charitable bazaar at the pier of the port.

A week later, on June 12, they left Livadia, unaware that they had said goodbye to it forever.



On August 1, the First World War began. The proceeds from the charity bazaars went to the construction of the House for convalescent and overworked and the Sanatorium named after the Empress Alexandra Feodorovna for the fleet officials. Both buildings began to be erected in the estate "Massandra" on land plots donated for this purpose by the Imperial Family.

Earlier, in 1902, in the same place, in Massandra, a Sanatorium was built in memory of Alexander III. These were first-class hospitals for wounded soldiers and officers of the Russian army.





At the beginning of the war, a new hospital was built in Livadia also at the expense of Alexandra Feodorovna, and the Kuchuk-Lambat estate, designed by architect Yu. F. Stravinsky, the brother of the famous composer, was turned into a sanatorium for the wounded.

Many owners of rich cottages and apartment houses on the Southern coast of Crimea followed the example of the Imperial Family - in Feodosia, Sevastopol, Evpatoria, Saki - turning them to temporary hospitals. Equipment and medicines for them were purchased with funds from voluntary donations.



In May 1916, the entire Imperial Family arrived in Nikolaev, where they attended the launching ceremony of the battleship "Empress Maria". Then a short stay in Sevastopol for the review of the Black Sea Fleet and further along the new railway line to Evpatoria for the opening of the Empress Alexandra Feodorovna Military Hospital. The rest of the day in Evpatoria was devoted to relaxing by the sea at a dacha, which was rented by A. Vyrubova.

Video - <https://www.youtube.com/watch?v=9Tj7F3veEHA>

Crimea made everyone forget their worries, ward off thoughts of failures at the front, and the growing tension in the country. For a moment, life again became peaceful and calm...

## Russian charity under the auspices of the Imperial House of the Romanovs

From December 12, 2018, the exhibition "Russian Charity under the auspices of the Imperial House of the Romanovs" will be held in the Grand Palace Museum-Reserve Tsaritsyno. The exhibition - more than 1000 items from the state museums of Moscow, St. Petersburg, Nizhny Novgorod, as well as from private collections. The exhibition is organized by the "Elizabeth-Sergei Enlightenment Society" and the Tsaritsyno Museum-Reserve with the support of the Government of Moscow.

The exhibition, dedicated to the 100th anniversary of the death of the Imperial Family, tells about the history of charity in the Russian Empire, about the formation of such a unique social institution as the Office of Institutions of Empress Maria Feodorovna, about the largest charitable organizations of the Russian Empire at the beginning of the 20th century - the Imperial human-loving society, the Imperial Women's patriotic society, the Russian Red Cross Society, the work of numerous institutions under the auspices of the Imperial Family.

The centuries-old traditions of personal charity were laid by the first Monarchs of the Romanov dynasty. Tsars Mikhail Feodorovich and Alexei Mikhailovich from personal funds provided assistance to the starving, exiled, prisoners. The main principles of such activities were laid under Empress Catherine II: to solve it, the charitable institutions were given a state character, funding was provided both from the treasury and from private donations.

At the end of the 18th century, Empress Maria Feodorovna, wife of Paul I, took under her personal guidance and reorganized charity and education institutions founded by Catherine II. She created a whole complex of educational, medical and almighty charitable institutions. Thus, the Office of the Institutions of the Empress Maria was founded - a huge structure that existed for 120 years, until 1917. Personal participation in matters of mercy of the representatives of the Imperial House was manifested in the creation of charitable institutions inside the Imperial Residences: in Lefortovo and Tsarskoe Selo, Gatchina and Pavlovsk, Oranienbaum and Peterhof, Livadia and Ilyinsky, Ramon and Ostashevo.

Charity reached unprecedented flourishing at the end of the XIX - beginning of the XX century, tens of thousands of people were involved in it. The members of the Imperial House worked tirelessly in the field of mercy. Tsarevich, Grand Dukes from early childhood assimilated their duties in relation to the subjects and especially to those who needed care and care.

Personal financial investments in the charity of Emperor Nicholas II at the beginning of the 20th century were unprecedented. The care of the needy by Empress Alexandra Feodorovna and Grand Duchess Olga and Tatiana, Grand Duchess Elizabeth Feodorovna, Mother Superior of the Martha and Mary Convent of Mercy in Moscow, has remained a unique example of service to people. The members of the Imperial Family provided patronage and established numerous charitable societies and institutions that were part of the Office of Institutions of the Empress Maria. These included educational homes, charity homes for the disabled, orphan institutions, almshouses, and other social institutions that were in charge of several million empire nationals. One of





the largest was the Committee of Grand Duchess Elizabeth Feodorovna to provide charitable assistance to the families of those called to war. For the period from 1914 to 1916, the Committee provided assistance to 895 thousand people.

The activity of the Imperial Family was oriented to ensure that charity, while continuing to be a religious duty, became a social and civic duty. Due to the wide dynastic ties, the most progressive Western European traditions were actively introduced into Russian soil, which contributed to the emergence of new forms and areas of charitable activity.

The exhibition "Russian Charity under the auspices of the Imperial House of the Romanovs" will be located in 11 rooms of the Grand Palace Museum Tsaritsyno and will cover the 300-year period of the history of Russian philanthropy.



### **The Murmansk airport is to be named after Emperor Nicholas II**

The final vote of the project "Great Names of Russia", in which several Russian airports participate, ended on November 30 at 23:59 Moscow time, and the name "Nicholas II" won in Murmansk.

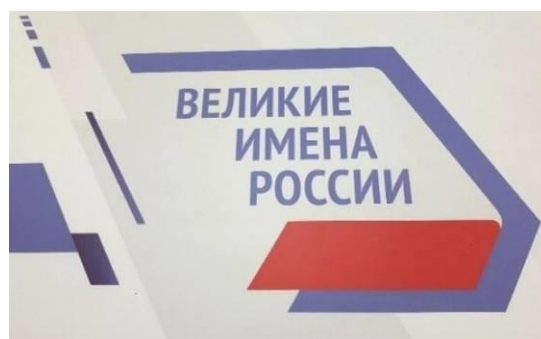
Russian President Vladimir Putin signed a decree on assigning the names of prominent figures to individual geographic objects, including airports, seaports and railway stations, with a view to perpetuating memory.

It is noted that the goal is to perpetuate the memory of prominent state, military and public figures, representatives of science, art, culture, sports and other persons with special services to the Fatherland.

It is established that the assignment of names of prominent figures to geographical objects is carried out by the President of Russia on the recommendation of the government. It is noted that proposals for the assignment of names to the government will be made by the Public Chamber on the results of public discussion.

According to the decree, the name of the prominent figure assigned to a geographical object will not be an integral part of the established name of the geographical object, and the assignment of the name of the figure "will not entail a change in the established name of the geographical object".

The competition to assign the names of great people to airports in the Russian Federation began on October 11 and ended on November 30. Results are planned to be officially published on December 5.



The initiators of the project are the Russian Historical Society, the Society of Russian Literature, the Russian Geographical Society and the Russian Military Historical Society. The Public Chamber of the Russian Federation acted as an aggregator of initiatives for the implementation of the idea. The project is implemented in the format of a nationwide competition, which will ensure maximum coverage of the population and take into account the whole range of opinions, the organizers say. Residents of the Russian Federation will determine for themselves whose names to supplement as names of 47 airports in the country.

Among the proposals in the finals are: Emperor Peter the Great (for Pulkovo airport in St. Petersburg, for Voronezh airport, and for Astrakhan airport), Empress Catherine the Great (for Simferopol airport in Crimea, and for Krasnodar airport), Empress Elisabeth Petrovna for Kaliningrad airport, and Emperor Nicholas II (for Murmansk airport).



Particular for the name of the airport in Murmansk a battle have been fought between Communists and Monarchists. The fight was over the names of Emperor Nicholas II, the founder of the city, or Ivan Papanin, a two-time Soviet hero and a "butcher" in Crimea. During the period the lead was changing from one to another.

At the end, 67,3 thousand people voted for Emperor Nicholas II, and 58.9 thousand people voted for Ivan Papanin.

Murmansk International Airport		Airport page
Nicholas II Romanov	48% (68260)	
Ivan Papanin	42% (58927)	
Boris Safonov	8% (12549)	

In addition, Emperor Peter the Great won Pulkovo airport in St. Petersburg and Voronezh airport, but lost Astrakhan airport.

Empress Catherine the Great won Krasnodar airport, but lost Simferopol airport in Crimea.

Empress Elisabeth Petrovna won Kaliningrad.

### ***Romanov in Murmansk: the last Russian Emperor has earned the right to the airport***

November 29, 2018, 360TV, Yegor Kholmogorov

The fact that in the popular vote on the choice of names for Russian airports is led by Emperor Nicholas II, the founder of Romanov-on-Murman and the Murmansk Railway, disturbed the Bolshevik-minded part of our public. Even the main symbol of the Soviet Arctic, I. D. Papanin, could not cope with the Emperor.



For a quarter of a century, the Soviet hierarchy of official heroes was pretty worn out and people started asking uncomfortable questions. And what did Papanin do in 1920 as commandant of the Crimean Cheka, during the period from 50 to 100 thousand white officers, priests, noblemen, professors, doctors and others who did not fit into "historical materialism" but who decided after the defeat of the army of Wrangel to stay in their homeland? Papanin did what the commandant of the Cheka was supposed to do: "carried out", in other words, was a bloody executioner of the Russian people. The fact that he was later transferred to the commission in the polar direction is a common feature of the Bolshevik personnel policy: at the behest of the Central Committee, the activist became at least an engineer, a physicist, a philosopher. Therefore, the spell: "Your grandfathers considered Papanin a great polar explorer".



Despite the tremendous efforts and the regular renewal of all sorts of "Matilda" or scandalous articles, black magic aimed at Emperor Nicholas II is becoming less and less effective. More and more people realize that a fierce information war, in which they did not disdain any slander, was waged against the Emperor as the center of Russian statehood for the purpose of its destruction. Many people respect Nicholas II as a person, worship him as a holy passion-bearer, and realize his state merits.

Even the Emperor's slanderers practically stopped resorting to trash, like the myth of Rasputin. But the angry remarks addressed to our last sovereign are still more than enough: like the recent opus of Andrei Medvedev, the head of Radio Russia, "Nicholas the Bloody", published by Russia Today website - that is, an information concern whose task is to attract hearts all over the world rather than slander the past of our country and crawl into domestic issues as a player.

Most of the accusations against Emperor Nicholas over the past decades have been quite well and thoroughly refuted. However, few denials - in the end, no one names airports in honor of people who did not commit sins attributed to them. Outstanding man requires outstanding historical achievements.

Russia in the twentieth and early twenty-first century is still based on the foundation that was laid precisely in the era of Nicholas II - the era of industrialization, technological and military modernization, religious renewal, the Silver Age in Russian culture. We are still the contemporaries of Nicholas II. That is why the debate about the legacy of Russian Emperor is particularly acute.

It would be necessary to write a whole micro-monography in order to tell about all the Emperor's historical achievements: about his participation in the construction of the transcontinental Siberian railway, about the victory over the crop damage that had tormented Russia (the last 1911 crop that had hit Russia was overwhelmed with ease, and hunger would have left our country forever, if not for the revolution), about how, becoming the Supreme Commander in September 1915, the Emperor stopped retreating after the German breakthrough under Svetsiansky and how and direct the efforts of the Emperor slug famine, it began to advance again. Now we will briefly discuss only those achievements of Tsar Nicholas II only in those areas that give him the right to perpetuate the name of the Murmansk airport.

### *"The Door to the Arctic" - The Railway and port on Murman*

Let us begin with the Emperor's decisive contribution to the construction of the Russian ice-free port - Romanov-on-Murman - and the Murmansk Railway, which is inextricably linked with it. Both the port and the road were the beloved brainchild of the Emperor, who was well aware of the fundamental importance for Russia of the only gates to the Arctic, open year-round and not dependent on the straits in the hands of others. At the same time, the superfast construction of the road (from the approval of the plan in January 1915 to connecting the tracks in October 1916 and launching in early 1917) was associated with incredible difficulties - it stretched for a thousand kilometers along the Karelian taiga and tundra and at the moment the northernmost railway in the world. The Emperor monitored its construction practically on a daily basis and sought to speed up the work, the most generous allocations were made for the road.



На строительстве Мурманской железной дороги. 1915

Due to the overthrow of the Emperor, the road almost did not have time to fulfil its most important function in the First World War: to ensure uninterrupted communication with the allies and the delivery of weapons and strategic materials. But it was precisely this role that it played in the Second World War. The USSR depended even more than tsarist Russia on the support of the allies - arctic convoys threw trucks, planes, buttons for uniforms, canned food to the Eastern Front, rare non-ferrous metals went to Soviet factories. And most of the year, these convoys went to Murmansk.

In particular, the convoy PQ-16, which defended the legendary pilot Boris Safonov, the third participant of the "race" for the name of the airport. Defending the Murmansk railway from saboteurs, the heroines of Boris Vasiliev's story "And the Dawns Here Are Quiet" died as well. Imagine that the Emperor showed instability and sluggishness and the road would not have been completed before the revolution (and therefore its construction might not have been completed at all, or would it have been delayed until the end of the 1930s)? The strategic position of our country during the Second World War would be absolutely critical in this case.

"If Peter I cut a window to Europe, then Nicholas II opened the door to the Arctic," said this road, on which all of Russia's arctic capabilities were based: Arctic cargo shipping, basing the Northern Fleet, the western reference point of the Northern Sea Route. Actually, the entire modern Russian Arctic relies on the railway built in the shortest possible time by the imperial efforts. In this sense, Commissioner Papanin, even if he was serious about his contribution to the development of the Northern Sea Route and not challenging the Soviet myths on this topic, was only a continuer of the work begun by Emperor Nicholas II.



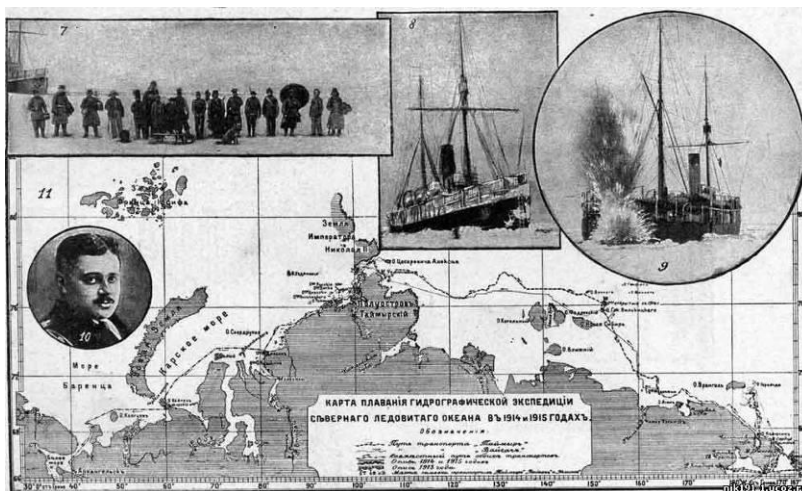
### *Research in the Arctic and the creation of the Northern Sea Route*

It was during the reign of Nicholas II that practical work began on the creation of the Northern Sea Route as a real transport route. Strictly speaking, every Soviet schoolchild from the most popular book "Two Captains" knew about it, but somehow it turned out that the Arctic expeditions were separate from the autocratic Emperor. Meanwhile, all the main Russian expeditions to the Arctic seas were held with the support and patronage of Nicholas II.



In 1897, the Emperor approved the financing of the first Russian icebreaker "Yermak" (river and flood icebreakers were invented in Russia and used since the 1860s, but "Yermak" became the first in the world sea and arctic icebreaker). It was invented by Admiral S. O. Makarov, who put forward the program "Go to the North Pole right through" and interested D.I. Mendeleev's idea, who drew the Minister of Finance S. Y. Witte with the project to report to the Emperor. Already in 1899, "Yermak" was launched.

In the reign of Emperor Nicholas II, Russian polar expeditions proceeded the Arctic literally far and wide. Of great importance were the voyages of Baron Toll, first of all the Russian polar expedition of 1900–1902 approved by Nicholas II, whose hydrograph was a young A.V. Kolchak. Toll was searching for the Arctic mirage - the Land of Sannikov, and as a result he carried out a detailed description of the coast of Taimyr, made thousands of depth measurements. Kolchak understood the nature of the Arctic ice, which is the foundation of our Arctic navigation. In Soviet times, this expedition, the publication of the innumerable scientific results of which was more expensive than the construction of the schooner Zarya, on which the voyages were made, was made extremely deaf to say because of the great importance of the "damned" Admiral Kolchak.



The expedition of Rear Admiral B. A. Vilkitsky on the Vaigach and Taimyr icebreakers was of particular importance for Russian Arctic studies. What great importance the Emperor himself gave it is evident from the fact that he categorically opposed the recall of the expedition in view of the start of the First World War. Work continued in the war years until their successful completion. Vilkitsky discovered the Land of Emperor Nicholas II (renamed by the Bolsheviks to the Northern Land), and his expedition became the first passage of the Northern Sea Route from east to west and the first passage of this route by the Russian expedition. Actually, the practical history of the Northern Sea Route begins with Vilkitsky's voyages, and the Vilkitsky Strait between Cape Chelyuskin and the Land of Emperor Nicholas II became, in fact, the northern analogue of the Bosphorus and Skagerrak - this is the only direction for the Northern Sea Route. It is characteristic, by the way, that the strait was named Tsarevich Alexei by the navigator. In 1918, it was renamed in honor of B. A. Vilkitsky himself, and in the Soviet literature the initials of the white émigré researcher were gradually lost so that confusion arose with his father A. I. Vilkitsky, against which the Soviets had no objections.

Today, many are in favour of returning the name given to it by the discoverer of the Northern Land, but strangely, the Bolsheviks did not rename the land in honor of the Austrian Kaiser, until now Franz Josef Land belongs to Russia, but the Land of Emperor Nicholas II named after the Russian Emperor disappeared. Instead, it is an abstract Northern Land, supposedly one who is interested.

It was under Nicholas II that Russia grew in the Arctic Islands, about which the whole world was informed by a special diplomatic note approved by the Emperor. These islands, stretching along the coast of Siberia in a chain, make up a system of fortresses that are of increasing importance in an era when the Arctic is cleared of ice, and the prospects for the Northern Sea Route as a global transport artery are becoming more and more impressive.

By the way, if it were not for the overthrow of Nicholas II, then in the Arctic shield of Russia there would not have been a gaping hole the size of Spitsbergen archipelago. The Emperor consistently advocated the ownership of this territory of Russia. In 1912, the highest approved expedition of V. A. Rusanov explored the western coast of the archipelago. Later Rusanov (whom Kaverin in the Two Captains characteristically renamed Tatarinov) disappeared in the Kara Sea, and his search on a seaplane by

Yan Nagursky became the birth of polar aviation, which thus appeared under Nicholas II and under his patronage.

By the way, you will not recognize the plot: the polar expedition disappeared - a brave young pilot on an airplane is looking for its tracks? Yes, this is the plot of those "Two Captains"! All the elements of this story, in which the Soviet teachers saw the opposition of the old tsarist voyages and the young Soviet aviation were ready, it turns out, even before the "goalkeeper". Kaverin didn't have to invent anything - all he had to do was turn the brave pilot of Nagursky (awarded by the Emperor the order of St. Anna 3rd degree and with a resolution "read with pleasure" on the expedition report) to Sanya Grigoriev.

#### *The development of Russian aviation*

It was the reign of Nicholas II that was the period of the birth of Russian aviation, and the Emperor took the most active part in it. For modern neo-Bolsheviks, the fact that "backward Russia", which Ilyich first illuminated with his light bulb for the first time, suddenly found itself at the edge of the global high-tech industry, was a technological leader in the most advanced industry of the then industry, constitutes a great disadvantage. Hence the ridiculous stories that there were no aircraft factories in Tsarist Russia, and the pilots learned from foreigners, and did not produce their engines ....

All this is a lie. In tsarist Russia, by 1917 there were 20 aircraft factories, among which the largest were Russobalt, Dux, Shchetinin, Anatra, Lebedev. A large engine-building plant was being built in Kherson, which was not completed by the revolution and the civil war. There were flying schools in Petrograd, Sevastopol and Baku (sea), which produced hundreds of pilots, many of whom were of peasant and working origin.

So one can, of course, be ironic, saying that when Nicholas II planes appeared, and Yeltsin gave us the Internet, that is, it would have happened anyway. But here we have a clear hypocrisy. The question is not only in the fact of development, but in its direction, character and speed. The first Russian aircraft took off much later than the western ones, only in 1911, but after that, until 1917, Russia took the lead in many areas of aviation. We were the first.

It was in Russia that Kotelnikov coined the parachute - shaken by the tragic death of the pilot Lev Macievich, the Russian engineer developed and soon successfully tested a device to rescue the pilots. It was the Russians who began to develop aerobatics. In 1913, Peter Nesterov performed a dead loop. In 1916, Konstantin Artseulov for the first time mastered the corkscrew. It was Russia that was the leader in the creation of naval aviation - the hydro-avian carrier, the airplane-torpedo carrier, developed in 1916 by engineers Shishmarev and Grigorovich. It was in Russia, thanks to the flights of Nagursky, that polar aviation was born.

Russia turned out to be a leader in the development of heavy bomber aviation thanks to the activities of the great aircraft designer I. I. Sikorsky. In 1913, Sikorsky designed a heavy four-engined Russian Knight aircraft, presented on June 25, 1913, to the Emperor himself. "July 25th. Thursday. At 9 ½ went to the Red Village on a general parade. The troops were great and calm. ... About 4 o'clock. I went to the military field and examined the new large Sikorsky airplane in detail," the Emperor wrote in his diary that day. It was more than a formal inspection. In the military, aviation was wary (its role was underestimated before the war in all countries, preferring devices lighter than air) and imperial support allowed not only supporting aircraft design research, but also charting their direction - Russia began to build heavy and super heavy machines.



Его Императорское Величество Государь Императоръ на „Русскомъ Витязѣ“.

This was of particular importance during the First World War. The wear and tear of the aircraft fleet of all sides was the highest, and the pilots also died at high speed. Therefore, Russia, despite the super-fast industrialization, was lagging behind in the pace of aircraft construction. During the war, there were built 6000, and the Germans built more than 20 000 (sometimes they write about 47 thousand, but this



is a clear boastful exaggeration of the Teutons). Therefore, for Russia, a technological leap was important, the creation of a durable, heavy, "reusable" high-altitude aircraft. Such was the "Russian Knight", and then "Ilya Muromets" Sikorsky.

"Ilya Muromets" was notable for extreme altitude (over 5 kilometers), great payload and was almost invulnerable to enemy fighters. Only once the enemy managed to shoot down an aircraft of this design, attacking it with 20 fighters. Two more were hit by anti-aircraft guns. In fact, "Ilya Muromets" was in the First World forerunner of the invulnerable (and also used in large groups) American "Flying Fortresses". The new aircraft assumed a new tactic. The father of Russian long-range bomber aircraft, Major General M. V. Shidlovsky, proposed a new tactic: massive raids using a large number of heavy vehicles. He was supported by the Emperor, who personally called him from the "citizen" for military service, and the Stavka created a special heavy bomber squadron, which began to strike at the enemy's rear and communications. In fact, all theories of air power and aerodynamics go back to the concept of Shidlovsky (shot by the Chekists in 1921), which would not exist without Sikorsky airplanes, which would not have been without the support of the Emperor.

So, that's what comes out. Emperor Nicholas II played a huge, sometimes decisive role in the development of Russian aviation, polar research and the construction of the city of Murmansk and the Murmansk railway. Already these achievements of the Russian Emperor make him the main candidate for naming the Murmansk airport. The accomplishments of the Chekist Papanin, even in the presentation of Soviet propaganda (not to mention the real ones), cannot be compared with the imperial ones and in any case directly depend on them. So to pay tribute to the memory of a wonderful, but maligned Sovereign and to vote for his name in a competition that ends very soon is the right thing for a good Russian person.

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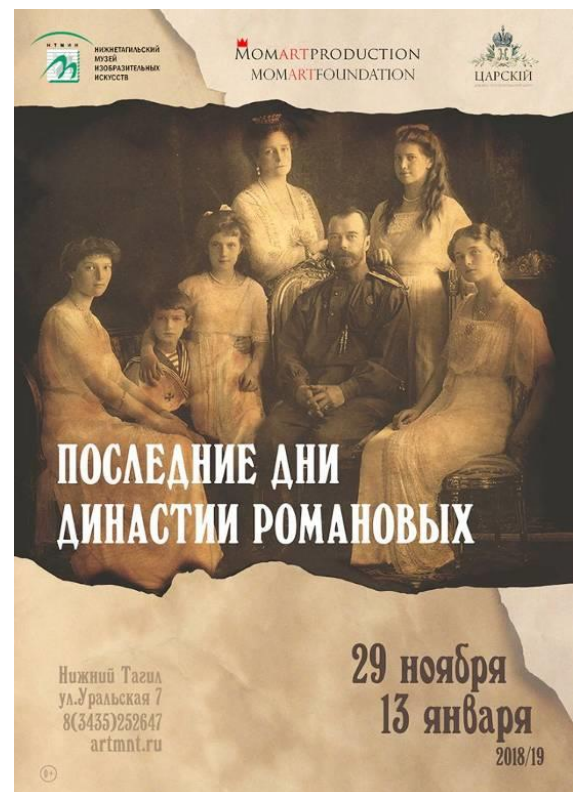
### "The last days of the Romanov dynasty"

29 November, Nizhny Tagil Museum of Fine Arts opened the exhibition "The last days of the Romanov dynasty". It takes place within the framework of the events dedicated to the 100th anniversary of the murder of the Imperial Family.

The exhibition was organized by the cultural fund MomArtFoundation of the private collector Pavel Butorin and the Museum of the Holy Royal Family in Yekaterinburg.

The first thing that the authors of the project focus on is that the exposition does not show the brilliance of court dresses and the luxury of jewellery, but the things that accompanied the family of Nicholas II, whose members were already prisoners by that time, on their last journey. This is an exhibition about the decline of the empire, about the terrible pages of our history.

"All things, documents, objects that are presented at this exhibition, recreate not only the tragedy of the family, but also the tragedy of the whole of Russia. By the end of the 19th century, Russia was one of the most powerful countries in the world, and when the Imperial Family died, one might say, Russia perished. From ancient times these things have come down to us. They are preserved in the memory of the people, people who hid them from all for many decades. These are invaluable testimonies about the life of Russia at the beginning of the 20th century, about the terrible, interesting and eventful period of our history," says one of the curators of the exhibition, art critic of the Yekaterinburg Museum of Fine Arts, Iraida Zagorodskikh.





At the exhibition you can see household items surrounding the family of Nicholas II in Yekaterinburg during the last days, letters, postcards, documents, photos, jewellery and decor items created at the Carl Faberge company.



An important role in the exhibition is given to windows with things from the Ipatiev House and the Field School in Alapayevsk, where Grand Duchess Elizaveta Fedorovna, Grand Duke Sergei Mikhailovich (uncle of Nicholas II), sons of Grand Duke Konstantin Konstantinovich were imprisoned.

The most terrible exhibit - fragments of diamonds, which were found in the ground around the place where the body of Grand Duchess Elizabeth Feodorovna was found. There is also a glove that allegedly belonged to Grand Duchess Tatiana.





At the exhibition you can see the colorized archival photographs of Nicholas II, Alexandra Feodorovna and their children.

"The new generation does not perceive black and white images categorically. We wanted to attract their attention and show that the people in the photo are the same people, quite close, nice, lively, understandable to them. Unfortunately, young people are far from understanding this story. In general, the whole project was started in order to bring the members of the Imperial Family closer to us as a friend, brother, neighbour. From history they can learn something. As for the adult public, to a certain extent we would like to reconcile hitherto warring people with different political convictions. I believe that the civil war has not ended so far, at least in the minds. I would like this to stop, and all the energy was directed towards creation, not destruction," concludes Pavel Butorin.



The exhibition will run in Nizhny Tagil Museum of Fine Arts until January 13. The organizers advise visitors not just to see the exhibits, but to book a tour of the exhibition.

## "Faberge Style. Excellence is Timeless" opens in the New Jerusalem

December 15, 2018, in the Museum "New Jerusalem" (Istra, Moscow region) will open the large-scale exhibition "Faberge Style. Excellence is Timeless", based on rare works of the Faberge jewelry house from Russian and foreign museums.

The exhibition will present items from the collection of the Faberge Museum in Baden-Baden (Germany), works from the State Hermitage Museum, the Peterhof State Museum Reserve, the State Historical Museum, the All-Russian Museum of Decorative, Applied and Folk Art, and the Russian National Museum (Russia).

The exhibition will be the first such large-scale project that will present not just individual items, but will tell the story of the development of the House of Faberge.



*Tiara of the Empress. Gold, diamonds, diamonds. Faberge, Mastreskaya M. Perkhina, St. Petersburg approx. 1880. Faberge Museum, Baden-Baden*

The project will show all the variety of activities of the world-famous company: jewellery, crystal utensils, gift and interior products. The independent sections will include precious haberdashery and tokens, stone-cutting products and works by the Faberge firm during the First World War. The visitors can also evaluate and compare the manner of work of the masters of different departments of the company in St. Petersburg and Moscow. The special space of the exhibition will be the Imperial Hall, which will showcase unique pieces of Imperial gifts, the famous Imperial Easter eggs, items from the office of His Imperial Majesty, decorations of members of the Imperial Family.



Among the key exhibits are the Easter Imperial Egg from Karelian Birch (1917), the last Easter Egg, made and presented by Faberge to the imperial family; Easter Imperial Egg "Constellation of Tsarevich Alexei" (1917), intended as a gift to Empress Alexandra Feodorovna at Easter 1917; brooch "Butterfly" (1896), presented by Emperor Nicholas II to actress M.N. Yermolova.

The exhibition "Faberge Style. Excellence is Timeless" will be the first international project of the museum "New Jerusalem", in which over the past few years the works of the greatest painters were presented: Shishkin, Levitan, Aivazovsky, Picasso, Durer, Kustodiev, Falk and other masters.

*Easter Imperial Egg with stand and grooved key in the original case with the Imperial Coat of Arms. Firm C. Faberge, workshop G. Vigstrem. Russia, Petrograd, 1917. Karelian birch, gold 72, sapphire (key from a surprise: gold 72, silver 88, diamonds, enamel, steel). Faberge Museum, Baden-Baden*



## Memorial cross to Prince of Imperial blood Igor Konstantinovich installed in the Kaliningrad region



Elizabeth-Sergei Enlightenment Society - On November 11, the 100th anniversary of the end of the First World War, in the Kaliningrad region a memorial cross to one of the Alapayevsk martyrs, the Prince of Imperial blood Igor Konstantinovich was installed.



Prince Igor Konstantinovich was the son of the Grand Duke Konstantin Konstantinovich and the Grand Duchess Elizaveta Mavrikiievna, a great-grandson of Emperor Nicholas I. After graduating from the Corps of Pages, he served as staff captain of the Hussar Life Guards Regiment. With the beginning of the First World War, he went to the front, took part in hostilities on the territory of East Prussia. October 27, 1914 was awarded the Order of St. Anne of the 4th degree with the inscription "For Bravery" and St. Stanislav of the 3rd degree with swords and bow. In 1915, Igor Konstantinovich received pneumonia and was sent for treatment to St. Petersburg. Due to illness, he could not continue to serve at the front and was transferred to the rank of adjutant under Emperor Nicholas II.

The memorial sign to the Prince of Imperial Blood Igor Konstantinovich was installed near the town of Gvardeisk in the place where the First World War hostilities took place on August 13 (26), 1914, in which the Prince took part in His Majesty's Life Guards regiment.

The opening ceremony of the memorial sign was attended by the head of the administration of the Guards urban district, Maxim Y. Kolomiets and Abbess Elisaveta of the Holy Elizabeth Convent, located in the village of Priozerye.









## "Nicholas II. Family and Throne"

Dedicated to the 150 years since the birth and 100 years since the death of Emperor Nicholas II (1868-1918), the exposition "Nicholas II. Family and Throne" prepared by the Historical Museum opened on November 10.

It is exclusively documentary in nature and provides an opportunity for visitors to "take a look" at the life of the Russian Monarch and his family as if through a camera lens.

"The exhibition we are opening today provides a glimpse in the life of the Imperial Family, practically starting from the birth of Nicholas II and until the terrible events of 1918. We give each visitor an opportunity to see a rather objective picture of the life of Nicholas II - around his family, as a statesman, during diplomatic meetings, in the midst of acute and most important events at the beginning of the 20th century. Every visitor will have a unique opportunity - to make their own impression about this complex person" - the director of the State Historical Museum Alexey Levykin said.

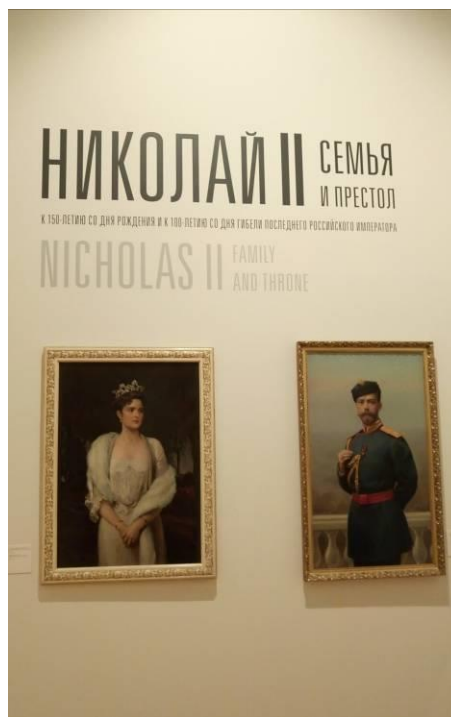


Curator Evgeny Lukyanov with Ludmila and Paul Kulikovskiy

The curator of the exhibition Evgeny Lukyanov admitted that this was the most difficult project in his life. "Maybe one of the reasons for that is in the personality of the hero. Understanding from the very beginning the controversial nature of his personality, the polarity of the press during the reign of Nicholas II, the abundance of historical and quasi-historical literature, we decided to make an exhibition not about an epoch, but about the person," - he said.

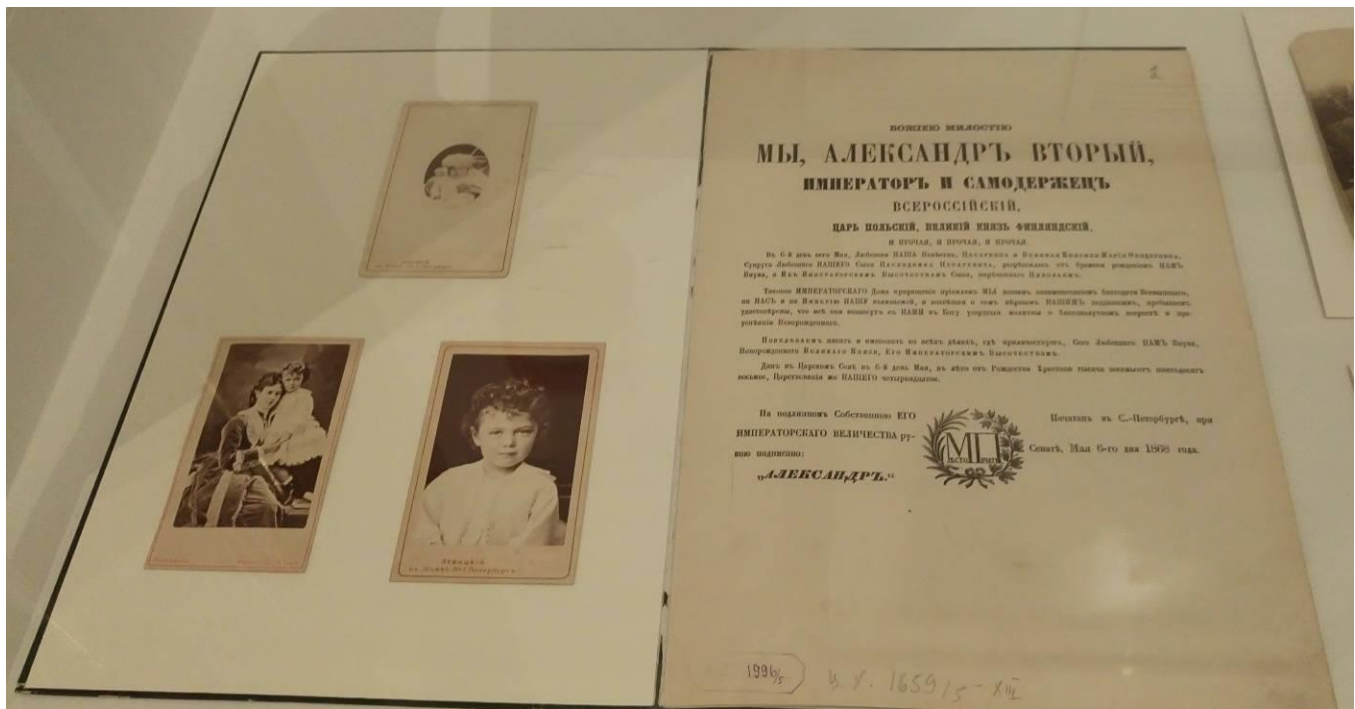
It is known, the Emperor and his family members had very special feelings for the art of photographs: they all had cameras and enthusiastically took photos of each other and close people. Nicholas II was almost always accompanied by professional photographers who recorded almost every day of his 23-years rule (the main merit belonged to the court photographer A.K. Yagelsky the owner of the K.E. von Han and Co. studio). The Historical Museum's collection contains more than 750 photographs from the life of Emperor Nicholas II, many of the photographs come from the Tsarskoye Selo and Peterhof palaces, from the private apartments of the Imperial Family, which gives them a special memorial status.

The exhibition is divided into sections: family, official and memorial. The first sections testify to the two "functions" of Nicholas II: the head of the family and the ruler of a huge empire. It shows about 300 photographs taken in the 1870s - mid-1910s by leading domestic and foreign photo masters (K.K. Bulla, S.L. Levitsky, A.I. Savelyev, F.P. Orlov, M. I. Gribov, A.A. Otsup, K.A. Fisher, atelier "Boissonna and Eggler", "K.E. von Han and Co.", "J. Russell & Sons", "W. & D. Downey" ). Letters of Nicholas II, some landmark documents (Manifesto on the birth of Grand Duke Nicholas Alexandrovich, Menu for lunch on the occasion of the majority of Tsarevich Nicholas Alexandrovich, Announcement of the coronation of Emperor Nicholas II and Empress Alexandra Feodorovna) are also on display.



The family section of the exhibition is divided into the following topics: "Grand Duke. Tsesarevich. Emperor", "Niki and Alix", "Tsar's Children. OTMA", "Tsar's Children. Alexey", "In the Family Circle. Tsarskoe Selo. Livadia. Finland. Poland ". Particular emphasis is placed on the figure of Tsarevich Alexei Nikolaevich, the only son of Nicholas II, the main child of the empire, whose tragic fate left an imprint on the life of the entire Imperial Family.





The official section of the exhibition shows photographs of Nicholas II during meetings with foreign heads of state (English King Edward VII, German Emperor Wilhelm II, Siamese King Rama V, French Presidents Armand Fallières and Felix Faure) during the celebrations of the 200th anniversary of St. Petersburg and the 100th anniversary of the Patriotic War of 1812, during the opening of grand monuments and the consecration of churches, the holding of regimental holidays and parades, as well as during the First World War. Focus is also put on the two most important dynastic events in which Nicholas II was most directly involved - the coronation (1896) and the 300th anniversary of the Romanov dynasty (1913).



КОРОНАЦИЯ ИМПЕРАТОРА НИКОЛАЯ II  
И ИМПЕРАТРИЦЫ АЛЕКСАНДРЫ ФЕДОРОВНЫ 1896  
THE CORONATION OF EMPEROR NICHOLAS II  
AND EMPRESS ALEXANDRA FEODOROVNA



ТРЕХСОТЛЕТИЕ  
ДОМА РОМАНОВЫХ 1913  
THE 300th ANNIVERSARY OF  
THE HOUSE OF ROMANOV











The central item in the exhibition is a large ceremonial portrait of Nicholas II, performed by the famous artist Lev S. Bakst in 1895 in Paris. The work has never before been exhibited, and was specially restored to the exhibition.

Emperor Nicholas II did not pose for him, Bakst used photographs. Bakst wrote in a letter, that he did not want to leave Paris and he was sent photographs to use for the portrait. There is speculation that this was the order of the Imperial Family. But when the portrait was brought to St. Petersburg, Nicholas didn't like it very much and it was sent to one of the schools of noble maidens in Moscow, on Novy Basmannaya Street. By 1917, the name of Bakst was known to all in Europe and Russia. And the trustee of the school, due to the fact that the portrait was signed by Bakst - "The Great Bakst", transferred it to the Museum Funds. After the liquidation of the Funds in 1920, the painting was packed and put to the storage.

More about the painting (in Russian) - Video - <https://mediashm.ru/?p=14203>

The exhibition also features pictorial portraits of Nicholas II and Alexandra Feodorovna by G.M. Manizer and A.V. Makovsky, a series of watercolors N.N. Karazin, N.S. Matveeva and A.I. Charlemagne.

In the middle of the exhibition hall are also shown two uniforms of Nicholas II and two of Tsarevich Alexei.





*Emperor Nicholas II's uniform as British Field Marshal*

Facing the portrait of Emperor Nicholas II by Bakst stands a beautiful bust of Empress Alexandra Feodorovna, made by Mark Antokolsky in 1896.







Walking up the stairs to a small plateau - with a view to the Red Square - there are commemorative (table) medals from Alexander II to Emperor Nicholas II, name plaques of ships - including the Imperial yacht Standart, several drawings made by Nicholas II, Alexandra Feodorovna and Tsarevich Alexei, two large "salt and bread" plates, and more.





An emotional end of the exposition is a small hall (below the plateau), resembling a basement or crypt (all in black), where are 7 photographic portraits of Emperor Nicholas II, Empress Alexandra Feodorovna, Tsarevich Alexei Nikolaevich, Grand Duchess Olga Nikolaevna, Grand Duchess Tatiana Nikolaevna, Grand Duchess Maria Nikolaevna and Grand Duchess Anastasia Nikolaevna - shot in the basement of the Ipatiev House in Yekaterinburg on the night of July 16-17, 1918 - all with a spotlight on and with their date of birth and date of death below.



Several memorial objects are also on display in the "crypt", the Imperial Easter Egg "Constellation of the Tsarevich" by "Faberge", meant to be a gift to Alexandra Feodorovna at Easter 1917, but never handed to the Empress due to the revolution, a cornet given to Emperor Nicholas II in 1899 on his birthday, a spur he lost when in Moscow, a lighter for cigars, a charka, glass and a gorget belonging to Nicholas.



A rather special item is a bronze frame with a watercolor portrait of Tsarevich Alexei and an authentic curl of his hair. Lukyanov said that the curl appeared in the museum's collection purely by chance, as it was handed over together with other exhibits from the Belgrade Museum. The curl was embedded in the watercolor portrait.

"Since we are a Historical Museum, after all, we must investigate historical rumours. We decided to contact specialists in genetics. So, we recently received the results. The expertise was carried out by Evgeny I. Rogayev, a great professional and one of the best geneticists in the world. He has been involved in the genetic expertise of the remains of the Imperial Family for many years now. The direct connection to Queen Victoria on the maternal side was confirmed, so we can now confirm urban legends and say with confidence that our collection holds a part of the Imperial Family," Lukyanov said.





Left - A sculpture of Emperor Nicholas II, made by Nicholas Shleifer, 1896.  
Above - French coronation souvenirs from 1896

There is none catalogue for the exhibition.  
The exhibition is open from November 10, 2018 to April 15, 2019

Video - [https://tvkultura.ru/article/show/article\\_id/307106/](https://tvkultura.ru/article/show/article_id/307106/)







## "Russia, Royalty & the Romanovs"

*By Sue Woolmans*

The Queen's Gallery at the Buckingham Palace in London opened the exhibition "Russia: Royalty & the Romanovs" on November 9, 2018.

The exhibition explores the relationship that has existed between Russia and England and their Royal families through works of art in the Royal Collection. Many of these have been acquired through personal exchange of gifts. Nearly 300 works, ranging from Fabergé eggs to jewellery, paintings, and letters, explores the "Royal view" of Russia.

"Same old, same old", the editor of this esteemed newsletter said to this newsletter's London correspondent back in September, as we discussed it over a large ice cream. And how wrong we were. Yes of course, the Royal Collection would be mad not to show its Fabergé again in an exhibition about Russia - and it is there in the wondrous Queen's Gallery but not in pride of place, just nicely mounted in the 3rd room in a small cabinet. And always a thrill to see the Mosaic egg with its cameo portraits of Nicholas II's children. The labelling reminds us that it was bought by George V for Queen Mary. What I wanted to ask was "why". Was it because George V and his family were still in mourning for the Imperial family?

Nearby is a clockwork Fabergé elephant

newly revealed as the surprise in the Diamond Trellis Egg by exhibition curator Caroline de Guitaut.



Caroline de Guitaut, and fellow curator Stephen Patterson's depth of research and knowledge have propelled this exhibition into the realm of excellence - they have really thrown their all into it, digging out any little thing they can with Russian connections. The exhibition has the show stopping portraits of Catherine and Peter the Great that are pictured here - enormous floor to ceiling paintings that make



what is a large gallery seem almost small. There are other more unexpected portraits - for example the Empress Elizabeth as a grieving widow painted by George Dawe. This was gifted to Queen Victoria by a friend of her mothers! And another Dawe, purchased by Queen Mary, of the first Empress Alexandra and her two eldest children Alexander and Maria.



In 1698 Tsar Peter the Great, arrived in London. The first Russian ruler to set foot on English soil, he stayed for three months as part of a 'Grand Embassy,' a diplomatic and fact-finding tour of Western Europe that included meetings with the British King, William III. On his departure, Peter presented the King with his portrait, painted by Sir Godfrey Kneller. Kneller depicts the Tsar as "a young and vibrant ruler, looking to the West and hoping to establish a new, 'open' Russia," - the Royal Collection Trust says.

Empress Catherine the Great is painted during the Danish artist Vigilius Eriksen's 15-year residency in Russia. This image displays all the elements of grand state portraiture. The Empress stands, resplendent, raised on a porphyry dais, commanding attention; this is not just a portrait, but a statement of magnificence and power. The orb and sceptre, symbols of rule, are clearly in her possession. She wears a robe of silver brocade and imperial mantle emblazoned with the imperial double-headed eagle, and the imperial crown, made especially for the event by the court jeweller, Jérémie Pauzié (1716–79), decorated with over 5,000 diamonds and surmounted by a magnificent spinel of almost 400 carats.

A wax seal on the reverse of the canvas, recently identified as the coat of arms of the Golitsyn family, has called into question the long-held belief that the painting was a diplomatic gift to George III. Answers to questions surrounding the arrival of the portrait have yet to be unearthed, but the painting is first mentioned in Benjamin Jutsham's receipts and deliveries books, which track the movement of paintings from royal residences. Its delivery to the West Ante Room at Carlton House from Kensington Palace on 30 November 1813 suggests that it was relocated by the Prince of Wales to furnish the royal apartments in preparation for Alexander I and his entourage, who arrived on 6 June 1814.

Eriksen travelled to Moscow in connection with this commission, and the coronation picture was delivered to the Academy of Fine Arts on 12 July 1765; a version was sent to Copenhagen two years later, and in 1769 another was sent to Berlin (Sanssouci, Potsdam).







A special portrait is Alexander Geffer's (1885-1956) of Timofei Ksenofontovich Yashchik, commissioned by Empress Maria Feodorovna and purchased by Queen Alexandra in 1921. Timofei Yashchik was one of Dowager Empress Maria Feodorovna's Cossack bodyguards. His acts of loyalty and bravery for the Empress's family after the Revolution probably resulted in the commission of this portrait. The artist was a Russian emigré who settled in Paris and earned his living from portraiture.

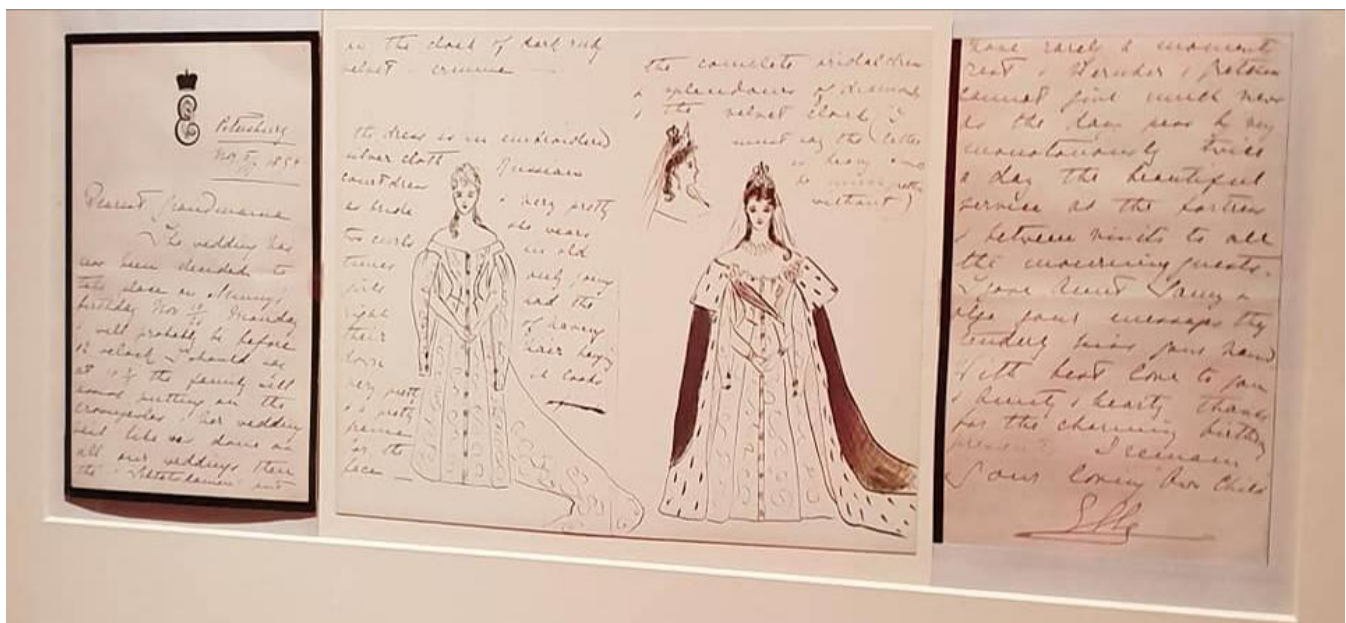


Heinrich von Angeli's portrait of Alexandra Feodorovna (1872-1918) was painted when the sitter and her husband, Nicholas II, stayed at Balmoral during the autumn of 1896.

It was commissioned by Queen Victoria. Signed and dated 1897. Queen Victoria in a letter to her daughter, Empress Frederick, noted that there had not been time to paint the Emperor also.

The watercolour and pastel portrait of Grand Duchess Elizabeth Feodorovna (1864–1918) is attributed to Ekaterina Ieronimovna

Viskovatova (1838-1911), and dated 1896. Few works are known by the self-taught artist Viskovatova. Choosing her for this portrait is intriguing, as Viskovatova was associated with revolutionary groups hostile to the Imperial family, one of whom would assassinate the Grand Duchess's husband (Sergei) nine years later. Sent as a birthday present by the Grand Duchess to Queen Victoria, 1896.



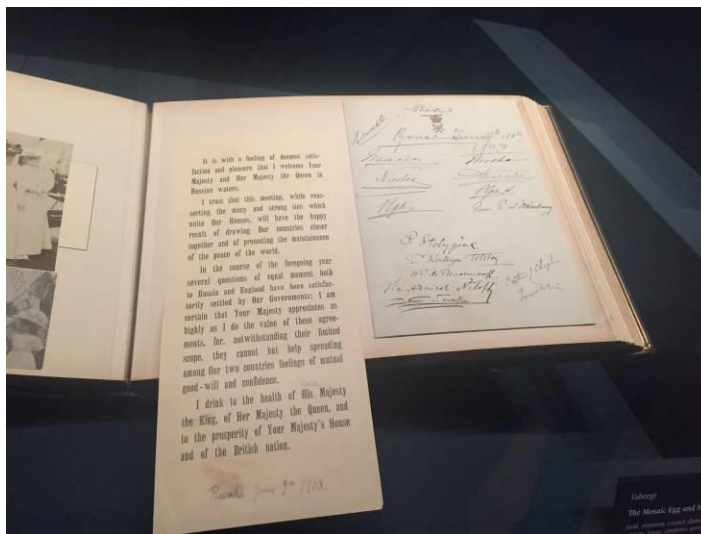
But for Romanov scholars, it's the little things that count. I loved seeing the letter that Ella wrote to Queen Victoria about Alicky's wedding - written in English, you can stand in the exhibition and actually read it... Ella described the traditions at the Russian court to her Granny, then accurately drew two sketches of her sister's appearance on her wedding day!

A later letter from Alicky to Princess Louise described how sweet Alexei was - "he has such a tender heart".

A page reproduced from Princess Victoria's scrapbook of the meeting at Reval shows photos all higgledy piggeldy thrown together on the page. Queen Alexandra kept one of the Reval menus and had everyone attending sign it.

I rather loved Prince Philip's fathers wedding icon - a triptych showing the Orthodox saints of both Prince Andrew of Greece's parents and his Russian grandparents.

And I puzzled over a small vase that once belonged to Alicky and was given to George V in 1919??? A further explanation in the catalogue said, "This vase had belonged to the Empress of Russia (killed 1918) was sent to England to King George V in 1919 with some of the Emperor and Empress's possessions, clothes, toys & books. Nothing of value, these were handed over to the Emperor's sister the Grand Duchess Xenia' Mary R".



It is easy to forget that before Nicholas and Alexandra, and Ella and Serge, there was Marie and Alfred - arguable the closest family relationship between the Romanovs and the British Royal House. A decent amount of space is dedicated to this marriage - in fact a beautiful painting of this wedding, nearly as brilliant and golden as the Tuxen of Nicholas and Alexandra's marriage, shines out from one wall. Alfred had appointed a watercolourist, Nicholas Chevalier, to do a series of sketches of both the Anglican and Orthodox ceremonies so back home Queen Victoria would be able to have some idea of her 2nd sons nuptials. There are also some of the wedding presents nearby to view.



Portraits of Emperor Alexander II and his wife Empress Maria Alexandrovna hang over the busts of their daughter Grand Duchess Maria Alexandrovna and her husband Alfred, Duke of Edinburgh - Queen Victoria's second eldest son.



And talking of Tuxen, here, of course, is the original of his painting of Nicholas and Alexandra's wedding - all the others are copies - Queen Victoria commissioned this painting of one of her favourite granddaughters' wedding.



There is, too, the large Tuxen of Queen Victoria's family and here is really my one criticism of this exhibition - it needs a key. There is room in front of it to put up some signage explaining who is who because even the expert amongst us would be lost. I am conscious at this point that this is supposed to be an exhibition about gifts and diplomacy but really it seems so much more like an exhibition about two families down the generations.



Marble busts of King Christian IX of Denmark and Queen Louise flank the family portrait of Queen Victoria. Commissioned by Queen Alexandra, 1908, from Nielsine Caroline Petersen (1851-1916).

Oh and you can see the Vladimir tiara close up - hung with pearls (sometimes it is with emeralds). The Vladimir tiara takes its name from the fact that it was made for Grand Duchess Maria Pavlovna in 1874, wife of Grand Duke Vladimir Alexandrovich, probably at the time of her marriage to Emperor Alexander III's brother. Almost certainly made by the jeweller to the imperial court, C.E. Bolin, it consists of intersecting circles set with brilliant diamonds, each hung with a claw-set pendant pearl. Sold by her daughter, Princess Nicholas of Greece to Queen Mary, 1921.







There are two huge malachite vases. One 224 cm high, was made in St Petersburg, possibly to a design, dated 1826, by Ivan Galberg (1778–1863). The design is identical to the shape of the vase and pedestal although it does not show the gilt bronze mounts in the form of the Imperial Russian and British royal arms which are applied on either side. Nicholas I's consort, Alexandra Feodorovna, sent in 1827 the vase via the Russian Ambassador, Prince Lieven, as a gift for George IV to add to the furnishings at Windsor Castle.

Another is 220 cm high. This vase was made at the private stone carving factory owned by the noble Demidov family, who benefitted from their own exclusive source of malachite in the Ural Mountains. The design, with gilt-bronze foliage and flowers around the vase and the pedestal, is in the fashionable neo-rococo style. The vase was exhibited at the Great Exhibition in London in 1851. Purchased by Queen Victoria and Prince Albert, 1851.

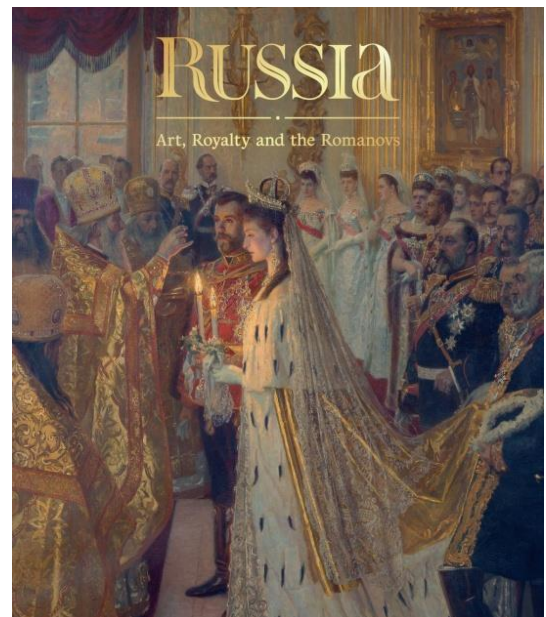
#### *There is an excellent catalogue*

The catalogue is extensive and good value for £30 detailing every single item on display - available on Amazon if you can't get to the exhibit. If you can get to the exhibit, have a good look at the Royal Collection website as there are day time and evening talks to go with it that you might be able to combine with a visit.

"In the first publication to examine the relationship between Britain and Russia through the lens of art in the Royal Collection, *Russia: Art, Royalty and the Romanovs* interweaves the familial, political, diplomatic and artistic stories of the two countries and their Royal families over more than 400 years.

From initial contacts in the mid-sixteenth century, through alliances, marriages and two World Wars, to the current reign, this richly illustrated book gives readers a glimpse into the public and personal dealings of these two fascinating dynasties.

With new research on previously unpublished works, including porcelain, arms, costume, insignia and photographs, together with paintings by both Russian artists and British artists working in Russia, this is the first time that the uniquely interlinked narrative of the art connecting the two Royal families has been presented in a full-scale publication."



By Caroline de Guitaut and Stephen Patterson, with contributions by Alex Buck, Simon Metcalf, Isobel Muir, Alessandro Nasini, Emma Stuart, Rhian Wong and Bridget Wright. 496 pages.



Don't forget the Science Museum has a Romanov exhibit on too but you are going to need comfy shoes to do both and you need to plan lunch at the Science Museum as the Royal Collection doesn't have a cafe.

Video of the exhibition (with English subtitles) - <https://www.youtube.com/watch?v=DSvhHNfvcVI>

Video of Caroline de Guitaut speaking at Hillwood Museum about the exhibition on October 10, 2018 - <https://www.youtube.com/watch?v=NJ7dCte0MxY>

*Some Russian reviews....*

*An exhibition dedicated to the Imperial Romanov dynasty opened in London*

9 Nov. 1TV - A unique exhibition dedicated to Russia opened in Buckingham Palace in London. The exhibition presents gifts that were once presented to the British kings by the Russian Monarchs: priceless jewellery, outfits, furniture and more.

You go to the royal gallery, and there Russia is in the heart of the British Empire. Buckingham Palace shows all these treasures from Russia for the first time. Previously, only some of them could be seen, for example, a tiara made of diamonds and pearls - the favourite decoration of the English Queen Elizabeth II. She put it on, on special occasions. Mosaic Faberge egg attracts attention. It is decorated with diamonds, sapphires, rubies and emeralds. "I am very happy to see all these works. I heard a lot about them, but I have never seen it, and this is a unique opportunity to enjoy these masterpieces for both the British and all guests of the kingdom," said Nicholas Krendfield, a visitor to the exhibition.



A royal gift - so to speak about most of this magnificence. All these paintings, vases and decorations, our Tsars themselves brought to Britain. The exhibition organizers have chosen and selected these works for five long years, so that the audience could learn more about the relationship between the two monarchies.

Russia and Britain are friends forever. Judging by these unique works of art, Tsars and Kings could not live without each other. But what will we see if we look at those pages of history that are carefully hidden here?

A monument to King George the Fifth next to the parliament can be taken for a monument to the Russian Tsar Nicholas II. They really look like two drops of water. George the Fifth and Nicholas the Second - cousins.

At the exhibition there is no hint of the drama that occurred after the revolution. George the Fifth could save his brother and even wanted to do it, but then changed his mind. Why, we ask the curator of the exhibition. An employee of the museum responsible for it: "This exhibition is about diplomatic relations, and we can only talk about concrete works, about their influence on relations, but not about politics". This topic is like a ban. In Britain, they talk and write a lot about the tragic anniversary of the execution of the Imperial Family, but they are always silent about the role of George the Fifth and the government of the kingdom, which was very afraid of the revolution, considered the authorities. As historians say, the fear of George the Fifth to lose power turned out to be stronger than blood ties. Because of this, in 1918 information about the shooting of the Romanovs in Britain was decided to be classified.

"The British, of course, were allies of Russia in the First World War, but the British, as you know, always acted primarily in their own interests, and if it were in their best interest, they could sacrifice allies," says Evgeny Pchelov, associate professor Institute of the RSUH.

In the interests of Britain, they generally try not to recall the Russian roots of the ruling dynasty. Although over the past 200 years, the Imperial and Royal families have become so closely related that they can be safely called one family. If desired, the Queen herself could tell about the Royal dynasty. Philip is the husband of Elizabeth II - the great-great-grandson of Emperor Nicholas the First. And this means that the blood of the Russian Tsars flows in the veins of the future King of Britain.

Video - [https://www.1tv.ru/news/2018-11-09/355416-v\\_londone\\_otkrylas\\_vystavka\\_posvyaschennaya\\_imperatorskoy\\_dinastii\\_romanovyh](https://www.1tv.ru/news/2018-11-09/355416-v_londone_otkrylas_vystavka_posvyaschennaya_imperatorskoy_dinastii_romanovyh)

*Connections of the Royal Houses of Russia and Great Britain at the exhibition in London*  
9 Nov. Kultura - November 9, the exhibition "Russia: Royalty and the Romanovs" opened in Buckingham Palace. It is dedicated to the connections of two Royal Houses - Russian and British. Official meetings and personal contacts, marriages and wars - for more than three centuries.

Relations between Russian and British Monarchs have always been controversial. On the one hand, mutual attraction and even kinship. But the dynastic unions did not cancel the current policy. And the exhibition in the gallery of Buckingham Palace, which is called "Royal power and the Romanovs" can not be perceived solely as a collection of paintings, jewellery and archival documents. For example, this portrait of the Russian Emperor Nicholas I - a canvas more than three meters high dressed in a gilded frame - was presented to Queen Victoria after the Royal visit to London.

"The Emperor is here in the same uniform, in which he first appeared before the Queen, arriving at Buckingham Palace in 1844. On his chest is the ribbon of the British Order of the Garter, which emphasizes the close ties of the two Monarchies," explained the exhibition curator Stephen Patterson.

But after 10 years, the English expeditionary corps, together with the French, landed in the Crimea and engaged in battles with the Russian army. Outwardly warm relations between Russian and British Monarchs coexisted in parallel with intense competition for influence in Europe and Central Asia. And sometimes this struggle turned into open confrontation, as it was during the bloody Crimean War. Another portrait of the Russian Monarch is now Nicholas II. And again - the symbols of sincere trust.

"Here he is dressed in the military uniform of the Royal Regiment of Scottish Dragoons. The title of honorary colonel was given to him by Queen Victoria when he ascended the Russian throne," said the exhibition curator Caroline de Guitaut.

On the next stand there is a letter from Nicholas to King George the Fifth of England, with whom they looked like two drops of water. Here is their last joint photo taken on the eve of the First World War. Russia and Great Britain are allies then. Nicky and Georgie teamed up against their other cousin, Kaiser Wilhelm II. Even in April 1917, Nikolai confirms George with a sincere desire: by all means to win this war.

"The letter begins with the words: "My dear Georgie, your most faithful cousin and closest friend writes to you," says Caroline de Guitaut.

At the same time, George the Fifth, the fateful decision was made: not to accept the Russian Emperor who had renounced the throne. In London, they tried to explain this by the fact that the will of the British Monarchs was limited by the government and parliament. And at that moment they considered that the presence of Nicholas II did not correspond to the political interests of Great Britain. In Russia, as a result, Nikolai and his family members were shot. On this tragedy, the history of the relations of the two Monarchies by and large ends.

Video - [https://tvkultura.ru/article/show/article\\_id/306925/](https://tvkultura.ru/article/show/article_id/306925/)