



# Romanov News Новости Романовых

*By Ludmila & Paul Kulikovsky*

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## To the 140th anniversary of the birth of Grand Duke Michael Alexandrovich

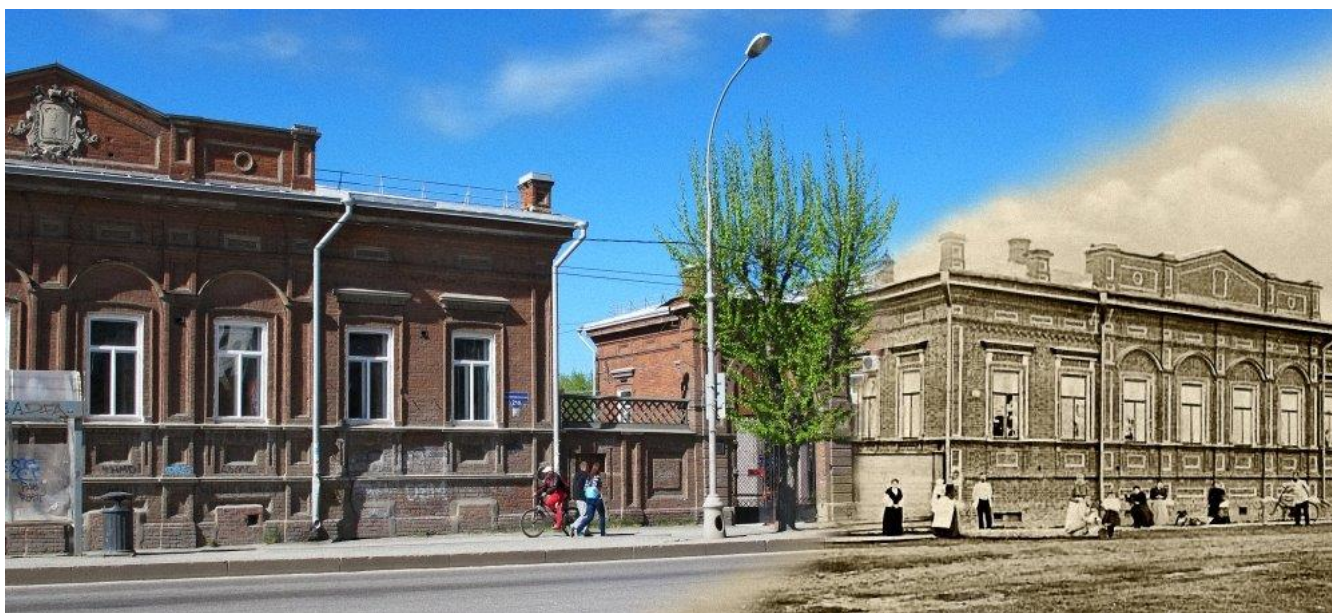
Grand Duke Michael Alexandrovich was born December 4 (Old style: November 22) 1878, in Anichkov Palace, St. Petersburg, as the fourth son of Tsarevich and Grand Duke Alexander Alexandrovich (Later Alexander III) and Grand Duchess Maria Feodorovna.

In many places in Russia, where Grand Duke Michael Alexandrovich had lived, his 140-birthday anniversary was remembered.

In Perm, from December 4 to 9, several events were arranged, as part of the project "The Romanov Dynasty: the Permian Period".

The main organizer of the events was the library number 32, with

the partners: the Perm State Archive of Social and Political History, school number 9 named after Pushkin, Perm Musical College, Institute of Educational Development of the Perm Territory, Museum of the Bishops Quarter, Regional Branch of the Russian Military Historical Society of the Perm Territory, and the Pilgrimage Excursion Centre "Perm the Great".



The events began on December 4 in the former Tupitsyn House on ul. Ekaterininskaya 210, on the birthday of Grand Duke Michael Alexandrovich. And this is not by chance, since the owner of this house, was a friend of him and Michael Alexandrovich was planning to move in with his entourage on June 13, 1918. However, as is well known, on the night of June 12-13, the Grand Duke and his secretary Nikolai Zhonson were kidnapped and murdered on the outskirts of Motovilikha.

Today, this building houses the Institute for the Development of Education in Perm Region. E.N. Zavadskaya, a methodologist at the institute, conducted a fascinating tour of the historical building, told about the owners of the house, their friendship with the Grand Duke, as well as about their tragic fate in the Soviet era.





The author of the project "The Romanov Dynasty: the Permian Period" Lubov P. Markova presented the participants vivid facts of the life and military service of the Grand Duke. At the end of the meeting, the documentary film directed by Ruslan Gusarov "The Wild Division" was shown. During the First World War Grand Duke Mikhail Alexandrovich was the commander of this division.



On December 5, a meeting was held on the street next to the building of the former hotel "Korolyovsky Rooms" at Sibirskaya Street 5, in which the Grand Duke lived from March to June 1918. Greeting from Moscow, St. Petersburg, Thailand, America, Sweden and the Czech Republic came in support of the event.

Paul E. Kulikovskiy in his address expressed gratitude to the Perm citizens:

*"Dear friends. As a great-grandson of Grand Duchess Olga Alexandrovna, the younger sister of Grand Duke Michael Alexandrovich, I am very happy that you also are celebrating his 140-birthday anniversary.*

*My great-grandmother said about him - "Misha was kindness itself, soft-hearted and had a most loveable nature. He was such a dear and good brother and a wonderful person, who everyone was fond of."*

*I have said it before, but it is worth repeating. Every story has two sides. Darkness or Light. Tragedy or Triumph. You choose which side to see, and which one to talk about.*

*For most people, it is of course the death of Michael Alexandrovich that connects him to the city Perm, but there is much more to this story.*

*Both in June and here in December, the commemorations of Michael Alexandrovich have over the last years turned into a celebration of his life in Perm, to a more positive view of his last days in the city, than sorrowful remembering his tragic murder here.*

*His life in Perm was, all things considered, relative good.*

*Freedom to walk around, visiting friends, went shopping, visited the theatre, had his photo made, and he even thought about buying a house in the city.*

*Grand Duke Michael Alexandrovich had positive impression about Perm, and after my own visits to the city, I can fully understand him.*



*Many good things are happening in Perm. The many events arranged from December 4th to 9th are more examples on a now long list of much appreciated events.*

*And more is to come - I am eagerly awaiting the promised monument to Grand Duke Michael Alexandrovich.*

*I also recall, that two rooms, in the former hotel on Sibirskaya Street, 5, is to be opened as memorial rooms for Grand Duke Michael Alexandrovich and Nikolai Zhonson. It will be great achievement.*

*Let me also take the opportunity to mention the initiative in Perm on the canonization of Michael Alexandrovich, which I very much is looking forward to see accomplished.*

*And I am sure much more will happen, with the growing number of interested and active people in Perm, who appreciate the history of their city and of their country.*

*A low bow to all of You who have arranged the commemorative events in honour of Grand Duke Michael Alexandrovich.*

*I also wish to thank those who have made me see Perm in a brighter light: The Governor of Perm Region Maxim G. Reshetnikov; His Eminence Methodius, Metropolitan of Perm and Kungur; Director of the Perm State Archives of Social and Political History Sergei V. Neganov; and Lubov Pavlovna Markova, Head of the Library No. 32.*

*Many thanks to all of you who came here today, for your participating in this celebration of one of the great sons of Russia and thereby keeping the memory of him alive."*

There were also voiced greetings sent by numerous relatives of Nikolai Zhonson. One of them was from Andrey Zhonson:

*"For all members of the Johnson family and related families, the identity of Grand Duke Michael Alexandrovich is not only legendary, but also symbolic. Many years of our relative Nikolai Zhonson, and his whole fate are inseparably linked with the life and fate of Grand Duke Michael Alexandrovich and are fully reflected in his diaries, which he kept throughout his life.*

*The death of Grand Duke Mikhail Alexandrovich is not just a banal criminal murder committed by a group of robbers, but a heroic death on the battlefield. Behind the professional killers stood one of the most powerful repressive apparatuses, not yet gaining strength, but already having a bloody experience. The victims of the repression of the new regime were their own people and the best of its representatives, and the main and first victims were those who were the banner and pillar of the existing system.*

*The surviving documents show that the Grand Duke Mikhail Alexandrovich did everything possible to save the Monarchy, and not to occupy the throne, but only to avoid bloodshed. The fact of his decision to accept the supreme power only if the "Will of our Great People", expressed through representatives of the people in the Constituent Assembly, shows the willingness of Grand Duke Michael Alexandrovich to take decisive steps towards the transition to a new democratic system of constitutional monarchy.*

*Our grandfather, great-grandfather, and great-great-grandfather had the honour of serving the Grand Duke Mikhail Alexandrovich in the most difficult years of his life and at a turning point in the history of our Motherland. We are proud that our relative remained loyal to the oath and friendship.*

*Our family sacredly honours the memory of Grand Duke Michael Alexandrovich and his friend and secretary Nikolai Zhonson.*





*Taking this opportunity, we would like to thank the organizers of the events dedicated to the 140th anniversary of the birth of Grand Duke Mikhail Alexandrovich: Library No. 32 of the Perm State Library of Spiritual Revival, Perm State Archive for Social and Political History, Secondary School No. 9 named after A.S. Pushkin, Perm Musical College, Institute of Educational Development of the Perm Territory, Museum of the Episcopal Quarter, Regional Branch of the Russian Military Historical Society of the Perm Territory, Pilgrim Excursion Centre "Perm Great". Many thanks to historians, local historians, workers of culture and art, museum and archival specialists of the Perm Territory, doing a great job of preserving the memory of Grand Duke Michael Alexandrovich and his friend and secretary Nikolay Jonson, whose fate is forever tied to Perm.*

*And our special gratitude to Lyubov Pavlovna Markova, an employee of the Library No. 32 of the Educational Centre "Library of Spiritual Revival", for her invaluable contribution to popularizing and preserving the memory of Nikolay Nikolayevich Zhonson, secretary and personal friend of Grand Duke Mikhail Alexandrovich."*

Lubov P. Markova noted that the role of Grand Duke Mikhail Alexandrovich in Russian history has not been fully studied. Therefore, one of the objectives of the program is to study and popularize the little-known facts of the life of the Grand Duke and to draw public attention to the need to memorize memorial sites related to the residence of Michael Alexandrovich in Perm.

The dean of Holy Trinity Stephan monastery hieromonk Anthony (Tulyakov); director of the Perm archive of social and political history Sergey V. Neganov; chairman of the regional branch of the Russian military-historical society of the Perm region Igor A. Gladnev; director of the Perm school number 9 named after A. S. Pushkin, Natalia A. Kurdina; Ph.D. Anatoly Vladimirovich Zhokhov, and others also gave greetings.



A floral ribbon was laid on the memorial plaque on the building of the former Hotel as a sign of respect and grateful memory to the "Rulers of the State" and the Russian officer who remained faithful to his duty.





The next event was held in the former House of Smyshlyayev, in the Central City Library, on Street Petropavlovskaya 25.

Grand Duke Michael Alexandrovich loved theatre and was musically gifted person, he played the piano, guitar, flute, mandolin, and even composed musical pieces.

Students ensemble of the Perm College of Music under the direction of S.G. Selyunina performed a concert, which included music of the beginning of the XX century: Rachmaninov's "Elegy" performed by Valentina Levit; Tchaikovsky's Onegin's aria from the opera "Eugene Onegin" performed by Semyon Milagin; Dvorak The aria of Mermaids from the opera "Mermaid" performed by Maria Bakanina; Tchaikovsky "Blessing you, forests" performed by Eduard Kharitonov and others. It

was nice that young people took part in the event: the cadets of the Perm Cadet Corps named after Generalissimo A.V. Suvorov, Perm Construction College, students of secondary school №9 named after A.S. Pushkin, Perm College of Music, etc.





On December 6, the Round Table "Grand Duke Michael Alexandrovich. Life and service to the Fatherland " was arranged in the Central City Library.

It opened with a performance by the Perm music college "Consonance" under the direction of A. V. Kulikova. The musical pieces sounded majestically: A.F. Lvov "God Save the Tsar" and "He alone is worthy of life"; D. S. Bortnyansky "Kohl is Glorious"; and D. Garkavi "Russian Land".

The dean of Holy Trinity Monastery Anthony (Tulyakov) made a speech. Greetings of P.E. Kulikovskiy, and the relatives of N. N. Zhonson were read again, and greetings came also from Irina E. Ryzhenko, the Head of the documentary funds, Gatchina Palace Museum; V. G. Krasnov, Ph.D., Director of the Good-Will Society of the Russian-American Friendship, and P.A. Sarandinaki, the Director of the Search Fund.

The greeting of Irina E. Ryzhenko, Gatchina Palace Museum:

*"Dear participants of the Service to the Fatherland events. Guardians of the memory of Grand Duke Michael Alexandrovich!*

*This year we remember all the Royal Martyrs who became victims of the revolutionary events in the country 100 years ago. The first victim in June 1918 was Michael Alexandrovich. Coincidentally, the round date of his birthday is also celebrated in the current 2018.*

*Gatchina and Perm are interconnected by the fate of the youngest son of Emperor Alexander III. The Grand Duke spent most of his life in Gatchina, considered it his home. Even in difficult and tragic moments (going abroad in connection with a morganatic marriage, war, revolution) Michael Alexandrovich always came back here. From the house on Nikolayevskaya Street, which he acquired for his family in 1914, he was sent to Perm. The rest is well known to you.*

*Recall that after the revolution, the Gatchina Palace was museumified, the rooms of the family of Alexander III were almost unchanged. Great*

*damage was caused to the palace by the war and the subsequent transfer to other organizations. Only in 1985 a museum was opened here again. Until now, we have active restoration work. By 2007, some rooms of the family of Alexander III were restored. Next in line are the apartments of the Grand Dukes, including Michael.*



*The layout of his office and adjoining premises was changed after the war. Nevertheless, we found it necessary to carry out a partial reconstruction of the room - for the time being the only one where it is possible to arrange access for tourists.*

*An exhibition was created on the basis of memorial items: furniture, painting, weapons, books, porcelain. The interior is supplemented with objects identical to those described in the pre-war inventory and recorded on photographs from different years. The photos in the office are repeated by those that existed here under the Grand Duke.*

*Of course, before the room was more filled with things - some was lost in the war, some objects are still in other museums. Work on the return of exhibits and the completion of losses is underway.*

*We invite everyone who is interested in the history of Russia to our Palace.*

*Thank you dear Perm citizens for their work in perpetuating the memory of Grand Duke Michael Alexandrovich and deepening the knowledge of the history of the country!*

Marina V. Sofyina presented the portal devoted to Grand Duke Mikhail Alexandrovich, posted on the PermGASPI website:

<https://www.permgaspi.ru/velikij-knyaz-mihail-aleksandrovich.html>

Then followed a presentation of the PermGASPI book publication "Perm Cavalry of Michael II. Collection of documents on the last period of life and murder in the city of Perm by Grand Duke Michael Alexandrovich", presented by the director of the Perm State Archive of Socio-Political History (PermGASPI) Sergey V. Neganov and the Deputy Head of the Department of the Scientific Reference Room of PermGASPI Ilya V. Papulov.



Chairman of the club "Perm Local Historians", a member of the Writers' Union of Russia Vladimir Gladyshev made the report on the political activities of the Grand Duke "We are standing on a volcano" (Who benefited from the myth of "apolitical" Grand Duke Michael Alexandrovich)".



In 2018, teachers of Perm school number 9 made an amazing trip to Vienna and visited the Church of St. Savva, where Grand Duke Mikhail Alexandrovich was married to his beloved. A virtual tour of Vienna was presented by the director of the school, Natalia A. Kurdina, in her speech "The Life and Love of the Grand Duke Michael Alexandrovich. Search and educational expedition to the place of the secret wedding of Grand Duke Mikhail Alexandrovich and Natalia Sergeevna Wulfert."

Also, in 2018, L.P. Markova made a trip to Brasovo, the former estate of the Grand Duke, which Michael Alexandrovich turned into a model for the economic structure and profitability. Lubov Markova presented "We were really happy only in Paris and in Brasovo", about the family life of the Grand Duke in 1909-1911.

The virtual museum "Michael Romanov" in Perm was presented by the author of the project and the creator of the museum, Vyacheslav A. Dimov.



The participants were also acquainted with the literature review for the 140th anniversary of Grand Duke Mikhail Alexandrovich "Serving the Fatherland" from the library number 32 and watch the pre-revolutionary video chronicle of Grand Duke Mikhail Alexandrovich unveiling a monument to General M.D. Skobelev.

Materials of the Round Table will be posted on the website of the Association of Municipal Libraries - <http://biblioteki.perm.ru>

On December 7, a live broadcast of Magicscope.com a Perm radio broadcast took place: "On the 140th anniversary of the birth of Grand Duke Mikhail Alexandrovich", attended by Lubov Markova, head of the city library No. 32 and Natalia Kurdina, principal of School №9:

<http://magicscopepermlive.blogspot.com/.../1540-07122018-140-...>

On December 8, a performance of the Theater of historical miniatures "Black Cross", devoted to the tragic events of 1918 in Perm, was held in the Museum of the Archbishop Quarter (at the Church of St. Mitrofan of Voronezh, Komsomolsky Prospect, 6).

Director E.I. Razumovskaya conducted a theatrical tour of the historic building. The participants could hear the performances of the appeals to the contemporaries of Archbishop Andronik, Grand Duke Mikhail Alexandrovich, Grand Duchess Elizabeth Feodorovna, the maid of honour Empress Anastasia Hendrikova and Catherine Schneider and even one of the organizers of the murders Gavriil Myasnikov.



Also, on December 8 a Historical Meeting took place in the building of the former hotel "Korolyovsky Rooms" a Historical Meeting took place. It was attended by representatives of various fields of activity, for many years engaged in the popularization of topics related to Michael Alexandrovich.



The history of the building, the features of service and accommodation of visitors to the hotel was introduced by V.F. Gladyshev. The host L.P. Markova told about initiatives made by Perm historians and scientists, directors, and the public to perpetuate the memory of the Grand Duke in Perm. She also invited the participants to an open dialogue.

A.I. Avramenko introduced the issue "Conspiracy of the white underground" in order to liberate the Grand Duke.

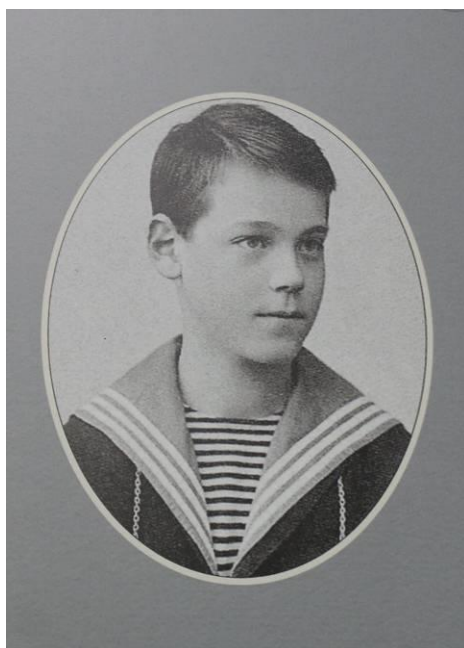
Director of the film studio "New Course" V.B. Sokolov invited to the premiere of the documentary by Olga Averkieva "The Red Line", devoted to the love story of Grand Duke Mikhail Alexandrovich and Natalia Brasova in the spring of 1918 in Perm. The premiere of the film was held on December 14 and 20 at the Premier Cinema Centre.

Sculptor A.A. Matveyev shared his thoughts about the place of installation of the bust of Michael Romanov in the city.

At the end of the meeting, the hospitable owners of the Tsar pub, located in the building of the former hotel, treated the participants to tea. The participants expressed the unanimous wish to create a Museum in the former hotel "Korolyovsky Rooms".

On December 9, an excursion "Royalty in Perm" took place, organized by the Pilgrim Centre "Perm the Great".

From December 4 to 9, more than 350 people, including historians, local historians, clergy, writers, directors, employees of archives, museums, libraries, teachers, students, and representatives of public organizations took part in commemorative events.





## In Orel they remembered Grand Duke Michael Alexandrovich

Commemorative events and worship, dedicated to the 140th anniversary of the birth of the honorary citizen of the Orel Grand Duke Michael Alexandrovich Romanov was held in the regional centre.

On December 4, a memorial service for the Grand Duke was held after the liturgy in the Assumption (Michael the Archangel) Cathedral of Orel.

December 7, the Orel Museum of Local Lore, the editorial office of the military history magazine *Orel Military Herald* and the publishing house *Kartush*, held an interregional scientific-regional conference "Pages of military history of the Orel region" and an exhibition.

It included presentations: devoted to the 350th anniversary of the Chernigov Dragoon / Hussars and the 140th anniversary of the birth of Grand Duke Michael Alexandrovich - commander and chief of the 17th hussar Chernigov regiment, honorary citizen of the city of Orel.

The younger brother of Emperor Nicholas II was appointed commander of the 17th hussar Chernigov regiment in 1909. He lived on Borisoglebskaya Street (modern Saltykov-Shchedrin Street) in the so-called "House with Lions".

In 2005, a memorial plaque was set up on the building at Street Moscow 29, (the former headquarters of the 17th Hussars of the Grand Duke Michael Alexandrovich Regiment).

In 2016, the Imperial Orthodox Palestine Society in Orel erected a monument to Michael Alexandrovich by sculptor S.A. Shcherbakov.



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## A commemorative celebration dedicated to the 140th anniversary of the birth of Grand Duke Michael Romanov in Bryansk region

On December 5, commemorative events dedicated to the 140th anniversary of the birth of Grand Duke Michael Alexandrovich took place in Lokot village.

The events began at 9 am in the Church of the New Martyrs and Confessors of Russia in Lokot. After the liturgy, was a memorial service and a procession to the place where the palace of the Grand Duke was located.

Believers worshiped the Lokot icon of the Mother of God.

The estate of Michael Alexandrovich was located on the territory of the modern Bryansk region.



## “Russian Charity under the Patronage of the Imperial Romanov House of Romanov”



The exhibition was opened by the head of the Elizabeth-Sergei Educational Society Anna V. Gromova, and the General Director of the Museum-Reserve Tsaritsyno, Elizabeth Fokina.

“Our state has always depended on charity and sacrifice. And we wanted to tell about the epoch and history through the prism of charity. This exposition is an educational platform. We want as many people as possible to visit this exhibition to share the story without falsification,” said Anna Gromova.

In the Grand Palace Museum-estate "Tsaritsyno" in Moscow opened the exhibition "Russian Charity under the Patronage of the Imperial Romanov House Romanovs."

It was freezing, snowy, but the paths to the palace were cleared, illuminated by the milky light of lanterns, and the closer one came to the palace, the louder could be heard Tchaikovsky's Nutcracker.

The guests gathered in the Grand Hall, a gleaming hall, with Imperial and Romanov symbols all around, and a statue of Empress Catherine the Great.



The opening was attended by the great-great-grandson of Emperor Alexander III Paul E. Kulikovskiy and his wife Ludmila, Olga Nikolaevna Kulikovskiy, Deputy Chairman of the Imperial Orthodox Palestine Society (IOPS) Elena Agapova, Director of IOPS History Museum Gregory Manevitch, Margarita Stegnyy, Tatiana Shumova, Lyudmila Shumskaya and others. Among the guests were representatives of the Moscow Government, the scientific and historical community, museum workers and collectors who had contributed to the exhibition.



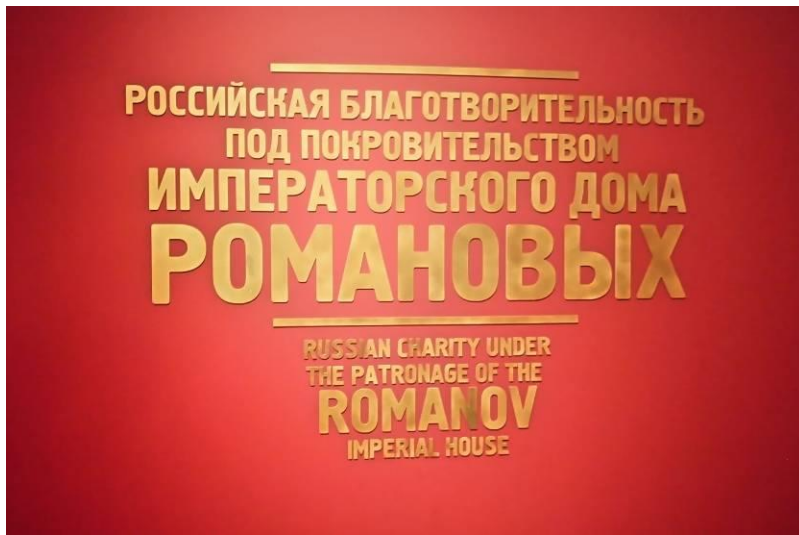
The exhibition is organized by the Foundation for Assistance to the Revival of the Traditions of philanthropy and Charity "Elizabeth-Sergei Enlightenment Society" and the Tsaritsyno Museum-Reserve, with the support of the Government of Moscow.



The exhibition is dedicated to the 100th anniversary of remembering the Imperial Family and covers a 300-year period in the history of Russian philanthropy. It is located in 11 halls and tells about the history of charity in the Russian Empire, the formation of the Office of Institutions of Empress Maria Feodorovna, the largest charitable organizations of the Russian Empire at the beginning of the 20th century - the Imperial Humanitarian Society, the Imperial Women's Patriotic Society, the Russian Red Cross Society, and numerous institutions under the auspices of the Imperial Family.

The centuries-old traditions of personal charity were laid by the first monarchs from the Romanov dynasty. Catherine the Second granted charitable institutions a state character. Empress Maria Feodorovna, the spouse of Emperor Paul I, created a whole complex of educational, medical and blessed charitable institutions. Thus, the Office of Institutions of Empress Maria was founded - a huge structure of charitable assistance under the auspices of the House of Romanov.

By the beginning of the 20th century, charity, a Christian duty, became a social and civic duty.



The exhibition features over 1000 exhibits from 20 museums and private collections - among them the landscape of Moscow and the Educational House from the Hermitage, a portrait of Grand Duchess Maria Pavlovna from the Novgorod Museum Reserve, tokens of lace collections in favor of the wounded of the First World War, the portrait of Catherine II in a road dress from Gatchina, icons, medallions, Christmas cards, military uniforms, Easter eggs, monograms, Nicholas II's autograph, Nesterov's painting "The Soul of the People" ... In short, the entire era is represented.

The exhibition is arranged in chronological order, each hall covering a period of one or several Romanov rulers and also covers development in charity in Russia.

Personal charity in the form of traditional alms by the Romanovs starts in the beginning of the 17th century, however, this phenomenon took on an organized, systemic character only in the Imperial period of Russian history. Charity under the supreme administration and with the personal participation of members of the Imperial Family was based on the same religious and moral principles, but had its own characteristics. It was intended to demonstrate the paternalistic care of the Imperial government. In Russia, there was no official state social policy, and, in fact, the means of solving these tasks on a nationwide scale was organized via charity under the auspices of the Imperial Family/

By the XX century, the charitable departments of the Imperial Family became the most important element of the social support system in Russia. And at the beginning of the century, new charity committees and societies were added to them, including those created to assist victims of military disasters.

Most charitable structures under the auspices of the Romanov dynasty survived the First World War and the overthrow of the monarchy in March 1917. They continued to operate under the Provisional Government, and even for some time under Soviet power, ending their existence at the beginning of 1918.

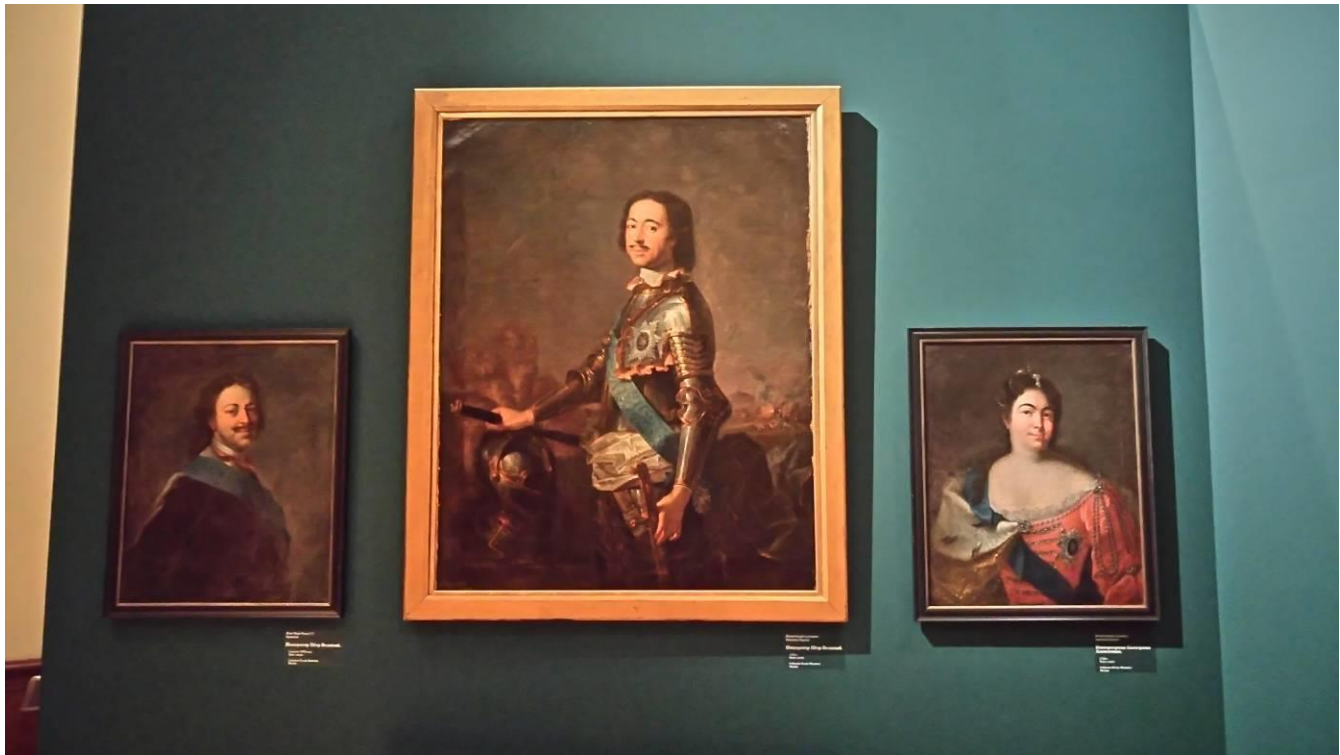
In Russia, the participation of the supreme monarchical power in the affairs of beneficence had deep historical roots. With the assertion of Christianity in Russia, mercy, care for orphans, children, the infirm, became an important component of the image of a kind, just and wise Ruler, partly, speaking in modern language, his political image. In XI century, in the famous document "The word about law and grace" exclaims: "... Who will tell us about many of your mercies and bounty, working day and night for the poor, orphans, the sick, debtors and all who ask for mercy". The purpose of this activity is emphasized: "Your generosity and alms are still remembered by people, but they are even higher before God and his angel...".





A classic example of the private charity of the Russian Sovereign is the behaviour of Tsar Alexei Mikhailovich, “an additional act of church service, the practical requirement of the rule that faith which is idle is dead”. On the days of religious holidays, Alexei Mikhailovich personally gave alms with food and money to the poor and even to prisoners. This was, above all, an expression of his personal qualities.

The first information about attempts to organize a charity dates back to the reign of Tsar Feodor Alexeevich. In 1682 a decree was issued on opening shelters and almshouses in Moscow. However, no specific information about the activities of these institutions is available.



More is known about how Peter I tried to organize charity. Like his predecessors on the throne, Peter considered himself not just a Ruler, but the Patron and Protector of all his subjects. However, it did not find expression in his personal charity. He sought to regulate it and put under the control of the state. The nobleman had to serve, the priest to pray, the merchant to trade, the peasant to plough. There was no place for begging. Peter demanded to punish and define healthy people who did not serve and did not work. Vagrancy and begging were cruelly persecuted. It was forbidden to both ask and give alms on the streets.

In principle, Peter was not opposed to individuals doing good. He only sought to streamline such assistance so as not to produce professional beggars. In one of the decrees, the Tsar demanded “not to give alms at all; but if anyone wants to give alms: then send them to the poorhouse; and if people give such a beggar, they have to pay a fine, the first (time) by 5, the other by 10 roubles each”. The fight against begging was entrusted to the police authorities. However, the repressive measures, widely used by Peter to eradicate poverty, were of little success. This is evidenced by several dozen decrees devoted to this problem. Only in 1710, there were five such documents. Peter’s attempts to create any kind of organized state charity were also unsuccessful. For this he had neither the time nor the means.

A positive point in Peter’s approach to charity was that he recognized the care of orphans, as well as the disabled and the weak, who served the state.

The immediate attention of the supreme authority to charity was revived in the second half of the 18th century. Catherine II, soon after ascension to the throne, proclaimed: “Charity to the poor and care for multiplying the people useful to society are the two supreme posts of each God-Loving Ruler”.

So, the Empress defined her attitude to the project of the educational house, developed and submitted to her by the statesman and educator I. I. Betsky. The Educational Home was conceived as a charity

for foundlings and orphans. Betskoi was also the developer of the project of the educational society of noble maidens - a closed educational institution for girls of noble origin. The educational houses created by the Empress in Moscow and St. Petersburg and the educational society of noble maidens (otherwise, the Smolny Institute) enjoyed his constant attention.

Guided by the ideas of Enlightenment, Catherine at the same time essentially revived the ancient Russian tradition of patronage of charity and the participation of the Rulers of the state in it. It fully fit into the image of a humane and enlightened Monarch consciously cultivated by the Empress, a "Philosopher on the Throne" and a "God-Loving Ruler". But it was no longer just a demonstration of personal charity, but the creation of organized social assistance in the form of charity institutions.



Patronizing charity, Catherine did not declare charity a direct duty of the state. In order not to burden the treasury, she decided to create and maintain educational houses "on a single, self-willed handout".

Formed in 1775 by the institution of the provinces, the orders of the public charity were government bodies, but had the right to attract charitable donations. These funds also came to the Smolny Institute, although under Catherine it was kept mainly at the expense of the treasury.

Thus, in Catherine's time, a systematic approach to charity began to take shape, which was used not only to achieve political and ideological goals, but also to finance charity.

Under Catherine II, the principles of charitable institutions were laid down: a demonstration of the imperial government's concern for its subjects; giving these institutions a state character, but excluding them from the general system of state organs of the empire; funding, both on the basis of charity, and public funds.



Despite the highest attention, the charitable institutions created by Catherine came to a complete disorder at the end of her reign.





The actual revival and further development of these institutions is associated with the name of the Empress, wife (and widow) of Emperor Paul I, Maria Feodorovna.

At that time, beneficence was still regarded as a good deed aimed at helping the poor and needy, as a means of saving the good creative soul. But it has become a necessary element of social policy. This was reflected in the concentration of charity under the auspices of the Romanov dynasty in special departments, which included both the Catherine charity institutions and the newly created ones in the late XVIII - early XIX centuries.

Maria Feodorovna, having survived her eldest son Emperor Alexander I and daughter-in-law, Empress Elizabeth Alexeevna, died in 1828. The same year, the charity institution run by Maria Feodorovna was transformed into the IV Division of the Own Imperial Majesty's Chancellery and named after the patron - "Empress Maria's institutions", among which initially there were 14 women's schools and 25 medical and charitable institutions (by March 4, 1917, the number of institutions had already reached several hundred).

The members of the House of Romanov, who most actively participated in the work of charitable institutions under the jurisdiction of the Imperial Family, are also Grand Duchess Elena Pavlovna and her daughter Catherine Mikhailovna. Elena Pavlovna was the wife of Grand Duke Mikhail Pavlovich, the son of the Emperor Paul. She had a reputation as one of the most educated and cultural members of the Imperial Family. She was quite actively involved in the management of several charitable institutions, transferred under her patronage under the will of Maria Feodorovna (Pavlovsk Institute, Mariinsky Institute and maternity hospitals in St. Petersburg and Moscow). She also took care of St. Helena's women's school, built on coherent lines, created the Elizabeth hospital in St. Petersburg and children's shelters for Elizabeth and Maria in St. Petersburg and Pavlovsk in memory of her daughters. During the Crimean War, together with the Great Doctor N.I. Pirogov who became her great friend Elena Pavlovna formed the first in Russia organization of military nurses - the Krestovozdvizhenskaya community of nurses who care for the wounded and sick. The sisters of this community worked not only in hospitals, but also on the battlefield. Her cherished dream was the creation of a Clinical Institute, which, through the efforts of her doctor, E.E. Eichwald opened after the death of the Grand Duchess. It was called the Eleninsky Clinical Institute.



After the death of Elena Pavlovna in 1873, these institutions were taken over by her daughter, Grand Duchess Catherine Mikhailovna, wife of Duke Georg Mecklenburg-Strelitzky. In 1872, Catherine Mikhailovna was also elected the chairwoman of the Council of the Patriotic Society, which was part of the Office of Empress Maria. Leading the Council, she personally addressed all the issues related to the teaching and educational part of the women's schools of the Patriotic Society. Catherine Mikhailovna developed a new charter for these schools in conjunction with Prince P.G. Oldenburg.

Grand Duchess Alexandra Petrovna, the daughter of Prince Peter G. Oldenburg and the spouse of the Grand Duke Nikolai Nikolaevich the Elder, the son of Emperor Nicholas I., actively participated in the management of subordinate institutions. Alexandra Petrovna headed the St. Petersburg Council of the Orphanages of the Empress's Department of Institutions.







In the Reign of the Tsar-Liberator, the spouse of Alexander II Maria Alexandrovna founded the Guardianship Society for the Wounded and Sick Soldiers in 1867, and she dealt with the affairs of the Office of the Empress Maria.

With the active participation of Empress Maria Alexandrovna, there were positive changes in the educational part of institutions for the care of children and young people, mainly in women's institutions.

The history of the Custody of the Blind is connected with the organization of assistance to the disabled of the Russian-Turkish war of 1877-1878. In 1881, the Mariinsky Guardianship of the Blind was established, named after Empress Maria Alexandrovna. Thus, assistance to the blind began to be carried out by a charitable agency under the auspices of the House of Romanov.



By the highest decree of March 10, 1883, it was transferred to the Office of Institutions of the Empress Maria, receiving the final title of the Empress Maria Alexandrovna's Trusteeship on the Blind.

In total, more than 750 charitable organizations emerged in the reign of Alexander II.







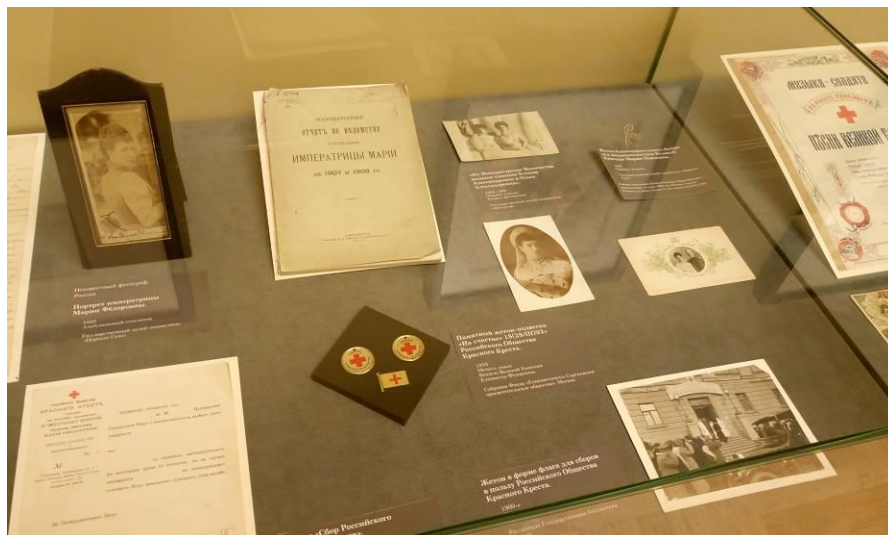
With the beginning of the reign of Alexander III, the Office of Empress Maria was headed by his wife, also Maria Feodorovna. She headed the department until its closure. In 1880 she also took under her auspices the Russian Red Cross Society.

In 1898, a specialized charitable department was created in the Office of Empress Maria to provide assistance to the deaf-and-dumb - called "The Guardianship of the Empress Maria Feodorovna of the Deaf-and-Dumb under the August Patronage of Their Imperial Majesties."

From the beginning of the First World War, Maria Feodorovna gave an order to form a dressing and nutrition unit of the military sanitary train. To do this, 6 wagons, owned by Maria Feodorovna since the Russian-Japanese war, were requested from the Nikolaev railway. She took on her own account the equipment of the train, the provision of sanitary equipment, food and maintenance of medical and sanitary personnel and mechanics. By January 1915, she had several organizations for wartime needs: a warehouse in the Anichkov Palace, hospitals in Minsk and Lvov, the military sanitary train No. 142 and a dressing and nutrition squad, train No. 90 (to service the Caucasus Front from March 1915) and a sanatorium for convalescent officers in Balaclava.



Maria Feodorovna also managed several charitable capital funds. One of them, with a charitable capital of over 158 thousand roubles was directly intended for soldiers undergoing treatment. In addition, the capital of Count A.B. Orlov-Davydov (100 thousand roubles) was actively used for the upbringing of orphan as soldiers, and the Military capital (over 410 thousand roubles), was used to maintain the military sanitary facilities of Maria Feodorovna and to issue benefits to wounded and sick soldiers.



Her own capital (more than 310 thousand roubles) played a prominent role in the charitable activities of the Dowager Empress, with pensions and allowances given to the widows of officers who did not receive pensions from the state treasury. The added capital (30 thousand roubles) were collected during the commemoration of the 25th anniversary of the marriage of Maria Feodorovna to be used for the benefit of the pupils of the institutions of the Department of Institutions of the Empress Maria when they were married.



Alexandra Feodorovna, becoming the Empress in 1894, at first had no charitable department under her auspices. But already in 1895, she took the patronage of the Board of Trustees of workhouses established in the same year, who assisted the unemployed, vagrants, freed from prison, people who had lost their previous social status.

In 1906 it was reorganized and became known as "Labour assistance under the patronage of Her Imperial Majesty, the Empress Alexandra Feodorovna."

The organizational structure was not complicated. The central governing body was the Committee, which was chaired by the Empress. The committee consisted of a vice chair and full members. All of them were approved by the Empress for a period of three years. Members performed their duties without compensation, without receiving material remuneration, ranks and departmental uniforms. In the same way, employees of local divisions and institutions performed their duties.

The Committee prepared documents and bills of a general nature. All decisions made by the Committee were subject to approval by the patroness, that is, the Empress. The public represented by philanthropists who donated money, material values, or selfless labour, participated in the management of local charitable societies and institutions. For the record keeping of the Committee, there was an office consisting of a business manager, an inspector and clerks. Since 1906, several permanent commissions worked on the Committee: audit, statutory and financial. Commissions were formed from the full





members of the Committee. The chairmen of the commissions were approved by the Empress. The committee had the right to create, as required, other permanent or temporary commissions. Reporting on the custody of the Empress was the responsibility of the Vice-Chairman of the Committee. The committee included prominent Russian lawyers and charity experts. In addition to valid ones, the Guardianship included honorary members and lifelong philanthropic members.

The funds of the Labour Assistance department were made up of interest from the inviolable capital of half a million roubles, granted at the founding of the Guardianship, incomes from immovable and movable property, fees from various charitable donations. The latter came in the form of regular contributions.

Unlike the institutions of the Empress Maria and the Humanitarian Society, the Labour Aid Office did not provide civil service rights, ranks and uniforms. There were no special rules on awarding benefactors with orders, although the practice of awarding donations for service in charity institutions existed. Guardianship officers and benefactors could be awarded with departmental signs and badges, which were given at the discretion of the patroness of the Guardianship of Empress. For outstanding works of the Guardianship and for donations Alexandra Feodorovna granted people a diploma signed by Her Imperial Majesty's signature. There were four varieties of signs: enamelled, gilded, silver and bronze. A sign or a badge of one kind or another was given depending on the specific merits of the person receiving them.



On Empress Alexandra Feodorovna's initiative, orthopaedic clinics for children were opened, and assistance was provided to tuberculosis sanatoriums in the Crimea. During the famine of 1898 she donated 50,000 roubles. from her private funds. Under the auspices of Alexandra Feodorovna, there were also established the Guardianship for collecting donations for the craft education of poor children, the All-Russian Guardianship for the protection of motherhood and infancy. In the difficult years of the Russian-Japanese war, military sanitary trains were created with funds from Empress Alexandra Feodorovna, as well as other members of the Imperial Family.

In 1913, the Romanov Committee, under the auspices of the Emperor, was organized to take care of the children of the rural population. In the same year, the Guardianship for the Protection of Motherhood and Infancy, under the auspices of Empress Alexandra Feodorovna, was established.

Since the outbreak of the First World War, Alexandra Feodorovna's charitable activities became the focus of care for the wounded and sick soldiers. Already on November 13, 1914, military-sanitary train No. 143 (with three convoys and a detachment of sanitary wagons attached to it) was created in Tsarskoye Selo, named after Empress Alexandra Feodorovna.



Under the patronage of Alexandra Feodorovna, trains under the Red Cross flag were also formed to assist both the Russian Red Cross Society and the military department in supplying them with necessary medical equipment and nutrients. Warehouse trains were equipped by the Empress in Petrograd and Moscow. A total of 4 stock trains were equipped with 9 wagons each.

Together with her daughters Olga and Tatiana Nikolayevna, Alexandra Feodorovna enlisted to a two-month course of lectures, passed practical classes and passed the examination for the title of a nurse of mercy in wartime. At the same time, the Empress and her older daughters were not simply registered as sisters of mercy, but actually worked in the hospitals established by the Imperial Family, accommodated in palaces and residences.





According to the memoirs of Anna Vyrubova: "Standing behind the surgeon, the Empress, like every operating sister, served ... tools, cotton wool, bandages, carried off amputated legs and arms, tied up wounds without disdaining anything and enduring smells and terrible pictures of the military hospital during the war. It seemed to the wounded that her dressings lasted longer and stronger than others."

The Empress's daily work as a sister of mercy in the operating room at Tsarskoe Selo infirmary continued until the end of 1916. In addition, Alexandra Feodorovna paid much attention to visits to hospitals, which were under her protection or bore her name, as well as many others. By December 10, 1916, only in Petrograd there were 11 hospitals under her patronage, and another 11 bore her name.

The last protopresbyter of the Russian army, G. Shavelsky, wrote in this connection: "She was sensitive, responsive to human grief and compassionate, and inventive and persistent in arranging various charitable institutions. A lot of new, very large charities appeared on her initiative, thanks to her care and support."



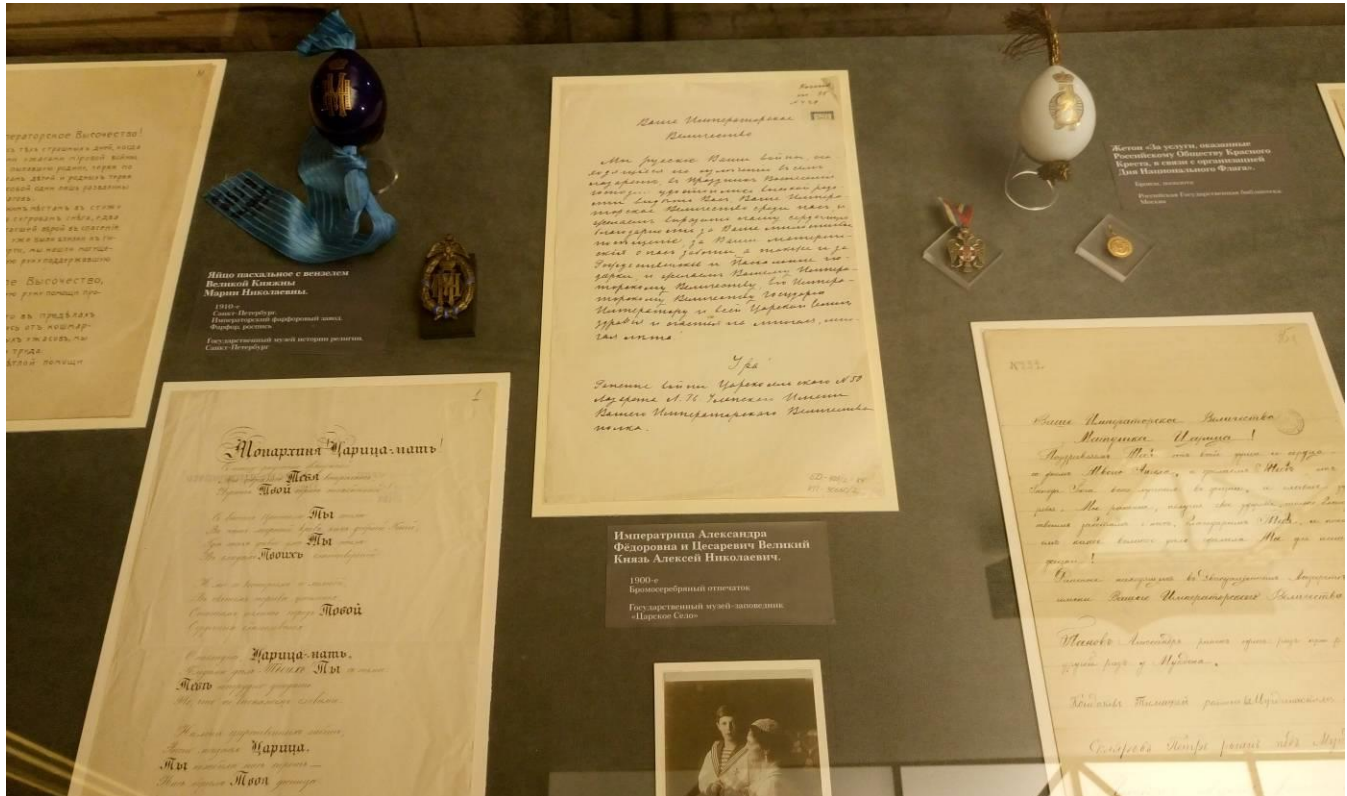
Russia's entry into the First World War led to the creation of several charity committees designed to assist various categories of war victims. The largest of these structures was named in honour of the daughter of Nicholas II "Committee of Her Imperial Highness Grand Duchess Tatiana Nikolaevna to provide temporary assistance to victims of military disasters," established September 14, 1914. The committee was abbreviated as Tatiana.



Organizationally, it consisted of the actual committee, located in St. Petersburg, and the provincial and regional departments subordinate to it. They, in turn, obeyed district offices. The Tatiana Committee was funded as well as other charitable departments and committees of the House of Romanov. According to the Regulations, the funds of the committee were formed at the expense of charitable donations, "legally established", permanent and temporary fees, benefits "from different institutions and persons", income from real estate, rent, charitable lotteries, as well as allocations from the treasury. Donations from the Emperor and his spouse amounted to 425,000 roubles. From the charity lottery in 1914, the committee received 3,000,000 roubles.

Work in the Tatiana Committee did not give any class or service privileges or advantages. Merit service in the Committee was marked only with diplomas and tokens, which were given on behalf of the Grand Duchess Tatiana Nikolaevna "... for providing outstanding services to the Committee or by arranging fees, subscriptions, exhibitions, concerts, performances, lectures, and so on." Awarding diplomas and tokens was introduced in 1915. Diplomas awarded to public organizations and institutions had two categories. Diplomas of the first category were printed on "vellum" paper in "golden" type, the second

category - on ordinary paper in black type. Private individuals were awarded tokens of two categories: the first category - silver and the second - bronze. They were a kind of breastplate icon "... from a blue enamel shield, on which Her Highness's initials are placed on top." The Tatiana Committee had no departmental uniforms. Its employees wore emblems on their caps and armbands. The emblem was a badge "... from the golden monogram of the Name of the Most August Honourable Chairman of the Committee of the Grand Duchess Tatiana Nikolaevna." The armband consisted of a ribbon of light blue cloth, to which was attached a copper plaque with a through image of Tatiana Nikolaevna's initials.



Created on August 11, 1914, the "Special Petrograd Committee of Her Imperial Highness Grand Duchess Olga Nikolaevna to assist families of people called up for war", abbreviated as Olginsky or Petrogradsky Olginsky, also attracted charitable donations. In addition, the Olginsky Committee received money from the Supreme Council for the charity of those called up to war.

The organizational structure of the Olginsky Committee was similar to that of the Tatiana Committee. Actually, the committee had 21 people, who worked under the honorary chairmanship of the Grand Duchess Olga Nikolaevna. The current activity was led by a permanent executive body. The local offices of the committee were 12 district and city commissions.

The views of the Empress about the charitable and compassionate activities were fully shared by her older daughters Olga and Tatiana. They, like their mother, were of the opinion of the special role of members of the Reigning Family in caring for the victims of the war. Older daughters in the Imperial Family engaged in charitable activities from the earliest youth. Even before the war, they visited tuberculosis patients in the Crimea, and when Grand Duchess Olga got her own money, her first request was to let her pay for the treatment of the lame boy she met while walking in Tsarskoye Selo park.

During the war, the Grand Duchess Olga and Tatiana, worked every day for several hours in the Tsarskoye Selo hospital. Tatiana was a very capable nurse. Doctor Derevenko noted that he rarely had to meet such a calm, deft and efficient surgical sister, like Tatiana Nikolaevna.

Olga, weaker in health and nerves, did not survive the surgical sister's work for long, but continued to work in the wards on a par with other sisters.



During the years 1914-1916, Grand Duchess Olga was the patroness of five hospitals in Petrograd, including the Temporary Refuge in the name of St. Grand Duchess Olga for crippled warriors in the building of the Mariinsky and Refuge for sailors on Gutuyevsky Island. Her name was worn by an infirmary equipped by the White Cross Society, as well as an infirmary equipped by a private society in Volkhovsky Lane.

Tatiana carried out patronage over two infirmaries: in the house of the Chairman of the Council of Ministers on Mokhovaya Street and the hospital of employees of the construction of the Olonets railway on Galernaya Street. The name of Tatiana Nikolaevna bore an infirmary equipped by a society called "Care for the Wounded" in the house of the railway club on Kabinetnaya Street. In addition, there was an infirmary named after the Imperial Highnesses Olga, Tatiana, Maria and Anastasia, equipped by hereditary honorary citizens of Sods on the Moscow Highway, and an infirmary named after the August Daughters, equipped by co-religionists in Feodorovskaya poorhouse on Nab. Volkovka River. The names of Olga Nikolaevna and Tatiana Nikolaevna was also carried by several trains, various warehouses for collecting things and donations for the needs of wartime.



The younger daughters of the Emperor, Grand Duchesses Maria and Anastasia Nikolaevna also took part in the merciful and charitable work. Every day after class they visited the Tsarskoye Selo hospitals, often with Alexandra Feodorovna, and went to other hospitals in Petrograd.

On January 26 and 27, 1915, a lace gathering was arranged on the streets of Petrograd, and the collectors of donations were exclusively artists of the Imperial Theaters. On March 7, 1915, a Requiem concert was given in favor of wounded soldiers at the Mariinsky Theater. The August Patroness of these charity events was the Grand Duchess Anastasia. The participation of the young 14-year-old Grand Duchess attracted donators, tokens with the monograms of Anastasia Nikolaevna were actively bought. In total, more than 13.5 thousand roubles were gained from the lace collection and performance.

The name of Anastasia Nikolaevna was borne by two infirmaries, military-sanitary trains No. 61 of the Special Section of the Office of Her Majesty the Empress and No. 154 of the General Nobility Organization.

Under the auspices of the Grand Duchess Maria Nikolaevna was the hospital of employees of the Ministry of the Imperial Court, in the buildings of the Tauride District. Three infirmaries in Petrograd bore her name: the infirmary of the officials of the Nerchinsky District of His Majesty's Cabinet, the

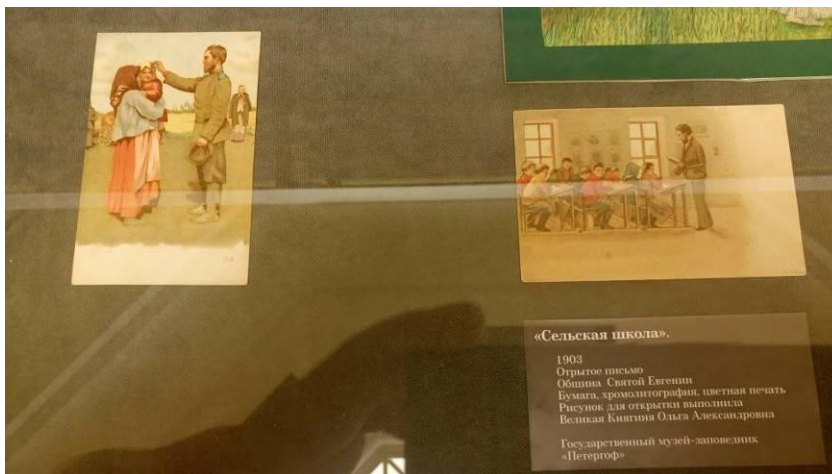
infirmary of the Nevsky Shipbuilding and Mechanical Plants and the infirmary of company "Dr. Pell and Sons".

Names of Maria and Anastasia were also assigned to the Petrograd Infirmary by the Department of Communications and Infirmary No. 17 at the Feodorovsky Cathedral in Tsarskoye Selo.

The sister of Nicholas II, Grand Duchess Olga Alexandrovna, gained great sympathy for her charity work long before the First World War.

In Ramon, Voronezh region, where she built her own estate called Ol'gino, she also opened a school and a hospital for the workers and peasants and paid the teachers. She got involved with the "Charity Society of St. Eugene" - headed by her mother-in-law Princess Eugenia of Oldenburg. It was a part of the Russian Red Cross Society. Already

in 1901, the society could send out the first postcards with motives painted by Grand Duchess Olga Alexandrovna – all of them discreetly signed "O.A.".



Her own first charity society was created in 1902. Simply called "Charitable Society of Grand Duchess Olga Alexandrovna". It was to help poor mothers and maternity institutions.

The "Committee for the provision of benefit to widows and orphans, Victims of war" was created in 1876 and was under the honorary chairmanship of Grand Duke Sergei Alexandrovich. After his death in 1905 the chairmanship went to Grand Duchess Olga Alexandrovna.

Grand Duchess Olga Alexandrovna was the chairperson of the Committee to Perpetuate the Memory of Russian Army Soldiers Fallen in the War of 1904-1905, and since 1907, an honorary member of the Society for Universal Assistance to Soldiers and Their Families Affected by War.

A more personal experience, led Grand Duchess Olga Alexandrovna to set up a new charity fund in 1912. Her teacher in painting - academician Konstantin Kryzhitsky committed suicide in 1911. The reason was a campaign against him in the press and art circles, claimed that his painting was a copy of a painting from another artist, or at least remarkably similar in plot and details. In February 1912, Grand Duchess Olga Alexandrovna created the fund – Society of Assistance of Artists in need in memory of academic K.Y. Kryzhitsky.

At the outbreak of the War in 1914, Grand Duchess Olga Alexandrovna knew exactly what to do. On her own means she established a hospital, enlisted herself as a nurse and went to the front. The first hospital was set up in Rovno in August 1914 – with 18 nurses, 5 doctors, 200 beds and 16 ambulances.

The Grand Duchess did not spare herself. Since 1914, Olga Alexandrovna personally, on a par with others, worked from 7 am until late at night in the hospital of Rovno and was distinguished by simplicity in communication, cheerfulness, brought to work "the atmosphere of real Russian affection and charming warmth"...

She was not only in her nurse uniform when the photographer came visiting the hospital. She worked day and night, and she even went to the battlefield during battle.

For being a long time under continuous artillery fire while caring out her duty, she was awarded the "St. George" medal for the courage and patriotism.





At the end of 1914, under the auspices of Olga Alexandrovna, the Relief Society for Suffering Soldiers was created, which bore her name, and in May 1915 she took the title of honorary chairperson of the All-Russian Society in Memory of War Soldiers of the Russian Army. Together with Grand Duchess Xenia Alexandrovna and Grand Duke Alexander Mikhailovich, she established a shelter for those amputated in Rovno.

Olga Alexandrovna's contribution to the charity during the First World War was so noticeable that, due to numerous requests from the soldiers and the population, many sanitary trains and car columns were named after her. Already at the beginning of the war, the name of Olga Alexandrovna was given to trains Nos. 87 and 163 of the All-Peasant Organization for Aid to Sick and Wounded Soldiers. The name of the Grand Duchess at the end of 1915 was also given to the 2nd automobile sanitary column of the Red Cross, working with the armies of the South-Western Front. There were 16 cars in the convoy, which transported more than 6 thousand from April 23 to June 30, 1916.

The last charitable organization entered by Olga Alexandrovna was Petrograd's "Fraternal Aid", arranged by officers to help the soldiers. Olga Alexandrovna agreed to become a member of the organization for life and imposed a resolution "I agree to subscribe as member and deposit 500 roubles forever and ever". It was February 13, 1917.

From all over the country to Grand Duchess Olga Alexandrovna received donations, stocks of linen and warm clothes, as well as enthusiastic letters and poems.

An unusual donation came from the manager of the Kazvin registration and loan bank of Persia, A. Petrov, who sent a large number of cigars to Olga Alexandrovna's name. Over 40,500 cigarettes and 500 cigarette cases of his family's work, accompanied by a touching letter: "The feat of mercy of Your Imperial Highness, which causes tears of tenderness in all, to which brief tidings reach about the selfless sacrificial ascetic activity of Your Imperial Highness ... To leave the imperial chambers and the dear family, dedication to surrender with all my heart and soul to the care of our wounded warriors and alleviate their suffering, to put peace and comfort in their souls and work day and night, exhausting my strength in serving the suffering, like an ordinary sister of mercy, I will be the happiest if my worthless gifts would be accepted".

Another sister of Emperor Nicholas II, Grand Duchess Xenia Alexandrovna, also did not remain aloof from the affairs of charity. She headed the Special Committee on charity of the officers and lower military officials who were injured during the war with Germany, Austria-Hungary and Turkey, clergymen, civil class officials, civilian employees and employees on the railways in the areas of military operations, as well as families of both the dead and the affected officials.

Xenia Alexandrovna paid much attention to the problems of war invalids. Studying numerous mails from people with disabilities, she warmly supported the proposal to organize an exhibition of artificial limbs (prostheses), opened in Petrograd in mid-September 1916. The purpose of the exhibition was to clarify the issue of prosthetic surgery in Russia and abroad, to unite all institutions and persons involved in the manufacture of prostheses, to familiarize professionals and the public with all existing types of prostheses, to mobilize medical and technical creativity to improve and simplify existing models, reduce the cost and speed up their production.

At the beginning of the 20th century, the activities of Grand Duchess Elizabeth Feodorovna became widely known. In 1904, Elizabeth Feodorovna headed the charity committee to assist the soldiers who suffered in the battles of the Russian-Japanese War. It was called "the Special Committee of her Imperial Highness Grand Duchess Elizabeth Feodorovna, for uniting in Moscow charitable activities caused by the war in the Far East."

After the end of the war, this committee was transformed and continued to assist the participants in the war with Japan. In addition, Elizabeth Feodorovna was the patroness of several charity institutions that were part of the Office of Empress Maria and the Humanitarian Society.

Her most famous activity was Martha and Maria Convent of Mercy in Moscow, created in 1909. On Ordynka Street, the Grand Duchess purchased a large plot of land on which, according to the design of architect A.V. Schusev was erected a wonderful church in the neo-Russian style. Inside the walls of the monastery there were, in addition to the church, a hospital, an orphanage and a library. At the hospital, nursing courses were organized, as well as a free canteen for the poor, with over three hundred meals a day. The holy ascetic, renowned for the Russian Orthodox Church, performed the most difficult and responsible tasks at the hospital, assisted in operations, often spent whole nights at the sick bed, she herself did dressings, and took care of the injured.

The august inhabitants of the Marble Palace, Grand Duke Konstantin Konstantinovich and his wife Elizabeth Mavriyevich, and his sister Grand Duchess Olga Konstantinovna, did a great job of organizing assistance to soldiers at the front, the wounded, disabled people and their families.

A mobile infirmary was sent off from the Marble Palace to the army for the funds of these individuals, and 2 infirmaries opened in Pavlovsk.





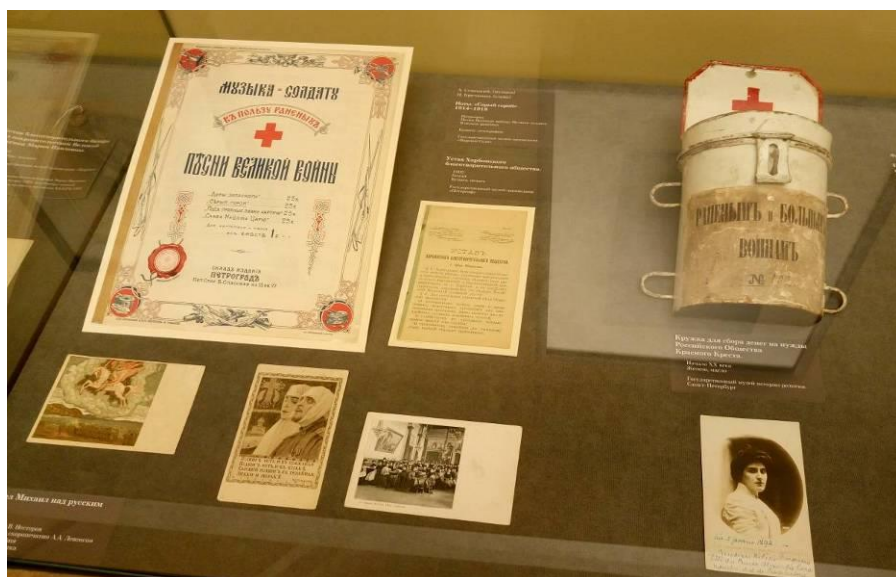
Charitable work was conducted by Grand Duchess Maria Pavlovna the Elder - the widow of Grand Duke Vladimir Alexandrovich. Before the war, under her patronage were a charitable society in the parish of Prince Vladimir's Cathedral, the Narva-Nevisky Committee of the Russian Red Cross Society, the Banner Aid Society, and others.

Under the leadership of Maria Pavlovna 22 sanitary organizations were created. The structure of the military sanitary organizations of Grand Duchess Maria Pavlovna included, in particular, the Main Directorate of all military sanitary organizations in the theater of military operations, the military sanitary train No. 1 of Maria Pavlovna, the military sanitary automobile squad named after Grand Duchess Victoria Feodorovna, a mobile feeding centre, military and sanitary equestrian vehicles Nos. 1 and 2, flying units "First aid under enemy fire" in five regiments, main warehouse of military sanitary organizations in Petrograd, field warehouse military -sanitary organizations in Minsk, a rear support warehouse of military sanitary organizations in Moscow, an infirmary for seriously wounded in Minsk, and five more hospitals located in Finland, Moscow, in the town of Shpola, Kiev province and in Kiev.



In her palace on Millionnaya Street 27, Maria Pavlovna opened a grand warehouse. By the middle of March 1915, the efforts of Maria Pavlovna supplied 21.5 thousand people with clothes. In addition, 2,000 fur coats were issued at 26 stations in 36 cities, so that people could move to the final point, where there was no railway, in a sleigh.

The Maria Pavlovna Committee also resolved issues of financial support for wounded soldiers. So, in November 1915, they were provided with monetary assistance for those discharged from hospitals. In general, throughout the war, Maria Pavlovna led a great deal of personal charity and charity work, she repeatedly visited the fronts, distributed gifts and awards to the soldiers, and constantly visited the wounded in the hospitals of Petrograd.



The wife of Grand Duke Kirill Vladimirovich, Grand Duchess Victoria Feodorovna headed the Committee for accepting donations to send gifts to Russian soldiers fighting on foreign fronts. In addition, Victoria Feodorovna participated in the creation of the Automobile Health Service, which saved the lives of thousands of people during the war. Her squad of ambulance transport has become one of the best support services of the Russian army.



After the February Revolution of 1917, the Russian Imperial House was deprived of all the levers of government charity. Its own capabilities were drastically reduced, and after the October Revolution were completely destroyed. But even in exile, deprived of all their possessions, often in distress and, in any case, constantly experiencing a lack of funds, the members of the house of the Romanovs did not abandon their centuries-old traditions of mercy.

But the exhibition does not tell about this. Let us hope it will come in a follow up exhibition.

The exposition ends with the cross by Cavalry according to Vasnetsov's "Crucifixion" sketch - everyone turned away from the Imperial Family at the end of their life journey.

The exhibition runs until March 24, 2019. Every Saturday in Tsaritsyno, within the framework of the exhibition, open debates and discussions will be held.







*Emperor Nicholas II. Unidentified artist. Oil on canvas. 34 x 28 1/2 inches*

### **"The Reluctant Autocrat"**

December 22, the Georgia Museum of Art opened the exhibition "The Reluctant Autocrat: Tsar Nicholas II".

The exhibition focuses on the reigns of the last two Romanov Rulers: Alexander III (1881–1894) and his son and successor Nicholas II (1894–1917). It marks three closely linked anniversaries: the centenaries of the Bolshevik Revolution, the execution of the last Russian Emperor and his family and the end of World War I.

In accordance with the political ideology of the Byzantine Empire, the Tsars of Russia were invested with divine power to rule as Christ's representatives on earth. Nicholas II served dutifully, yet reluctantly, and his actions contributed to the demise of the Russian Empire. At the same time, the Emperor was a model family man, very much like his father. This exhibition draws attention to the incongruity of divinely inspired autocracy and modern life while highlighting human fragility against the mighty flow of history.

It includes several delicate textile objects, among them an officer's parade uniform made for Nicholas II; the official costume of the Lord Chamberlain at the Imperial Court of Saint Petersburg, which most likely belonged to Prince Alexander Sergeevich Dolgorukov (1841–1912); and two children's costumes, a Cossack robe (chokha/cherkeska) and a gold-embroidered Caucasian outfit for a boy.

Both of the children's costumes date to the early 20th century and must have belonged either to the Tsarevich Alexei (1904–1918, the last Romanov Heir to the throne) or another young Romanov Grand Duke. Directly related to the Tsarevich himself is a silk blanket with embroidery presented to the infant Alexei by the commanders of the Cossack Army, whose supreme hetman (ataman) he was from the moment of his birth.



*Above - Uniform of Nicholas II with epaulets Wool, linen, metal threads and brass 29 x 19 1/2 x 10 inches.  
Left - Sabertasche (saddlebag). Velvet, metal thread, brass, leather and board 25 1/4 x 11 3/8 x 5/8 inches*



The exhibition includes also two gold-embroidered hussar sabretaches (flat satchels with long strips worn by cavalry officers), a silk hand-painted military standard, silver-gilt and silk epaulettes and silk brocade shoulder straps, as well as icons dating to the late 19th and early 20th century, several of them presented to

and used by the family of the Tsar, original photographic prints from Nicholas II's coronation and Russian imperial-era porcelain.

The museum has been building a collection of Russian art for several years and has developed several exhibitions from the gifts that make up that collection. The majority of objects in "The Reluctant Autocrat" come from the Parker Collection, assembled over more than four decades and including more than 2,200 separate objects.





Asen Kirin, Parker Curator of Russian Art at the museum and professor of art history at UGA's Lamar Dodd School of Art, tells the story of Nicholas' life, from his childhood as Tsarevich (crown prince) to his ill-fated military command during World War I, through objects including military and court costumes, medals and orders of chivalry, lithographs, porcelain, devotional icons and the then young technology of photography. As visitors move through the galleries, they can draw connections among these items and begin to assemble a picture of the world at the time, caught between the ancient idea of the ruler as God's representative on earth and the new, modern age."



*Red leather book with enameled badge of St. Petersburg and commemorative edition of Trinity Bridge, 1897. 7 1/2 x 14 x 5/8 inches.*

Objects from Bob Jones University Museum & Gallery and from the gift of Princess Marina Belosselsky-Belozersky Kasarda help round out that picture. The latter also make up the exhibition "One Heart, One Way: The Journey of a Princely Art Collection," on view at the museum through February 10. Kirin was even able to attribute one icon borrowed from Bob Jones to a famed 15th-century painter, Theophrastos, by interpreting its signature.



*Bread and salt platter with imperial eagles and crowned cypher of Alexander III and Marie Feodorovna. Inlaid wood. 23 1/4 (diameter) x 2 1/2 inches.*

*Green-bordered plate with view of Cameron Gallery, 1820–25, 9 1/2 (diameter) x 1 1/4 inches.*

*Imperial Russian Easter egg with double-headed eagle in centre and yellow ribbon, ca. 1900 and a smaller Imperial Russian Easter Egg with crowned cypher of Nicholas II, 1915– 16*

Kirin's labels and wall texts bring out the human nature of the Imperial Family, pointing out, for example, that Alexander III and his wife prepared their own simple breakfast of bread, butter, boiled eggs and coffee every morning. At the same time, they unpack the layers of meaning in objects like a copper bowl made by Fabergé as a gift (the simpler material signified frugality at the beginning of the world war) or the importance of military regiments as social networks. The result is a rich and complex portrait of a world undergoing massive change.



## "Faberge Style. Excellence Beyond Time"

December 15, the large-scale exhibition "Faberge style. Excellence beyond time" was to open in the Museum and Exhibition Complex "New Jerusalem" in Moscow Region. However, it was not ready. So, the museum administration warned on its official Facebook page that the exhibition would run for the first week in a limited (presentation) mode due to technical reasons, and the launch of the exhibition in full will take place after December 22.



The exhibition features more than 400 exhibits, many of which have never been shown to the general public.

The project combines works of the Faberge jewellery house from the collections of the Faberge Museum in Baden-Baden (Germany), 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).

"This is the first such large-scale project, representing not just individual objects, but telling about the history of the development of the House of Faberge. Extensive exposition will acquaint visitors not only with precious products, but also with unique documents that mark the fateful milestones in the history of the famous brand," says the exhibition curator, professor, founder of Russia's first private museum (Russian National Museum) and the Faberge Museum in Baden-Baden (Germany) Alexander Ivanov.





The idea of a whole historical perspective is reflected in the concept and architecture of the exhibition space. Visitors have to follow the stages of development of the famous jewellery house - from the beginning to the end, which nevertheless did not become the end of the Faberge era.



Among the owners of products of the world-famous company are the rulers of Great Britain, Germany, Italy, Sweden, the Netherlands, Greece, Bulgaria and other countries. A distinctive feature of the enterprise Faberge was the union of two in general, different specializations. On the one hand, the company created jewellery with precious stones, enamels and the so-called haberdashery: snuff boxes, bonbonnières, cigarette cases. On the other hand, no less intensively worked on the manufacture of silver products - cutlery, vases, bowls, prize cups. It is noteworthy that the exhibition in the city Istra (Moscow region) will reflect the full range of activities of the company.

In addition to jewellery and accessories, in the museum "New Jerusalem" you can see crystal utensils, gift and interior items. The independent sections include precious haberdashery, tokens, stone-cutting products and works by the Faberge firm during the First World War. Also, it is possible to evaluate and compare the style of the masters of different departments of the company: St. Petersburg and Moscow. The special space of the exhibition is the Imperial hall, where unique specimens of Imperial gifts, famous Imperial Easter Eggs, items from the office of His Imperial Majesty, decorations of members of the Imperial Family are shown.



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



As Vasily Kuznetsov, director of the museum and exhibition complex “New Jerusalem”, explains - “it’s not by chance that the exhibition is held in the city Istra. First of all, because Russian Palestine is a place historically associated with the Imperial Family. Over the years, representatives of the ruling dynasty of the Romanovs favoured these places, giving truly luxurious things to the New Jerusalem Monastery.

Examples of these contributions are presented today at our permanent exhibition. Emperor Nicholas II was in New Jerusalem, during the reign of which the jewellery company experienced an extraordinary flourishing. Visitors can see some items made by order of the Emperor for important events, state dates and other, sometimes very personal reasons.”



In one of the halls there is recreated the interior of the office of the chief executive of the company Karl Faberge, where you can see the original stationery of the production of the Faberge house and the telephone from the master's office in the house on Bolshaya Morskaya Street in St. Petersburg.

A separate room is devoted to the workshops of the Faberge company. Its central installation has a huge table, which demonstrate a stylized version of the jeweller's desktop, showing the unique tools of the turn of the century, original sketches of artists, on which the masters worked.

Interactive touch-panels shows information and photos about the features of jewellery technicians, who glorified the unsurpassed brand. The organizers took a separate space for the master classes and a cinema, where visitors will see a film about its history.







With the beginning of the First World War, the company completely switched to military needs and the name of Faberge appears on front-line items.

In addition to the works of the Faberge jewellery house itself, the exhibition will present works by contemporaries of the great master who imitated or tried to compete with him - items from Bolin, Sazikov, Ovchinnikov and Khlebnikov firms.

The exposition is not so much about the masterpieces of jewellery as about the development of the Faberge affair and the fate of the company in Russia.

On December 22, Andrei Vorobiev, the governor of Moscow region visited the exhibition.

"We have been preparing for a long time, looking for partners to organize this unique exhibition in our museum. For the first time in Russia, it is presented in this version, - said Vorobyev. - I really hope that the exhibition will attract a large number of tourists, visitors from the Moscow region, Moscow and other regions. This is part of our history, it is very interesting to know the nuances of the work of the House of Faberge, the orders that he performed, the atmosphere of that time - all this is conveyed by several halls located here."



- Videos - 1) [https://tvkultura.ru/article/show/article\\_id/317786/](https://tvkultura.ru/article/show/article_id/317786/)  
 2) <https://www.1tv.ru/news/2018-12-22/357703-vystavka Stil faberzhe epoha vne vremeni otkrylas v podmoskovie>  
 3) <https://www.youtube.com/watch?v=D8esQF01GrY>  
 4) [https://www.youtube.com/watch?time\\_continue=17&v=uYs8KSRbBLw](https://www.youtube.com/watch?time_continue=17&v=uYs8KSRbBLw)

## Memorial plaque to Nikolai Sokolov unveiled in Mokshan

December 25. Russia58.TV - On December 24th, a plaque with the name of Nikolai Sokolov was unveiled on the building of the administration of Mokshan in the Penza Region. It was here more than 100 years ago the Moksha District Court was located, where Nikolai Sokolov worked as an investigator of corruption cases, from 1908 to 1910.

"I am very glad that you came here, because this board was opened for you, so that you know, remember not only the history of your area, but also the history of Russia," commented Victor Kondrashin, Professor of Penza State Television and Radio Company.

In February 1919, Nikolai Sokolov, on the orders of Admiral Kolchak, conducted an investigation into the murder of Emperor Nicholas II and his family. He brought the materials through Harbin to France and continued to collect evidence there. In 1925, his book *The Murder of the Tsar's Family* was published.

A local historian, Olga Kamenskaya, for several years collected in archives data on the life of the countryman. He was born in a house on Sadovaya street. His father was a

merchant of the second guild, and mother was a peasant. The Church of the Epiphany preserve records of their marriage and the baptism of their son.

For many years at home almost nothing was known about Nikolai Sokolov. A participant in the white movement, a monarchist, this was already enough for his name to be banned. And only in the years of perestroika his feat became known.

Olga Kamenskaya decided to restore historical justice and appealed for help to Metropolitan Seraphim. "I knew about the investigator Sokolov, who was investigating the royal case, but could not even suggest that he was a native of Mokshan. These are local historians, who came to me and said that we should perpetuate the name of our great countryman, I at first even doubted and began to search the Internet," said Metropolitan of Penza and Nizhnelomovsky Seraphim. It is known that Nikolai Sokolov left with his family in 1918. Now, exactly 100 years later, he returned to his small homeland.

Video - <https://www.youtube.com/watch?v=PSqOMe76m4I>

Nikolai Alexeevich Sokolov (21.5.1882, Mokshan, Penza Gub. - 11/23/1924, Salbris, France). He graduated from the 2nd Penza men's gymnasium (1900), Faculty of Law of Kharkov University (1904). In October 1905 he was appointed judicial investigator of the 2nd section of the Gorodishchensky district. He served in the criminal court of Penza, Chembarsky, Krasnoslobodsky and Mokshansky counties. By October 1917 he served as a judicial investigator in major cases. Participated in the white movement in Siberia. He was a judicial investigator for particularly important cases of the Omsk District Court. In February 1919, he was appointed Admiral Kolchak to investigate the circumstances of the murder of Emperor Nicholas II and his family members. The book "The Murder of the Tsar's Family" was published abroad in 1925.





## Moscow Kremlin Museums exhibition in 2019

### **"Arsenal of Russian Tsars and Emperors"**

- opened December 17, 2018 and runs until March 10, 2019 in Bashkir State Art Museum, Ufa.

The exhibition in Ufa in the Bashkir State Art Museum named after M.V. Nesterov is intended to reflect the uniqueness, exceptional diversity, memorial value and wealth of the arms collection of Russian Monarchs, stored in the Museums of the Moscow Kremlin.

The exhibition presents items from the Sovereign treasury of the XVII century and the arsenal of Russian Autocrats of the XVIII century. Many of them have no analogues in other museum collections.

Weapons, armour and horse decoration played a significant role in various aspects of court life, from coronations and parades to military campaigns and hunting. The level of the Monarch's weapons assembly, replenished both by diplomatic gifts and by the work of court workshops, demonstrated his power and status.



*Helmet (Shishak) of Tsar Mikhail Romanov  
Moscow, the Armory, 613–1639 Master: Nikita Davydov. Iron, leather; forging, notching gold, riveting.*



*Stirrups. Turkey, XVII century. Iron, silver, precious stones, cord, leather, turquoise; forging, gilding, carving, notching.*

The ceremonial firearms, also shown in the exposition, were of no less value. A special place in the Russian court ceremonial of the 17th century was given to Saadak, a rider's weapon set consisting of a bow in the beam and a quiver of arrows. The magnificence of the royal trips, in which the hatching horses took part, added the ceremonial decoration of the Russian and Oriental work, which was kept in the Stable treasury. Among the exhibits of the XVII century, one can single out the rarest damask blade made by Regjab-Ali Isfahani, presented to Tsar Alexei Mikhailovich in 1675 by the Ambassador of the Iranian Shah.

*Plate armour (bib. Holland, late XVI - early XVII century. Iron, copper alloy, leather; forging, etching, engraving.*



The items on display at the exhibition are outstanding monuments of Russian, Western European and Eastern parade armament, reflecting various trends in the weapon culture of the 17th century Moscow State. The Armory became a key artistic centre during this period. Examples of the precious weapons created there are "ambassadorial axes", a sabre, broadsword and konchar, mace and shester.

The Dutch breastplate and morion are considered to be a diplomatic gift to the Russian Autocrat from Prince Static of Moritz of Orange of the Netherlands. The helmet decorated with a gold notch - a shishak - was made by an outstanding Kremlin master Nikita Davydov for Tsar Mikhail Fedorovich Romanov; ceremonial mace is associated with the name of the boyar Bogdan Matveyevich Khitrovo who was in charge of the Armory Chamber of Boyar.

After the 17th century, the Armory Chamber loses its former role as a high-level weapons production centre; court workshops move to St. Petersburg, the new capital of Russia. The appearance and development of new weapon centres in Russia in the 18th century, the most important of which were Olonets and Tula, became signs of a new era. A century later, in 1810, the imperial arsenal, known as the St. Petersburg Rustkamera, by order of Emperor Alexander I was transferred to the Armory Chamber of the Moscow Kremlin, which in 1806 received the status of a museum. Among the exhibits included in the collection are magnificent Oriental weapons, monuments related to court hunting, works of Russian gunsmiths of the XVIII century. Among them is a dirk belonging to the arms collection of Peter the Great, the Haidus broadsword with gilded hilt.

### ***"Time keepers: Restoration in Moscow Kremlin Museums"***

- Opens July 10, 2019 and runs until October 13, 2019 in the Exhibition Hall of the Assumption Belfry, and Exhibition Hall of the Patriarchal Palace.

The exhibition is dedicated to the works of museum restorers over the past five years. In the museums of the Kremlin are unique historical and cultural monuments. Their preservation and display are inconceivable without the constant hard work of restorers, which is an integral part of the life of a modern museum.

The exhibition will display unique exhibits - state regalia, personal belongings of Monarchs, ceremonial weapons, ancient icons, magnificent products made by Russian and Western European jewellers. Masters of various fields took part in the restoration of these objects: specialists in metal, fabrics, paper, tempera and oil painting.

*"Crown" of Tsar Peter Alexeevich.*

*Kremlin workshops, 1680s Gold, silver, precious stones, fur; casting, chasing, carving, enamel.*

*Below - Crown of Empress Anna Ioannovna. Russia, Moscow, 1730. Gold, silver, precious stones; casting, chasing, carving, gilding.*

Their work made it possible not only to remove the "patina of time" from museum monuments, but often to give them a second life: to return almost lost appearance, to find the name of the author, to write the thing into a specific historical context - to link it with an outstanding person or a significant event in our history.

In the Assumption Belfry, visitors will see works related to the state ceremonial, weapons and horse furnishings, as well as works by the best Western European masters from the treasury of the Moscow rulers. Among the most striking works of restorers of this part of the exposition are the luxurious diamond crowns of the brothers co-rulers of the Tsars Ivan and Peter Alexeevich, the Renaissance Italian helmet, the tapestry of the French work from the "Muse" series and other monuments that vividly reflected the image of



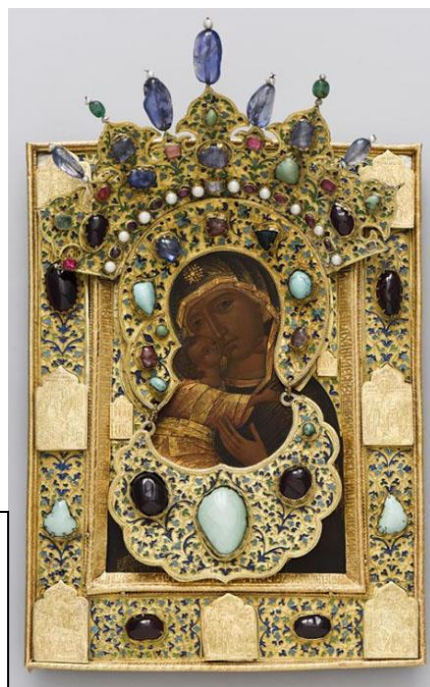


Russian and Western European court culture of different eras. In the One-Column Chamber of the Patriarchal Palace rare artefacts from the Kremlin churches and monasteries will be exhibited: icons, works of church sewing, precious utensils of temple sacristy.

The exposition of the exhibition, representing the best examples of the museum collection, revived by the restorers of the highest qualification, will undoubtedly be of interest to both professionals and the widest range of visitors. This will be greatly facilitated by a rich multimedia program that allows you to get an idea of the work process of museum restorers of various specialties. Professional restoration, which, without exaggeration, is an art that conquers time, is an important factor in preserving the national cultural heritage.

*Icon with salary "Mother of God of Vladimir", Russia. Painting - the end of the XVI - the beginning of the XVII century., Salary - the last quarter of the XVI century.*

*Silver, precious stones, stones, pearls, wood, mica, linen, levkas; chasing, carving, filigree, enamel, shooting, gilding, egg tempera.*



The exhibition "Keepers of Time: Restoration in the Museums of the Moscow Kremlin" will reveal various aspects of this complex profession and will be a highlight not only in the museum's life, but also in the cultural life of Moscow.

### **"The enchanted wanderer. Peter I - Explorer, artist, collector"**

- Opens November 28, 2019 and runs until March 8, 2020 in the Exhibition Hall of the Assumption Belfry, and Exhibition Hall of the Patriarchal Palace.



*Caftan of Tsar Peter Alexeevich Russia, Moscow, the end of the XVII century. Cloth, braid, golden threads; weaving, weaving.*

The epoch of Peter the Great is traditionally associated in mass consciousness with grandiose changes in the state sphere, the creation of a regular army and navy, victories in the Northern War and a change in the way of life of Russian society. Much less Peter the Great is known as the patron of science and the arts, the creator of the first national public museum. His work gave Russia a completely new view of the world and its place in it. Petrovsky collections, scientific and artistic, opened up new horizons for Russian society, changed ideas about the surrounding reality, aroused the curiosity of pioneers, statesmen, philanthropists and lovers of the beautiful.



The purpose of the exhibition is to demonstrate the significance and revolutionary character of Peter's transformations in the business of protecting the arts and sciences.

The exhibition project is international in nature. Unique exhibits from their collections will be provided by the museums of Germany (Museum of Green Arches, Dresden), the Netherlands (Museum of Amsterdam History) and Great Britain (National Maritime Museum).

Russian museums, archives and libraries take an active part in the project: The State Hermitage Museum, the Naval Museum (St. Petersburg), the Museum of Anthropology and Ethnography. Peter the Great (Kunstkamera) of the Russian Academy of Sciences (St. Petersburg), the State Tretyakov Gallery, the State Museum of Ceramics and the Kuskovo Estate, the Russian State Archive of Ancient Acts, the Archive of the St. Petersburg Branch of the Academy of Sciences, the Library of the Academy of Sciences (St. Petersburg).

The exhibition will feature about 200 exhibits - memorial items, unique archival documents, regalia, magnificent samples of the parade weapons, outstanding works of jewellery, painting, graphics, sculpture, glyptic, medals and coins, scientific tools belonging to Peter I, items from his Chinese "and" Siberian "collections, as well as rare books and drawings, fixing the composition of the historical, artistic and scientific collections of Peter, which formed the basis of the first Russian public museum - Kunstkamera.



*Award sign with a portrait of Peter I*

*Russia, Moscow, Moscow Kremlin Workshops, early XVIII century Gold, silver, precious stones; casting, embossing, painted enamel.*

*Medal "In memory of the conclusion of peace with Sweden in Nishtadt"*

*Russia, XVIII century. Gold; chasing.*

*Pectoral cross of Tsar Peter Alexeevich*

*Moscow Kremlin workshops, 1672–1689 Gold, precious stones, casting, chasing, carving.*



## An exhibition about the Imperial Family opened in Buenos Aires

15 December. Pravoslavie - On December 12, a solemn event was held to mark the end of the school year in the Russian language courses, as well as the upcoming holidays - Christmas and New Year, in Buenos Aires, at the Russian Department of the National University of La Plata (NULP).

It was attended by students and teachers of the Official Russian Language Courses of St. Petersburg State University, which opened this year in Buenos Aires, as well as Russian compatriots living in Argentina, representatives of the NULP leadership and the local public.



The participants were greeted by the head of the Russian language courses Tamara Yevtushenko and the head of the Russian NULP department Roberto Consani. Students spoke to the guests, read poems about the Russian winter, talked about Russian writers and artists who dedicated their works to the Christmas theme, made translations of Russian poems to Spanish, performed Christmas songs, sang carols, and at the end of the evening a church choir of the Orthodox Resurrection Cathedral appeared.

A special place in the program was the theme of the Imperial Family. A documentary film devoted to it was shown, and the students of the Russian language courses made a presentation: "The Last Tsar of the Russian Empire and the Tsar's Family".



The guests got acquainted with a photo exhibition about the Tsar's family, prepared with the support of the Moscow Sretensky Monastery and the Orthodoxy portal.ru.

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## "Victory of the Entente - Victory of Russia 1918-2018" opened in Ganina Yama

On December 9, an exhibition entitled "Victory of Entente - Victory of Russia" opened at the Museum and Exhibition Centre of the Monastery of the Holy Royal Martyrs on Ganina Yama. It tells about the role played by the Russian state and the House of Romanov for victory in the First World War (1914-1918).

The exhibition is timed to the 100th anniversary of the end of the war and to the day of the Knights of the Imperial order of St. Great Martyr George the Victorious (December 9). Museum and Exhibition Centre of the Monastery of the Holy Royal Passion-Bearers (Yekaterinburg, Ganina Yama); UMMC-Holding (Verkhnyaya Pyshma); Cultural Centre "Soldiers of Russia" (Yekaterinburg); MBUK "Zlatoust City Museum of Local Lore" (Zlatoust); and A. Oleynikov, Doctor of History, PhD (Law), Astrakhan) participated in the exhibition.

Hegumen Leonty, the governor of the monastery, addressed the visitors and guests of the exhibition:

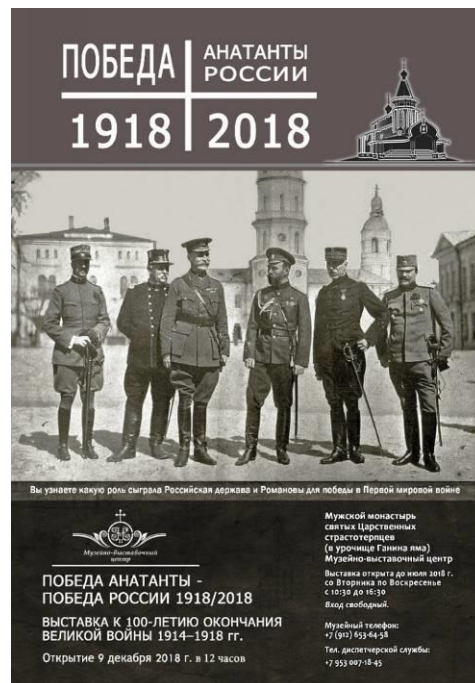
- *"This exhibition is important for the monastery. It reminds us of the deeds of the Sovereign, who was the commander-in-chief of the Russian army. It is opened on the Day of the Heroes of the Fatherland, celebrated on the day of the establishment of the Order of St. George, and is designed to remind us of the glorious exploits of the heroes of Russia."*

*Heroism is a spiritual concept. Heroism makes a person forget about himself and remember his duty, to be ready to lay down his life for his friends. That is what our Lord Jesus Christ teaches us. Souls capable of such acts must be brought up from childhood. It is necessary to cultivate faith in God, love for the Fatherland. After all, if a person believes in God, he is not afraid of anything, he is not afraid of the difficulties and death itself. Therefore, the purpose of this exhibition is educational. And not only for the young. We should know about the true contribution of Russia to this war, because without its help there would have been no victory over the aggressor, over the Kaiser Germany."*

Having cut a symbolic ribbon, the guest of honour of the monastery, the Cossack general, an adviser to the governor of the Sverdlovsk region V.I. Romanov said:

- *"December is rich in memorable dates of military glory. On December 3, we celebrated the Day of Remembrance of the Unknown Soldier, on December 5, we recalled the Soviet counteroffensive in 1941 near Moscow, when we made it clear to the whole world that our cause was just, the enemy would be defeated, we would have victory. And the Day of the Heroes of the Fatherland fits perfectly in this consistent chain. This date reminds us: who we are, and what the sons of the Fatherland did, defending his honour."*

*A low bow to everyone who arranged this exhibition, who gave its idea, to its organizers and participants. We saw a very strong, powerful segment of Russian history. We were once again*





*convinced: how big and powerful our state is. I consider it just necessary that young people go to this exhibition, and the older generation has something to learn or remember."*

The multimedia map of military operations was shown to unite the semantic centre of the exhibition, where it is shown: where and when Russia saved the Entente, where operations occurred that caused serious damage to Germany.

So, according to historian A.V. Oleynikov, who wrote the book dedicated to the First World War on the order of the monastery: from 1914 to 1917 Russia inflicted huge damage to the enemy: 5 million 100 thousand Kaiser soldiers were killed, taken prisoner, or went missing.

During the same period, the combined forces of England and France caused damage to less than 5 million people. Thus, Russia alone fought more effectively than allied forces. The exhibition provides similar data for guns, trophies, etc.

In the windows of the museum you can see the genuine binoculars of that time, weapons, other artefacts.

The end of the exhibition will be timed to coincide with the centenary of the signing of the Versailles Treaty on June 28, 2019.

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## Imperial stones in Latvia

*By Sergey Leonidov - Sailor and local historian.*

This story started 162 years ago, but for me, only eight years ago.

At that time, I changed my place of residence and found myself in cycle distance from this object. And at the first inspection I didn't like it very much. It was difficult to read the inscriptions on the stones, the historical essence eluded readers.

But the manifestation of this entity was calling.



Sometime on a nice September day, the two of us, my son and I tinted the letters with golden paint. It became much better. The feeling of deep satisfaction from this act was kept for less than three years, when it became noticeably dull. Now, feeling responsible for the sponsored stones, I had to refresh the paint. The son was at sea at the time, so I managed to paint only one stone. But immediately there was a revival of interest of passers-by.



To update the second stone I found time a month later. I thought, this big stone was lying somewhere in the field from the time of the ice age and dozing until it was loaded into a sleigh and dragged from the Livland wilderness to Riga itself, where in 1850 they began to buy stones for the construction of a dam from the developing port of Riga.

A peasant got for it a dime, or maybe fifty kopeck, and satisfied, went to drink in the nearest tavern. Or maybe, on the contrary, bought himself a pretzel and mittens. Or even a handkerchief for his wife. And the stone remained lying and waiting for its turn to be laid in the body of the dam.

And then suddenly - a fuss. The Sovereign Heir Tsesarevich arrived! And then the foreman poked his finger into this stone, grabbed his able hands, lifted it up, and set it in an honourable place. And a sharp chisel pounded on its surface, carving an inscription on the granite, perpetuating the solemn event.

And there was the stone after that, for many years, surviving many authorities. It stood under Alexander II the Liberator, stood under Alexander III the Peacemaker, stood under Nicholas II.

And how he stood in the troubled times of 1917-1919! A kaleidoscope of the most bizarre authorities has flown over it: the Russian Provisional Government, the German occupation of William II of Hohenzollern, the formal Baltic duchy of Baron von Pilhau, one more of the Provisional Government of Karlis Ulmanis, the Soviet power of Peter Stuchka, the puppet power of Andrievs Niedra, and finally he stood under the First Republic of Latvia, which grew into the dictatorship of the same Ulmanis. Then he stood at the Soviet Union, stood at the Reichskommissariat Ostland, and again at the Soviet Union.

And with all these authorities, the stone lived its life, reminded everyone who was passing about the construction of the Mangalsal dam, about the visit of monarchs to it. And it did not bother anyone.



But here, with the second Republic of Latvia, there were still carriers of such a mentality, to which Imperial names were throaty to such an extent that they could not eat until they had destroyed this symbol of the damned past.



Around 1992, an explosion thundered beneath the stone and chipped pieces from it. I didn't hold a candle at the same time, but they say that the fighters Zemessardze, who had just been conducting exercises in the area, said that the brave ones did it.

But it would be even more interesting for me to find out the names of those worthy people who carefully collected fragments, laid them down and put concrete around them.

At the same time, I noted with alarm that the concrete foundation of the stones began to wash away. And then the idea of strengthening the foundation was born, in order to prevent the destruction of this monument by nature. And I began my correspondence with government agencies.

Director of the Department of Education, Culture and Sports G. Helmanis answered quite quickly from the Riga City Council. He said that he had forwarded my application to the Ziemeļsky district. The executive director of the Ziemeļsky district, Mr. Khristolyubov, also soon enough informed that the dam is not his area, and the maintenance of the monuments is not his competence. Therefore, my letter was forwarded to the Riga Municipality Agency for Monuments.

Week went by week, nothing happened. The October gray waves splashed around the stones, continuing their destructive work. I have already begun to figure out: what is the work to be done there? Churn the formwork of the boards, order a mixer with concrete, but pour it under the foundation. All this will cost some 300 lats, financially possible.

But before the start of the construction, I decided to consult with a professional. A familiar architect and a construction specialist responded vividly to my story and volunteered to participate in the case.



We left with them to reconnaissance the facility. And - oh, a miracle! Arriving, we found the stones with fresh concrete! Literally the day before, this unknown benefactor had completed the work we had planned. The benefactor was not slow to announce. After 10 days, I received a letter from the Riga Monuments Agency with seven photographs attached and a notice that the work I had offered was completed and it cost 1531 lats and 86 centimes.

As they say, the bad head does not give rest to the feet. And here I am planning the next project. During the touch-up of letters, passers-by showed an interest in the history of stones. Who, they say, is such person and why is it immortalized here? This prompted the idea of a small information stand at the stones.

The following summer, with the support of the joining enthusiast Roman, who made the metal part and wished to remain unknown, and the mechanic of the nearest car service centre who helped with the installation, this project was implemented. Residents and guests of our city since then could read information about the Imperial stones in three languages. Four years have passed since the installation of the stand. The stand withstood the test of rains, storms, ice drifts and other hardships.

However, the weather took its toll, and the laminated text gradually became useless. Therefore, in the spring of this year, the two of us with Roman made a sortie to the stones with the renovation of the stand and the tint of faded letters. I admit, I expected a worse attitude to the text on the stand, so I prepared a sufficient number of spare laminated sheets. But to the credit of the residents of Riga and the guests of our city, they were not needed. In about three hours of work, a lot of people passed by, including Poles, Hungarians, a US-Latvian married couple, and many local and non-local companies. All were given detailed explanations, all showed goodwill and sincere interest.

Finally, the last to date work on the improvement of the Imperial stones were made over the weekend. From now on, at the information stand, the plate is executed on a durable aluminium plate, and the corroded column has been cleaned and painted. And the old text will someday take its place as a rarity in the future Museum of the Imperial stones, which the descendants erected in this place.



Appreciate my deceit: I do not deliberately read the text from the information booth in order to encourage all residents of Riga to visit this historical place and read it. Especially the East Dam is good at sunset. Come, relax and admire!



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

### **The ROC spoke about when they decide on the authenticity of the Imperial remains**

Metropolitan Hilarion of Volokolamsk made a statement regarding a decision on the authenticity of the Imperial remains of the Romanov family found in Porosenkov Log near Yekaterinburg. He spoke about this in the program "Church and the World" on the TV channel "Russia 24".

The Metropolitan noted that the church did not have access to the examinations conducted at the end of the last century on the remains found in Yekaterinburg. He clarifies that, "since the Imperial Family is canonized," the results of these examinations are extremely important for the ROC. At the same time, the Orthodox Church in this case is going to show prudence....

*"We will make a decision only when neither the hierarchy, nor the clergy, nor the church people have any doubts that these are really the remains of the Imperial Family," said Metropolitan Hilarion.*



## A bust of Grand Duke Mikhail Pavlovich was opened In St. Petersburg

6 December, 2018 in the Military Academy of the Strategic Missile Forces named after Peter the Great, - formerly named the Mikhailovsky Military Artillery Academy - solemn events dedicated to the 198th anniversary of the establishment of the school were held.

A bust of the founder of the institution - Grand Duke Mikhail Pavlovich was opened on the territory. The bust is made, at the expense of the Charitable Foundation of Hrachya Poghosyan, by sculptor Igor Senin.

It is reported by the press service of the Ministry of Defence.

Celebrations were held in the framework of the 53rd international military-scientific conference.

Also, the best cadets, adjuncts and students of the academy, who achieved the greatest success in military scientific work, were presented with the Marshal of Artillery Vladimir Mikhalkin Prize.



Grand Duke Mikhail Pavlovich, son of Emperor Paul I and Empress Maria Feodorovna, brother of Emperor Alexander I, Emperor Nicholas I, and Grand Duke Konstantin Pavlovich. From 1824 he was married to Grand Duchess Elena Pavlovna. He was educated together with the Grand Duke Nikolai Pavlovich under the guidance of Count M.I. Lamzdorf, and received exclusively a military education.

In 1819, Mikhail Pavlovich took over the management of artillery with the rank of Field Marshal. By his order, the Artillery School was founded (1820). In 1849 it was named the Mikhailovsky Artillery School in memory of Mikhail Pavlovich.

From 1824, he was the chief of the Life Guards of the Moscow Regiment, the head of the 1st Guard Infantry Division (1825-1826); contributed to the establishment of 8 new cadet corps. He carried out general management of the construction and modernization of fortifications in Kronstadt, Dinaburg (now Daugavpils), Kiev, Bobruisk, Sevastopol, Izmail, as well as the Warsaw (Alexander) citadel, Brest Fortress, and Novogorogievskaya Fortress (Modlin). He supervised the preparation of the 1849 Hungarian campaign. He died on August 28 (September 9), 1849.

## Museums of the Romanov dynasty to be united on one web site

Information on museums related to the family history of Emperor Nicholas II is to be found on the single website <http://romansmuseum.rf> , which will be launched with the funds of a presidential grant to support creative projects of national importance in the field of culture and art.

The site contains multimedia information, including videos about the family of Emperor Nicholas II, archival photographs and even audio recordings of songs and poems related to members of the Dynasty.

The main purpose of the site is to collect and summarize the capabilities of museums in a number of regions, to ensure their promotion on a single modern site, and to attract the attention to the history of the family of Nicholas II.

Already today you can find information on the site about the Museum of the Family of Emperor Nicholas II, which is the center of the excursion program of the tourist project "The Imperial Route" in Tobolsk.

In addition, there are materials about numerous museums of Moscow and Sverdlovsk regions. In the future, sections of the site will be supplemented.

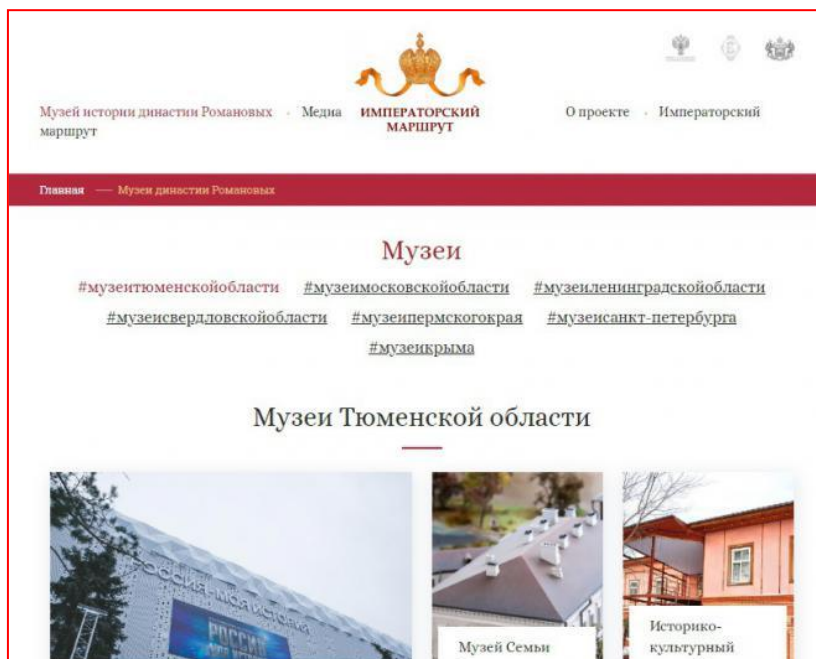
The need to create a website for the promotion of museums telling about the history of the life of Nicholas II and his family is dictated by current situation with museums promotion. You can say that there is a shift in the priorities of demand for domestic tourism. Russians began to take vacations more often inside the country.

However, in many Russian regions there are problems with the promotion of museums and their adaptation to modern visitors. There is a situation when the proposals for leisure activities with a visit to the cultural heritage sites of our country are extremely insufficient. The site will allow to collect and summarize the capabilities of museums in a number of regions, to ensure their promotion on a single modern and high-quality site.

The relevance of this resource is also associated with the implementation of the national tourist project "Imperial Route", which currently involves 14 regions of Russia, and the Tyumen region is the project coordinator.

The project is being implemented under the auspices of the Ministry of Culture of the Russian Federation in cooperation with the Foundation for the Revival of the Traditions of Mercy and Charity "Elizabeth-Sergei Enlightenment Society".

The goal of the project "Imperial Route" is the revival of the foundations of the historical, cultural and spiritual component of Russia, its achievements during the rule of the Romanov Dynasty. The route will tell about how the family of the last Emperor lived and kept the high traditions of piety, about the members of the Imperial Family - generous patrons of the arts and tireless benefactors.





## Monument to Emperor Nicholas I opened in Volgograd

6 December. TASS - A monument to Emperor Nicholas I as the founder of the railway troops was opened on the territory of a railway junction in Volgograd, the press service of the Southern Military District (South-East Military District).

"On the territory of the battalion of the railway junction of the Southern Military District, the grand opening of the monument to the Emperor Nicholas I was held," the press service said. A symbolic ribbon was cut by the head of the railway troops department for the Southern Military District, Colonel Yuri Hort and the hero of socialist labor, Colonel Alexander Shantsev.



Railway troops were established by order of Nicholas I in August 1851. There were formed 14 separate military workers companies, two conductor companies, one Telegraph Company. The first military-railway units maintained the condition of railways, crossings, bridges, and also guarded them.

The third son of Emperor Paul I and Maria Feodorovna, brother of Emperor Alexander I, father of Emperor Alexander II, Nicholas I was the Emperor of the Russian Empire from December 14 (December 26) 1825 to February 18 (March 2) of 1855.

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*Russian media reported during November on the "auction of Livadia Palace", which of course gave a lot of negative comments. However, it was not true, it was "just" the Sanatorium "Livadia", the Crimean authorities had decided to sell in an auction. The location is however next to the Livadia Palace Museum, and on the territory of the former Imperial Palace Estate. The main building is from Soviet times, but there are 3 smaller buildings from imperial times.*

### **A businessman bought the sanatorium "Livadia" with 1.5 hectares and three historical monuments**

5 December. Komsomolskaya Pravda - On the facade of one of the buildings of the sanatorium "Livadia" is a crack. This building is an object of cultural heritage. It was built in 1861 as one of the outbuildings of the Livadia Palace - the southern residence of the last Russian Emperor Nicholas II. In tsarist times there was a laundry room with an iron room. This historic building, among other buildings belongs to the state health resort "Livadia", which was sold at auction to a private entrepreneur, who disturbed a lot the Crimean social activists and local historians. "Komsomolskaya Pravda - Crimea" visited the sanatorium and learned the fate of historical monuments.



*The small service house, where servants lived*



In total, the sanatorium owns more than 15 thousand "squares" in a picturesque corner of the south coast. There are living quarters and medical buildings, non-residential premises, hydropathic, cafes, and greenhouses on the territory. The Russian businessman Konstantin Malofeev, the owner of the TV Company "Tsargrad" bought all this for 509 million roubles.

Former imperial laundry is now the medical building number 8. It has been a year since anyone recovered here. When the USSR collapsed, the property passed into the Federation of Trade Unions of Ukraine. Several times the state tried to pick it up. In court it was possible to repel these attacks. Later they made an economic entity - Joint Stock Company "Ukrprofzdravnitsa". Repairs - mostly cosmetic - were made at the expense of the money that the sanatorium earned.

After the Crimean Spring, the sanatorium became part of the state-owned enterprise "Solar Tavrika", but they did not have enough money to fully restore the sanatorium, so in 2017 the institution was closed, and the employees were dismissed. And they began to wait for an investor. The official website says that the company is closed for renovation.

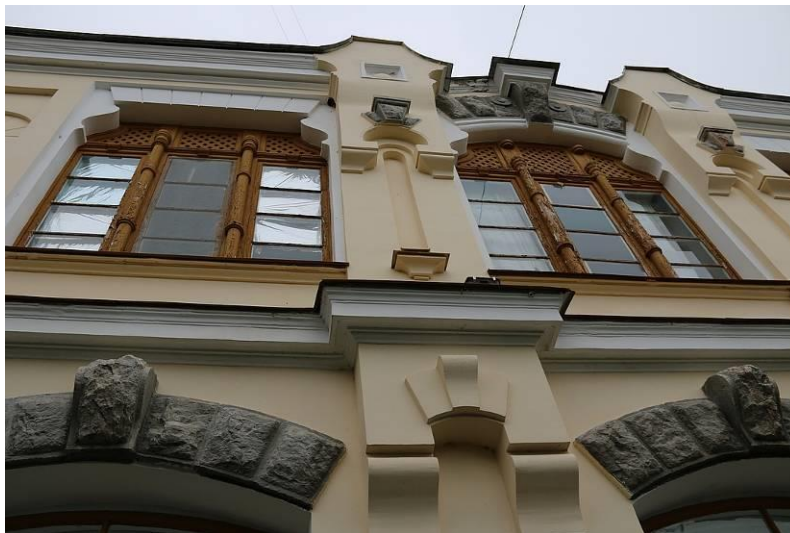
It is seen that the building needs care. A sprout makes its way from under the facade wall.

Marina Zemlyanichenko, a researcher and author of the book *the Romanovs and the Crimea*, considers the building of the former laundry to be the second most important creation by Petersburg architect Alfred Bieber (created the palace of Baron Frederiks in Livadia, now part of the Palace-Museum).

"Let this laundry and modest building, but it carries elements of the hobbies of the architect Bieber. Notice how the window locks are made, the entrance. In the laundry room everything was electrified. Washing machines, which we now keep as household items, then were rare. And if to consider that Nicholas was changing every day underwear and the Imperial Family was super clean-knit, you can imagine what kind of load fell on the laundry," Zemlyanichenko said.

In her opinion, transferring historical objects into private hands is not the best option.

- I always resent when I meet with the staff of Livadia, how could they not protect the unique building - the Imperial Garage? It was sold to a private trader; he redid everything, made a restaurant. And it was the best in Europe in those years. The most technically perfect building. You see, even if the objects do not shine with architectural delights, you cannot redo them radically, because history is lost. Then you won't tell any more about a heritage of Imperial Family, - the ethnographer noted.



*The laundry building, in the opinion of the local historian, is second in architectural significance after the house of Baron Frederiks.*



Next to the laundry is the medical building No. 7, another historical monument. Previously, it was a small service house, where the servants of Nicholas II lived. The building was built in 1863-1864 according to the plan of Russian architect Hippolyte Monighetti, who worked on the orders of the Imperial Family and the highest aristocracy.

- The steps here are lined with marble. It is polished. Previously, there were amenities on the floor, but in 1993 they designed it so that each room had a toilet and a shower. There are wonderful luxury apartments inside," says a former employee of the Livadia sanatorium.



*Anna Vyrubova, famous friend of Empress Alexandra Feodorovna, lived in the Suite House*

Going down below - here is located building number 4. This is a Suite House, also counted among the objects of cultural heritage.

The exterior of the building is well maintained, but the paint peeled off on the columns in front of the entrance.

- Architect - Hippolyte Monighetti. There the famous maid of honour of Empress Alexandra Feodorovna  
- Anna Vyrubova lived, - shared Marina Zemlyanichenko. - This is a building from 1861.

The last overhaul of this building was done in 1976, and every year they made repairs. There was a wooden staircase, but instead of it is now one of concrete. Fences on the balconies were lost here and there. Here were the offices of physiotherapists, ophthalmologists, there is modern equipment, inhalation.

The Ministry of Property assured that the new owner is obliged to overhaul and reconstruct all objects, including replacing engineering networks, elements of supporting structures with similar or improved ones. The buyer also has no right to block the entrance to the beach and change the type of activity.



But activists and local historians do not believe the promises of authorities.

- In the Crimea at the time of the Crimean Spring, there were more than 200 sanatoriums, more than 150 were transferred to the Solar Tavrika, but then their number dropped to 11, a little later - to 9. All the rest were sold to private owners, or do not work, - reminds social activist Alexander Talipov.

- The documents say that there is a major overhaul and reconstruction of three historical and cultural sites. This is a matter of concern since, as part of a major overhaul, load-bearing walls or other innovations may change. During the renovation, the foundation may remain altogether, and everything else will change. Of course, any actions with these buildings should be coordinated with the relevant ministries. If our departments had an impeccable reputation for the preservation of historical monuments, then perhaps, we shouldn't worry, but this is not so.



Alexander Talipov fears that under the new owner, "Livadia" may refuse medical treatment, leaving only the sanatorium-resort area.

- Russian legislation strictly controls the provision of medical services; you need to issue a license. Requirements for quality and the demand for the provision of services are much tougher than in Ukraine, - said a public man.

*509 million: a lot or a little*

The starting price of the sanatorium "Livadia" at the auction amounted to 396 million 591 thousand roubles. It was sold for 509 million. And square meters on the southern coast of the Crimea are the most expensive on the peninsula, and the cost is only rising.

Livadia is not the first sanatorium that went into private hands after 2014. So, for 380 million they sold "Miskhor", for 416 - "Ai-Petri". Gone under the hammer were "Dulber" - for 702 million 764 thousand roubles.

Interestingly, elite real estate, which has no historical significance, is sold on the southern coast much more expensive. So, a residence in Livadia, consisting of three villas, is sold for 1.425 billion roubles. The total area of real estate - 2, 9 thousand "squares", which are located in a closed area of 100 acres.

The second most expensive real estate is located in Yalta - this is a villa for 924 million roubles. The complex consists of the main building (living area of almost 1.7 thousand square meters) and a guest (living area -190 square meters). Villa is located on a plot of 42 acres.

### *Opinions*

Larisa Dekusheva, Director of the Livadia Palace:

- "On the one hand, now it will be easier for us. The sanatorium has been abandoned for about three years; it was difficult for us to monitor these objects as well. We hope that the new owner is a businessman. Let him put everything in order. Nobody thought about these objects in Ukraine. The spa people did what they could. In due time, they helped us in the Ministry of Culture, and from the Livadia sanatorium we took all the objects that historically belong to the palace. This is the Suite House and the House of Baron Frederiks."

Alexander Plakhotny, chairman of the public organization of the Association of Resorts of Crimea, ex-director of the sanatorium:

- "The fact that investors come to Crimea is very good. It is important that the function of this object be saved. If it is a sanatorium, then it must remain a sanatorium and provide medical services. If the structure changes, then the purpose of the object also changes. I am a doctor, so I would protect the sanatorium component of the object."

Konstantin Malofeev has said he plans to demolish the Soviet buildings of the hospital and build a "world-class resort, in the same architectural style as the palace complex".

According to Malofeev, the resort will retain a cardiological medical orientation.



## An exhibition about Nicholas II and family opened in Zurich

December 6, 2018. Pravoslavie.ru - In the Serbian Church of the Holy Trinity in Zurich, a photo exhibition entitled "The Romanovs: The Tsar's Service" opened. It tells about the family of the last Russian Emperor. The event was organized at the initiative of the local parish of the Austrian-Swiss Diocese of the Serbian Church with the assistance of the Moscow Sretensky Monastery.



On November 30, after the reading of the Akathist before the icon of the Mother of God "Three Hands", a grand opening took place. Priest Branimir Petkovich and hieromonk Ignatius (Shestakov) told about the exposition and the feat of the Imperial Family. It is known that the Serbs have a special love for Tsar Nicholas II, another manifestation of which was the organization of the exhibition.

On Sunday, December 2, after the Divine Liturgy, another meeting took place in the hall of the parish house, dedicated to the Royal Passion-Bearers and Russian-Serbian relations. The photos tell about the life of the last Russian Emperor, family relationships, sacrifice and service to the Church and the fatherland of all members of the Romanov family. The exhibition is dedicated to the mournful date of the centenary of the martyr's death of the Royal Passion-bearers.





## A memorial plaque of the Imperial Family's participation in glorification of St. Seraphim found in Sarov

Sarov, December 5, 2018 - Recent excavations at Sarov Monastery, where the great St. Seraphim worked during lifetime, unearthed a treasure related to both St. Seraphim and the Royal Martyrs. In the summer, staff from the Institute of Archaeology of the Russian Academy of Sciences unearthed a memorial plaque that commemorates the participation of Tsar Nicholas II and his family in the glorification of St. Seraphim of Sarov in 1903, reports the Institute's press service.



The memorial plaque is made of marble, with an inscription carved in gold letters, noting that the date of the great celebration, July 17-20, 1903, and the names of the Royal Martyrs who were present.

A church in honour of the Royal Martyrs was opened in Sarov in July as a sign of gratitude for their role in the canonization of St. Seraphim.

Also fragments of stone from a lithograph were discovered, made in 1874, depicting the famous scene of St. Seraphim praying on a rock. The Diveevo Convent, founded by St. Seraphim, had its own lithograph workshop, but the elaboration of the details indicates that it was made in either Moscow or St. Petersburg.



## "The World of the Russian Nobility. Balls and Celebrations"

From December 5, 2018, the exhibition "Balls and Celebrations" opened in the Yusupov Palace, which is a continuation of the joint project of the State Hermitage Museum and the Yusupov Palace "The World of Russian Nobility".

The exhibition includes more than 100 exhibits from the collection of the State Hermitage Museum, some of which are shown for the first time. The chronological framework covers the period from the 1820s to the 1910s.



Peter I introduced balls to the cultural life of Russian society. In the beginning of the XIX century, they became not just a favourite entertainment, but an integral part of secular society life. Their program included dances, conversations, games, food. Ballroom etiquette changed throughout the XVIII century and by the beginning of the XIX century was finally formed. The exhibition immerses the viewer into the atmosphere of the Petersburg ceremonial, festive life, telling about some peculiarities of behaviour at the ball.

The relaxed atmosphere of the ball allowed not only having a good time, to make new acquaintances, to arrange the future fate of children, but also to solve official and sometimes state tasks. Any ball celebration demanded serious preparation and large financial expenses, both from its organizers and from the participants. The nobleman had to possess certain knowledge and behavioural skills that ball culture prescribed. The ability to build relationships during the ball could play a major role in the future career and social position.





This bright and colourful side of the life of the Russian nobility is illustrated by the example of the ancient family of Princes Yusupov, which can serve as a model for studying the life and manners of the high society of that time. The exhibition presents authentic costumes, accessories and household items associated with the holidays and celebrations of several generations of these prominent Russian aristocrats.



Visitors could see original pictorial and photographic portraits of the Yusupovs. Unique family heirlooms tell about weddings, such as the icon "The Protection of the Most Holy Theotokos", which Zinaida Ivanovna Naryshkina's father blessed her to marry Boris Nikolayevich Yusupov, a dress that was on her engagement day to the Prince; items with fancy (wedding) coats of arms; souvenirs made to commemorate the wedding of Felix Feliksovich Yusupov Jr. with Princess Irina Alexandrovna Romanova - the last wedding celebration of the Yusupov family in pre-revolutionary Russia.

One of the central places at the exhibition is occupied by ball dresses Zinaida Ivanovna, Tatiana Alexandrovna and Zinaida Nikolaevna Yusupov, as well as ball accessories: fans, jewellery, gloves, port books. Through these exhibits, you can trace not only the change in women's costume for a century, but also learn about the tastes of three different women.

A peculiar and intriguing form of secular entertainment was masquerades. Such costumed festivals assumed greater freedom of conduct and allowed to retreat from fashion and rules when choosing clothes. In the second half of the 19th century, masquerades in the "historical" style became

especially popular. Participants dressed in Russian costumes of different periods, and in Western Europe - the Renaissance, Louis XIV. Masquerade costumes of the Yusupovs for the ball in 1903 in the

Winter Palace deserve special attention. The exposition is complemented by photographs telling about some of the most famous historical balls of the last quarter of the 19th- early 20th century.



Not a single ball was complete without music, dance and food. Musical instruments, a music stand luxuriously decorated in the technique of boules, magnificent porcelain and glass objects from the Gothic service recall this.

An illustrated scientific catalogue has been prepared for the exhibition (Slavia publishing house, 2018) with opening words by M.B. Piotrovsky, Director of the State Hermitage Museum and N.V. Kukuruzova, director of the Yusupov Palace. The catalogue includes scientific articles by Yu.V. Plotnikova and V.V. Nabok.







## "Unfinished portrait" - in memory of the painter Rokotov

December 3, 2018, the Sergei Memorial Fund and the Russian Academy of Arts in the White Hall of the Presidium of the Russian Academy of Arts held a gala evening named "Unfinished Portrait", dedicated to the 210th anniversary of the memory of the painter Fyodor Stepanovich Rokotov.

Fyodor Rokotov is one of the founders of the Russian realistic portrait genre, a classic of Russian painting of the 18th century, the pride of Russian national art. His works adorn the halls of the best Russian museums, but the portrait painter himself is still a little-studied author, whose works continue to give scientific discoveries. The evening presented new information about the works of the painter, interesting facts of his biography, as well as the story associated with the perpetuation of his memory.



*Portraits of Heir Grand Duke Paul Petrovich (1761), Count Alexy Bobrinsky (1760) and Empress Catherine II (1763).*



The evening was led by the chairman of the Sergiev Memorial Fund, PhD (History), honorary academician of the Russian Academy of Arts Dmitry Grishin.



Historians and art historians spoke at the event, revealing previously unknown pages of the life and secrets of the artist's work. There were poems sounded, as well as bright and rare musical works of the XVIII century - delivered by the soloists of Eschter's Musical Studio of the Moscow Architectural Institute.

Among the numerous guests were artists, employees of the State Tretyakov Gallery, professors of art universities, as well as specially invited descendants of some of the characters of Rokotov's portraits, including the Romanovs, the princes Golitsyn, the Golenishchev-Kutuzov and others.



The organizer of the event promotes the idea of installing a memorial sign at the burial site of Fyodor Rokotov - in the Novospassky Monastery in Moscow.

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### The Church and Archaeological Museum of Novospassky Monastery re-opened

On December 1, 2018, the governor of Novospassky Stavropegic Monastery, Bishop John of Domodedovo, solemnly opened the renewed exposition and, accompanied by guests, participated in the first tour conducted by its chief curator Irina Plotnikova.



The exhibition is located in the oldest part of the Transfiguration Cathedral, in the tomb of the Romanovs. The Church and Archaeological Museum of the Novospassky Monastery was solemnly opened on May 19, 2011 to the 20th anniversary of the revival of the monastery. It was created under the leadership of the Foundation of the memory of Grand Duke Sergei Alexandrovich.



At the entrance to the tomb, the guests were met by a guard of honour, which was made up of pupils of the Moscow Cadet Presidential School named after M.A. Sholokhov. According to the tradition, the cadets arrive at the most ancient monastery in Moscow with their confessor, a military priest of the Central Cossack army, Mark Kravchenko.

"Today we are opening this museum to anyone who wants to know not only the history of the ancient Novospassky monastery, but mainly the history of the Russian statehood and the Church," said Bishop John, noting also that this is the educational mission of the project, intended to remind of the need to respect the church and cultural heritage.

"I hope that the museum of the Novospassky monastery will allow our parishioners and guests, among whom we will be happy to see schoolchildren and students, to discover our history from a new perspective," the governor of the Novospassky monastery emphasized.

The presented exhibits - unique documents and photographic materials, antiques and fragments of clothing, discovered during archaeological research, are of historical and artistic value. The memorial objects from Grand Duke Sergei Alexandrovich, reburied in the tomb in 1995, take a special place in the exposition.



One of the most valuable exhibits is the boots that were on the Moscow Governor-General at the time of his assassination on February 4, 1905. The Grand Duke died from a "hellish machine" thrown at him by a terrorist.

The strength of the explosion can be judged by the surviving small fragments of clothing, in which the Grand Duke Sergei Alexandrovich was at the time of his martyr's death - they are also represented in the exposition. There is the Order of St. George the Great Martyr of the Fourth Degree, which the Grand Duke was awarded for the courage shown in 1877 during the Russian-Turkish war.

Videos - 1)

[https://www.youtube.com/watch?time\\_continue=2&v=kF2IZZnO40w](https://www.youtube.com/watch?time_continue=2&v=kF2IZZnO40w)

2) <https://www.tvc.ru/news/show/id/151631/>



## A photo exhibition dedicated to the 100th anniversary of the death of Nicholas II and his family was held in Bulgaria

1 December. TASS - In Sofia, Bulgaria, an exhibition of photographer Dmitry Ostroumov and a scientific-theological conference were organized, coinciding with the 100th anniversary of the death of Emperor Nicholas II and his family, and the beginning of the Civil War in Russia.



The main secretary of the Synod of the Bulgarian Orthodox Church, Bishop of Melnishsky Gerasim, diplomats, dozens of citizens and Russian compatriots came to the Russian Cultural Information Center to learn about the history of the family of the last Emperor. The event was blessed by the Patriarch of the Bulgarian Neophyte under the general title "Russian Golgotha: Clerks, New Martyrs and Exiles."

"I hope that this exhibition will provide an idea of the true, truthful appearance of the Imperial Family. The tragic death of the Emperor, Empress and their children gives us moral questions - why did this happen, how should we treat this, who are witnesses of this era, read their diaries. I am sure that this exhibition will enrich our knowledge and will change our understanding of the Imperial Family for the better," said the representative of the Patriarch of Moscow and All Russia Archimandrite Vassian.

Russian Ambassador to Bulgaria, Anatoly Makarov greeted the audience.

"We all recall with bitterness and endless sympathy the tragic fate of the last Russian Emperor Nicholas Alexandrovich, his wife and heirs. Then our country experienced the terrible years of civil war, and the Orthodox faith that held our people together for centuries became the object of persecution and abuse. However, the Faith of Christ it did not fade away, but grew stronger and allowed Russia to go through all the horrors that fell to its share in the 20th century," the diplomat noted.

Makarov expressed confidence that "together we can protect our faith, our unity and go through all the trials" of today, when clouds are gathering over the Orthodox family again.



## Activities in Tsarskoye Selo



### *The Chinese Theatre in the Alexander Garden will be cleared of vegetation*

In December a news story about the restoration of the Chinese Theatre in Tsarskoye Selo was spreading. The fact is however, that the Chinese Theatre is being planned to be cleared of weeds and trees, because of which the historical and cultural monument collapses faster. Work on the theatre itself has not yet begun.

The administration of the museum-reserve "Tsarskoye Selo" announced a tender for works on the purification of the cultural heritage object. The cost of work is estimated at 4 million roubles. Applications for participation was accepted until December 12.



The Chinese Theatre was built in 1777-1779, during the reign of Catherine II. In those days it was also called the "Stone Opera".

The construction of the Chinese Theatre chronologically preceded the construction of the Chinese village and other Chinese park facilities. However, the idea of the Chinese complex was conceived simultaneously in the early 1770s.

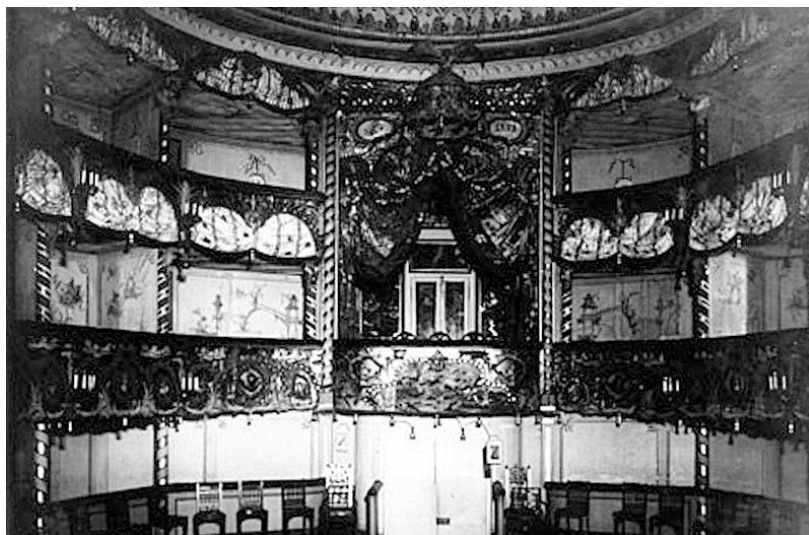
The first performance took place there in 1779. Its success was so great that after 3 days it was repeated. In the summer, performances continued to be shown here. Including complex ballet and opera productions, since the stage of the hall was huge. The hall could accommodate 350 spectators.

The interior of the theatre was extremely elegant. The auditorium and portal scenes, the ceiling was decorated with carved Chinese figures, dragons, shields with signs of the zodiac, festoons, garlands, beads from balls and bells, pendants carved out of wood, variegated painted, silvered and gilded. Spirals of foil and cardboard, brightly painted and crowned with heads of papier-mâché Chinese, wrapped around wooden pillars supporting the floors between the floors. In the design of the hall it was dominated by blue tones.

In the decoration of the central "Royal box" and two side boxes near the stage, authentic Chinese panels of 17–18th centuries were used, with landscapes, colours and figurines of Chinese painted with gold on black lacquer. The lodges were furnished with Chinese porcelain and furniture.

On the curtain of the scene was a panorama of one of the Chinese cities on the seashore or a wide, deep river. The curtain was made of orange silk draperies and painted with images of scenes from Chinese life.

The auditorium was illuminated with a gilded bronze chandelier in the shape of a bowl decorated with Chinese-style paintings, bells and ten dragons. In the early twentieth century, the chandelier was replaced by another, the work of the Meissen porcelain factory of the 18th century.



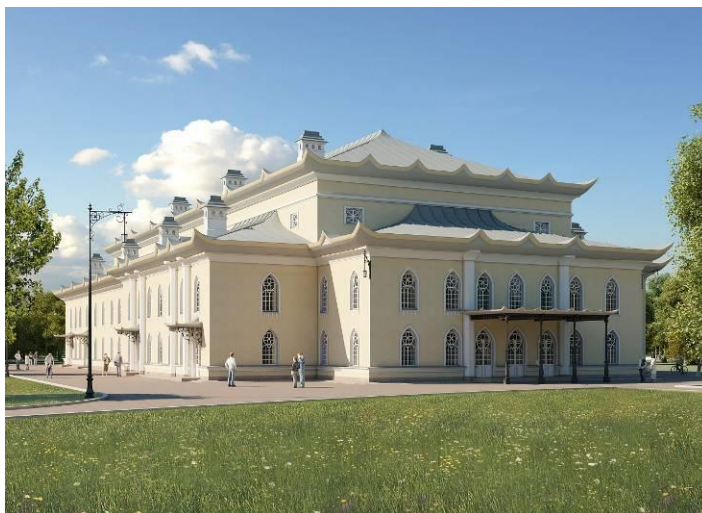
Among the buildings of the Chinese complex, only the Theatre maintained until the beginning of World War II the interior decoration and furnishings created in the 18th century.

The Chinese Theatre was burned down as a result of the shelling of Tsarskoye Selo by the fascist invaders during the Great Patriotic War. Since then, the Theatre has not been restored. Nowadays, it is a ruin.

The museum director Olga Taratynova have reported that a reconstruction project has already been developed. However, in the unique building of the XVIII century it will not be possible to recreate the original interiors - there is not enough information for a complete reconstruction.

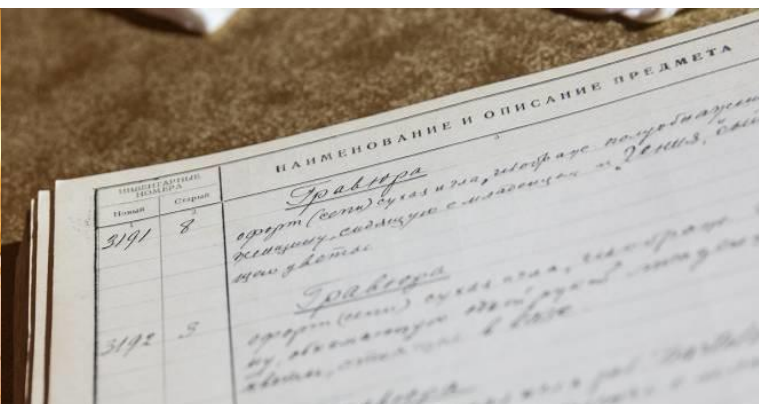
The future Chinese Theatre will be made to host concerts and exhibitions, and costumes from the museum's fund will be placed on the underground floor.

The cost of work is estimated at two billion roubles. Such a substantial amount has not yet been found. The restoration of the Chinese Theatre is estimated to take about five years.



#### *An album of engravings returned to Tsarskoye Selo*

The Museum-Reserve "Tsarskoye Selo" acquired an album of engravings by Francesco Bartolozzi (1727–1815) in Spain from a private person from a collection of the Imperial Library of the Alexander Palace in Spain from a private person. The album of blue morocco with gold lettering was part of the museum collection until 1941 and was lost during the Great Patriotic War. The ceremony devoted to returning to the museum collection of a rarity, was attended by the Consul General of the Kingdom of Spain in St. Petersburg Felix Valdez Valentin-Gamaso, director of the museum-reserve "Tsarskoye Selo" Olga Taratynova, and the museum staff.



The origin of the album from the Alexander Palace confirms the presence of a stamp with the inscription "Tsarskoye Selo Palace Library" and the inventory numbers of the 1940 palace-museum. Judging by the royal coat of arms of the Bourbons on the cover, the album was created in the format of a gran folio in the 1815-1830s.



The album, which acquired the museum-reserve, has 69 engravings. Of these, 64 prints are identical to the descriptions in the 1940 inventory. Four engravings do not correspond to the museum descriptions, but was also created by Bartolozzi: "Portrait of Lady Katerina Boklerk", "Composition from the original lampshade in the second room of the Royal Academy", "Portrait of a lady with a palette and tassels" and "Mountain landscape with a girl in the foreground". Probably, after 1941, four engravings from the album were lost and replenished by other works of this master. The album also included an additional 69th engraving by Bartolozzi "The Holy Family with the Angel", which was not previously part of this complex.



Objects of the Alexander Palace were evacuated during World War II in a very limited volume. Almost the entire library was sheltered in the basement of the Palace; it was not possible to evacuate it. During the years of occupation of the city of Pushkin, it was exported from the USSR. Part of the books in the late 1940s were found in Austria and returned to the Central Vault of the suburban palaces-museums. Now in the collection of the State Museum-Reserve "Tsarskoye Selo" there are 7.5 thousand volumes out of 24 thousand books that were part of the library of the Alexander Palace before the Great Patriotic War.

The album of engravings by Francesco Bartolozzi will be kept in the museum's fund and participate in various thematic exhibitions; in the future it will enter the exposition of the Alexander Palace after the completion of its restoration.

The album was assisted by the Ministry of Education, Culture and Sport of Spain, the Embassy of Spain in the Russian Federation, the Ministry of Culture of the Russian Federation and the staff member of the Prado Museum, the head of the Drawing and Engraving Department, José Manuel Matilla, who discovered this album in one of the antique shops in Madrid.

Francesco Bartolozzi (1727–1815) is an Italian painter and engraver. He studied in Florence with his father, the goldsmith, and at the Florentine Academy of Arts. In Rome and Venice mastered the techniques of pastel drawing and watercolour miniatures. In an engraving on copper successfully reproduced the character of painting by Venetian masters. In 1764 he moved to London, where he became a court engraver and virtuoso in the area of "dotted line" - metal engravings.



On December 1, a memorial service for the Emperor Alexander I the Blessed was served in Taganrog at the monument to him by local Cossacks. The Emperor died in this city on November 19 / December 1, 1825.

Video - [https://www.youtube.com/watch?v=KZEXzl9OUdA&fbclid=IwAR0RdUtQU\\_p-0sFIUKtYRsJXQLvalX5lvZO2bavetmwoyH7aSKsHLDjx-zY](https://www.youtube.com/watch?v=KZEXzl9OUdA&fbclid=IwAR0RdUtQU_p-0sFIUKtYRsJXQLvalX5lvZO2bavetmwoyH7aSKsHLDjx-zY)



11 December, on the territory of the Alexander Nevsky Monastery, in a unique reliquary of its kind, the order of consecration of the icon of Holy Royal Martyrs was held. It is made in the year of the centenary of their death.

The icon is dedicated to the Imperial Family - the Romanovs depicted on it hold crosses in their hands, which symbolizes their martyrdom. The last representatives of the Russian monarchy were equated with the saints in 2000.

Video - <https://topspb.tv/news/2018/12/11/v-peterburge-osvyatili-ikonu-svyatyh-carstvennyh-strastoterpcev/>



Restoration work is continuing in the Catherine's Cathedral, the main Orthodox Church in the city of Kingisepp of the Leningrad Region. The interior and iconostasis were restored several years ago. Now repair the facades and roof.

"The restoration was carried out in the 70s-80s, but almost 40 years have passed. Some elements have been lost. Bricks fell from the eaves. It was decided to carry out such a comprehensive restoration of facades and roofs, as well as window fillings, grilles, porch," said Alexey Biryukov, head of the Directorate for the Preservation of Cultural Heritage Sites of the Leningrad Region.

The cathedral was built in the XVIII century by Antonio Rinaldi - the favourite architect of the Empress Catherine II. During World War II, Catherine's Cathedral was seriously damaged by shelling and bombing. After restoration, one of the expositions of the local history museum was placed in it. In 1990, the church was handed over to the Orthodox Church, and it became operational again. Many elements of the decor now have to be recreated - some of them were lost in the 19th century, and were not restored during the last restoration. Plan is to complete the work in September next year.

Video - [https://tvkultura.ru/article/show/article\\_id/313886/](https://tvkultura.ru/article/show/article_id/313886/)



In the spiritual and cultural center of the Kazakh Metropolitan District named after Metropolitan Joseph (Chernov), the memory of the Imperial Family was honored. With the blessing of Metropolitan of Astana and Kazakhstan Alexander, an exhibition of photographic portraits of the last Emperor of Russia Nicholas II and his family was presented. And the main event was the premiere of the performance dedicated to the 100th anniversary of the martyrdom of the Holy Royal Martyrs. The basis of the musical-stage production entitled "And these three abide: Faith, Hope, Love. And the love of them is more" gave biographical materials of the Imperial Family, taken from the diaries and correspondence of Emperor Nicholas II, his wife Alexandra Feodorovna and their five children.

Video - <https://www.youtube.com/watch?v=k4PwV-d6ub4>





December 7 the exhibition "Dutch house. Peter the Great Dreams" was opened in the White Hall of the Great Peterhof Palace. It was prepared by Peterhof State Museum in cooperation with the PRO ARTE Foundation as part of the 3rd St. Petersburg Biennale of Museum Design with the support of the Committee on Culture of St. Petersburg, General consulates of the Kingdom of the Netherlands in St. Petersburg and the Danish Cultural Institute.

Ekaterina Andreeva, curator of the exhibition, head of the exhibition department of the Peterhof State Museum, told about the main idea of the project: "Peter the Great, being an ardent opponent of superstitions, nevertheless wrote down his dreams. These records reached us, for the first time they were published in 1885. Dreams of Peter I are curious, they are filled with symbols and allegories based on the Baroque culture and philosophies of the late 17th – early 18th centuries. These dreams, of course, cannot be understood by people of the 21st century, and in this respect, they are a marker of time".

The main exhibits are on a scene - the real things belonged to the Emperor from the decoration of the Monplaisir Palace: a silk robe and a night cap. In the same showcase, a unique Chinese screen of the first quarter of the 18th century is presented, to which a separate multimedia project is dedicated.



In 2019, a new military uniform museum will be in Moscow. It will be located in the classical ensemble of Vasilchikov estate on Bolshaya Nikitskaya Street, built in the late XVIII - early XIX century.

- Now we are working on the concept of this museum. We went along the path of creating exposition halls: 22 halls are planned, showing the history of the military uniform from the "Petrine" times to the present. The museum complex will be located on an area of more than 4,000 square meters, of which 1,500 square meters will be reserved for the exhibition and exhibition space. Until recently, the buildings of the Vasilchikovs' manor were in a deplorable state. Now the repair and restoration works are underway," stressed Elena Sinitsina, executive director of the Museum of Military History of the Russian Military Historical Society.

The basis of the Museum's exposition will be samples of military uniforms and ammunition from the 16th century to the present. A special place will be occupied by rare experimental samples of the Russian army uniform for the first time presented to the general public, items belonging to Russian Emperors, various equipment and weapons of various epochs, original exhibits of the XVIII and XIX centuries, large-scale installations and multimedia panoramas.







The photo exhibition "The death of the dynasty. 1918-2018" opened 7 December at the Museum of the Arkhangelsk Medical College. It covers in detail the history of the last Russian Emperor Nicholas II and his family: Empress Alexandra Feodorovna, Tsarevich Alexei and the Grand Duchesses Olga, Tatiana, Maria and Anastasia - glorified by the Russian Orthodox Church.

"The eight stands of the exhibition are dedicated to persons from the Romanov dynasty killed by revolutionaries-terrorists.

There are also materials on the life of Grand Duke Mikhail Alexandrovich and the famous couple, Grand Duke Sergei Alexandrovich and his wife Grand Duchess Elizabeth Feodorovna. The photo project was developed by the St. Petersburg sisterhood in the name of the holy martyr Elizabeth Feodorovna, and Nadezhda Slepikova, Ph.D. in History, research associate of the Russian Academy of Sciences. Previously, the exhibition was exhibited in the Holy Trinity and Assumption Churches of Arkhangelsk. Exposure will work until the end of December.



On December 9, 2018 in the St. George Hall of the Winter Palace, a traditional solemn ceremony was held in honour of St. George's Day. The ceremony began with the removal of banners and standards of the Russian Imperial Army by the Signed Group of the National Guard of the Russian Federation.

"On this day, every year we gather here for an identical ceremony. We performed this ceremony for the first time when we decided to restore the St. George's Hall, and for 25 years we restored and opened all the solemn halls of the Winter Palace for display. Another important aspect of this holiday is that the Hermitage is a monument of Russian statehood. We are very pleased that the ceremonies we hold are becoming nationwide: St. George's Day became the Day of Heroes of the Fatherland, the Day of the Guard also became a Russian holiday. We hope that the day of the expulsion of the enemy from the borders of Russia, which we celebrate on December 25, will also become national," said Mikhail Piotrovsky, director of the State Hermitage Museum, opening the ceremony.







The monument to Grand Duchess Olga Nikolaevna in Novo-Oskol opened officially. It was installed at the city high school number 1, which Novokoskoltsy have long called the Olginsky Gymnasium. More than a hundred and thirteen years ago, the women's gymnasium was built in Novy Oskol, which, at its consecration, was given the name "Novo-Oskol Her Imperial Highness the Grand Duchess Olga Nikolaevna Women's High School".

This name was not accidental. At the initiative of the Kursk nobility (Novy Oskol at that time belonged to the Kursk province), activists of the county zemstvo asked for the name of the August Person. The participation of the Grand Duchess was not formal. Funds for the maintenance of the gymnasium came from the personal savings of Olga Nikolaevna. Two years ago, the city secondary school number 1 was returned to the name of the Grand Duchess.

The opening ceremony of the monument was attended by the Metropolitan of Belgorod and Starooskolsky John, the head of the Novooskolsky district administration, Andrei Gridnev, the first deputy chairman of the Belgorod Regional Duma Alexander Sklyarov, the head of the education department of the Belgorod Region Elena Tishina.

According to the inhabitants of the city, the installation of the monument to Grand Duchess is not only the restoration of historical justice and the perpetuation of memory once the patroness of the educational institution, but also a vivid example to young inhabitants of Novy Oskol how to preserve the history of their land.



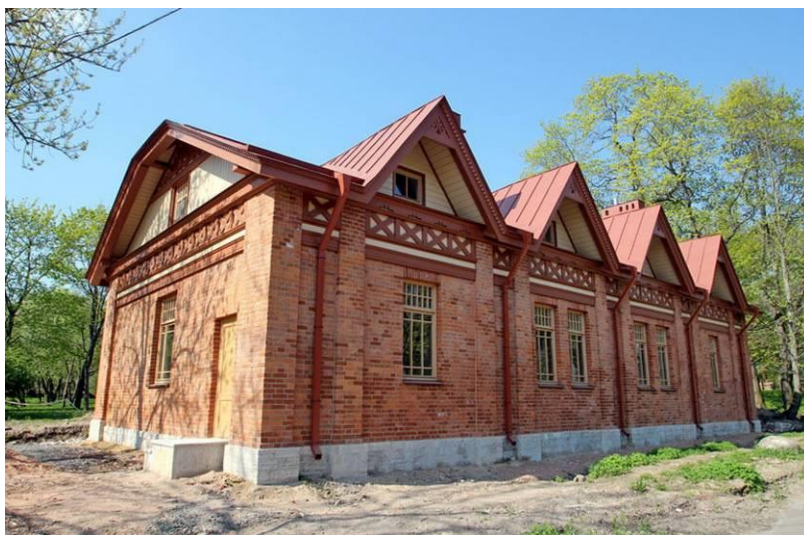
The Service building of the palace of Olga Hohenfelsen was recognized as a cultural heritage monument. The decree was signed by the chairman of KGIOP Sergey Makarov

The palace was built in 1911-1914 by order of Countess Olga Hohenfelsen (by first marriage - Pistolkors), designed by architect Karl Schmidt in the forms of early French classicism. Olga Hohenfelsen was the morganatic wife of Grand Duke Pavel Alexandrovich.

In 1915, Emperor Nicholas II granted her the title of Princess Paley. For all the time of the reign of the last Russian Autocrat, this was the only case of the construction of a princely dignity.

The Service building on Moskovsky Lane, 7/20, in Pushkin (Tsarskoye Selo) was included in the Unified State Register of Cultural Heritage Objects of regional significance. The building in the northern part of Kazan square has retained its historical location, configuration and dimensions. The service building was built simultaneously with the palace in the 1910s. Unfortunately, the name of the architect is not preserved. Throughout the estate, the building was an integral part of a single architectural ensemble.

On the 1990s, part of the building was used as a cafe. In 2010, the rotted rafters collapsed. Four years later, in 2014, the Committee for the Protection of Monuments agreed on project documentation for the preservation of the cultural heritage site, along with its adaptation for modern use. The work was carried out on order and at the expense of the tenant and was completed in 2016.





On December 12, 2018, the Museum of the Holy Tsar's Family of the Tsarsky Spiritual and Educational Center in Yekaterinburg was replenished with a collection of medals from the times of the Russian Empire.

"On this wonderful day, when the solemn consecration of the church on the place of the shooting room took place, when we sum up the year - not a simple year, but 100 years since the killing of the Imperial Family, I want to make my small contribution to the Imperial Family Museum," said Igumen Jonah.

- This contribution will be awards and commemorative medals that have been preserved from that era. Basically, these are the awards of the time of Nicholas II and everything related to the events and epoch of that time.

Igumen Jonah drew attention to some items in the collection.

- Great importance in previous years, the years of pre-revolutionary Russia, great attention was paid to serving the Fatherland as a feat of arms and a feat of mercy. And here we see the award nominal token of the Trustees of the Imperial Humanitarian Society of the Russian Empire.

Here is the medal of the Imperial Russian Technical Society in memory of the First All-Russian Exhibition of Printing, which was held in St. Petersburg in 1895. This commemorative medal with the image of Nicholas II and Alexandra Feodorovna.

A memorable medal of the All-Russian Exhibition in Moscow, which took place in 1882, deserves great interest. The medal depicts Alexander III.

Also, visitors can see medals associated with the Russian-Japanese war of 1904-1905.

It is worth noting that the exposition also features a distinctive badge, which was issued in memory of the service during the Russian-Japanese war of the XX century, this is the "Militia Cross for Faith, Tsar and Fatherland" with monograms of Nicholas II.

"Having become acquainted with the museum staff, I see that it (the collection, - ed.) falls into safe hands,"

Tatyana S. Romanyuk, the head of the Museum of the Holy Tsar's Family, said that this is, of course, a great happiness and great joy for the museum when such an important, historically valuable collection is very well preserved.

- The most important thing is that people will be able to see these items: schoolchildren, teenagers, young people who come to us. They will be able to see, touch the era, the heroic feats that our Russian people accomplished. We are very grateful to Father Jonah for such a wonderful contribution to the development of our museum and our history.



An exhibition entitled "The First Admiralty", dedicated to the 325th anniversary of the creation of the first Russian shipyard, opened in the Northern Sea Museum of Arkhangelsk. It was founded after a visit to the city of Peter I in 1693.

The exhibition traces the evolution of domestic shipbuilding: from traditional Pomeranian ships of the 16th century to modern ones. In the smallest details, you can see models of koch, frigate, brig, battleship, icebreakers. Infographics on the wall of the exhibition hall tells in detail about each vessel. In addition to the layouts here are items related to

navigation: uniforms, sea knots, ship's steering wheels. Particular attention - the old carpentry tools. "They speak and tell about how shipbuilding influenced the self-awareness of the inhabitants of the North, how shipbuilding became the blood of the North," says the director of the Northern Maritime Museum, Yevgeny Tenetov.







From December 21 to January 20, an exhibition dedicated to the 150th anniversary of the birth of Emperor Nicholas II takes place at the Hermitage-Vyborg Exhibition Center. The project was organized by the St. Petersburg and Novgorod nobility assembly and the Russian Imperial Union-Order.

The exhibition is based on works related to the life and reign of Nicholas II. The theme of Romanovs House became relevant in the fine arts of Russia during another historical breakthrough, in 1991, when artists got rid of political prohibitions that limited the freedom of their creativity for decades.

At the exhibition, artists present works inspired by reflections on the life of one of the greatest ruling dynasties of the world, its prominent representatives and, of course, of those who it was so tragically cut off.



A new exhibition space of the Kremlin Museums will appear on Red Square. Red Square is in full swing - reconstruction of the building of the Middle Trading Rows. There will be an exhibition of the Moscow Kremlin Museums.

A few steps from the Kremlin. This is perhaps the most central and most intriguing construction of Moscow. No noise from machines, there are no fences, the main events unfold inside. The facade of the house number five on Red Square was restored, and the halls are being prepared to receive exhibits.

Visitors will finally see everything that the storerooms of the Moscow Kremlin Museums hide. Today in the permanent exhibition - only a fifth part.

"Here you can see how the hall will look after construction and after the main exhibits are installed there. A whole series of items that we have never shown," said Elena Gagarina, General Director of the Moscow Kremlin Museums.

The coronation gowns of the great empresses, the wardrobe of Peter the Second, and state regalia will be transferred from the Armory to these halls. True, for a while. But the famous Faberge eggs are put on a permanent basis, they are now crammed into a small shop window. Here it is - the future "Silver" hall. Restorers carefully restore the old brickwork, dome vaults and stucco.

"In every shop window you need to ensure air, climate, light, safety. How to take this, and so that no one see it, but see the original look of the hall is not an easy task," explained the project's chief engineer Evgeny Karavaev.

Another new building is being built in the courtyard. On the second and third floors will house the exposition, and on the fourth, under a glass roof, - restoration workshops.

"For example, for the restoration of icons, it is necessary that there is daylight that falls from the north-west side," says Elena Gagarina.

The new museum quarter will be one of the most modern in the world - with lecture and cinema halls. And will be part of the Kremlin Museums.

A few years ago, the Spassky Tower was opened to visitors. True, it works only on the way out, but this is already a ready tourist route. From the Kremlin, past the St. Basil's Cathedral, Muscovites and tourists will pass to the new museum building. Once there were trading rows. Two department stores - twin houses, number three and five in Red Square. Only one has remained a store, and the second after the revolution was given to the Ministry of Defense. It was a regime object. And now, decades later, a building in the very center of Moscow will be opened for all.

Video - [https://tvkultura.ru/article/show/article\\_id/318646/](https://tvkultura.ru/article/show/article_id/318646/)





Church in Zarya (district in city Penza) received the name of the Royal Passion-bearers. On December 25, the first liturgy was held. From early morning dozens of people went to the church, for whom this event was a real gift for the upcoming Christmas.

Ironically, the church to some extent repeated the fate of the residents of the neighbourhood. On the outskirts of the city it was transported from the very centre of Penza. Previously, it was located on Cathedral Square and was called Blagoveshchensky, but gave up its place to the more majestic Spassky Cathedral. At the new place of residence on the street Deputivskoy the church received the name of the Royal Passion-bearers.

In the micro district Zarya, the second life of the church began. The wooden church was built in 2010 at Spassky Cathedral. In August 2018, the church was dismantled and moved to Zarya. It was mounted almost unchanged: it was only necessary to build a new roof. In late October, the church was consecrated in honour of the Holy Royal Martyrs.

"This year is the centenary of the Royal Martyrs, and, strictly speaking, this is a new neighbourhood, there were no churches and traditions here before, so we decided to name it in honour of the Royal Passion-bearers," said Metropolitan of Penza and Nizhnelomovsky Seraphim.

Video - [https://www.youtube.com/watch?v=JddX\\_soQrio](https://www.youtube.com/watch?v=JddX_soQrio)



Historical and documentary exhibition "And the brother went against his brother ... The civil war in Russia. 1918 - 1922" dedicated to the 100th anniversary of the beginning of this war, opened December 25 in Moscow in the Exhibition Hall of the Federal Archives. Exhibition organizers: Federal Archival Agency, State Archive of the Russian Federation, and Russian State Military Archive.

Unique exhibits, many of which were first presented to the general public, tell how ideological intolerance led to a merciless armed struggle that brought tremendous losses and changed the face of the country. The main goal of the exhibition is to show the tragedy of the national scale that has affected literally every person. The civil war in Russia split the country and the people, so the authors sought to demonstrate the multi-layered and dramatic events of a century ago, to talk about the opposition of armies, individuals, ideas. The exhibition, deployed in three halls, includes more than 300 exhibits - original archival documents, museum objects, photographs and paintings. Exposure is complemented by video, audio and graphic materials.

Part of the exhibition is devoted to a number of iconic participants in the Civil War - Admiral A.V. Kolchak, General P.N. Wrangel, commander M.V. Frunze and others. Their letters and diaries reflect the drama of the events; contain thoughts about the causes of national catastrophe, about the horrors of fratricidal opposition, about love for the motherland in the most difficult years for it.



The granddaughter of the Queen of England, Princess Elizabeth, was well known to the inhabitants of Moscow's sleeping quarters. She was the wife of brother Alexander III, and her own sister was the wife of Nicholas II ... The Minute Biography project is implemented by the IOOMS Big Family with the support of the Presidential Grants Foundation, its main goal is to meet people who have contributed to the history of our country: scientists, writers, military leaders, etc. Each story takes only a minute. The information partner of the project is the magazine "Foma".

Video - <https://www.youtube.com/watch?v=Sz0F0tSop3I>







In Nizhny Novgorod, the restoration of the interior paintings of the State Bank was completed. The building in neo-Russian style was built at the beginning of the twentieth century by the project of academician of architecture Vladimir Pokrovsky - in honour of the 300th anniversary of the accession of the Romanov dynasty.

The operating room of the State Bank in Nizhny Novgorod has never been restored. The murals on the arches, walls and the ceiling retained the unique decorations by artist Ivan Bilbin, he painted sketches, and the Pashkov brothers, whose workshop carried out the fresco painting.

But in the "Tsar's Room", which at the beginning of the last century was listed as "more expected" - Soviet restorers worked while waiting for a bank manager in the 50s. And, as it turned out already in the 21st century, they actively made their own adjustments to the author's intention.

"Here you can see very well: this is the colour, - the one that was painted by the Pashkovs in 1913, the artists who worked in this very room, but this is what Soviet restorers restored in the 50s. The contrast is so bright. If we see such an olive green here, then the Pashkovs created a completely different colour sensation for us," shows Maria Mokhova, a leading expert of the Volga-Vyatka State Bank of Russia. To find the true layer, the specialists of "Vladimir Restoration" worked with a kind of erasers. Gently rub the paint in order not to damage the historical painting. Thus, they found out that in the course of the work, their predecessors changed not only the colour palette of murals, but also the content of some frescoes.

"We always took excursions here and thought that there was a cloudless blue sky over Nizhny Novgorod, like on this square, you see? Maria Mokhova.

In some places, images had to be fully restored. At one time, the Pashkovs used mineral paints. Soviet restorers turned to oil. As a result, the materials began to clash. And some unique frescoes fell away along with the plaster. Vladimir experts promise that our descendants will be able to appreciate their work.

Video - [http://tvkultura.ru/article/show/article\\_id/321225/](http://tvkultura.ru/article/show/article_id/321225/)



On December 29, 2018, on the eve of the New Year, the State Hermitage traditionally presented the most interesting gifts to the museum in the outgoing year: the Field Marshal's baton of the Russian Empire and the firman of the Ottoman Empire ruler Sultan Selim III. Gifts were displayed in the Armorial Hall of the Winter Palace.

Mikhail B. Piotrovsky, General Director of the State Hermitage Museum, opened the exhibition-presentation of new gifts: "Today we present the main gifts of 2018. Field Marshal baton, after restoration, will take place in the Field Marshal Hall, in its right place. We are very grateful for this gift and are glad that it was so solemnly carried out, beautifully sounded, reflecting one of the important sides of the Hermitage, the museum and the monument, the repository of our national history of the state. Therefore, we are opening the exhibition today in the St. George Hall. Another remarkable exhibit - the firm of Sultan Selim III - reflecting the other side of the Hermitage, as a museum of world culture, is also a gift, a gift from the British friends of the Hermitage."

The Field Marshals baton - a gift given to the Hermitage by Russian President Vladimir Putin during an official visit to the Hermitage on October 3, 2018 - us a masterpiece of jewellery art made by Petersburg jeweller Julius Keybel in 1878 for Alexander II, the only Russian Emperor who had the title of general field marshal. The Marshals baton is a symbol that demonstrates the greatness and strength of the army; according to its wave, tens of thousands of people are moving towards victory over the enemy. To get a marshal's baton, you must go through the harsh path of a warrior from the rank and file to the highest military rank.

After the death of Emperor Alexander II, the field marshal's baton, more than 15 years later, was issued to Adjutant General I.V. Gurko, made in field marshals in 1894, brilliantly manifested itself at the head of the Guards cavalry in the battles of Dubnyak and Telish Mountain and played a decisive role in the outcome of the Plevna operation on the Balkans in 1877-1878. In 1908, after the death of Gurko, his son returned the baton to the office of His Imperial Majesty.

Subsequently, this baton was granted to the Montenegrin King Nikolai Negosh, who was promoted to field marshal in 1910 in connection with the proclamation of the principality of Montenegro as a kingdom. However, soon, in 1918, the Kingdom of Montenegro became part of the Kingdom of Serbs,

Croats and Slovenes, and since 1929 - Yugoslavia. The Princely Royal dynasty of Niegoshay ceased to exist. Subsequently, many royal and military dynasty regalia were sold and ended up in collections of collectors of the United States and Europe. The same fate befell the field marshal's baton of Alexander II, which was sold in 2004 at Christie's auction.

Being a highly artistic model of jewellery, comparable in value to any Easter egg of the firm of Carl Faberge, the rod is an exceptional rarity for the State Museum Fund.



The 2019 Tsar Calendar is published in Yekaterinburg. The full-colour wall "Tsar's Calendar-2019" dedicated to the family of the Royal Passion-bearers and the main events of the 2018 Tsarist year, which made its significant contribution to the veneration of the Imperial Family, was published with the blessing of Metropolitan of Yekaterinburg and Verkhoturys in Yekaterinburg Diocese. A unique edition that promises to be rare, can be purchased at Siberian shops and church shops at churches. The theme of the spiritual feat of the last Russian Emperor Nicholas Alexandrovich and his holy family becomes central in the pages of the publication. Vivid photos, in colour, "revived" in Tsar's year thanks to Moscow photo reconstructor Olga Shirnina, lines from letters and diaries of the Tsar's family and their friends (source: Tsarskaya-semya.rf portal), statements by His Holiness Patriarch Kirill and His Eminence Metropolitan Kirill - all these integral parts of the calendar, performed cumulatively, lead us to touch the spiritual feat of the Royal Passion-bearers, accomplished on the land of Yekaterinburg, "under the shadow of the Russian Golgotha," a hundred years ago.

You can purchase the publication in the Siberian Weasel Sphere network of shops (86 Belinsky St., tel. : +7 (343) 286-26-41) and in the church shops of the churches of the Yekaterinburg Metropolis.





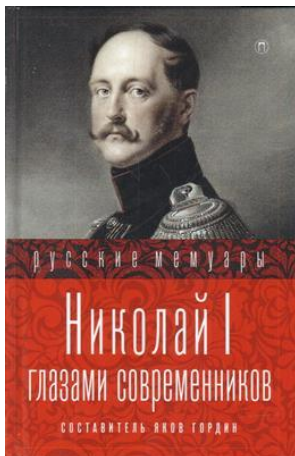


### **Tsar's Titular. In 2 volumes**

The publication is the first full scientific publication of an outstanding monument of Russian book culture of the XVII century - "Titular" ("Big State Book"). The book is a reproduction of the "Titulnik" - a richly illustrated manuscript depicting Russian and foreign emblems, portraits of Russian Princes and Tsars, patriarchs, foreign rulers.

*Publisher: Stolyarov Foundation, Moscow. Pages: 544. ISBN: 978-5-89709-030-3*

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### **Nicholas I through the eyes of contemporaries**

The book includes fragments of memories, diaries and correspondence, comprehensively illuminating the personality of Nicholas I and allowing an impartial evaluation of the period of his reign. Among the memoirists are ministers, military leaders, Emperor's confidants, courtiers and relatives, writers and journalists, as well as ordinary people who left testimonies of the "grim thirty years".

*Publisher: Book on Demand, Palmyra. Pages: 544. ISBN: 978-5-521-00397-6*

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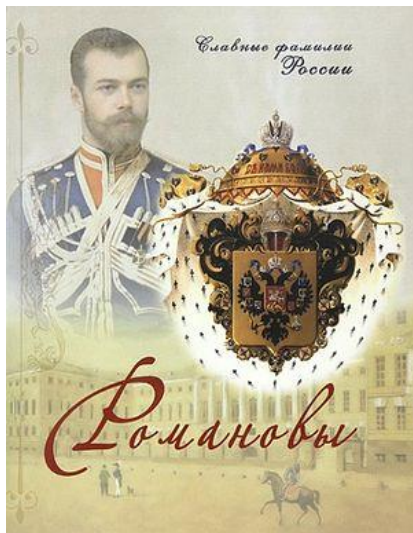


### **Doctors of the Court of his Imperial Majesty, or how they treated the Imperial Family. The Daily Life of Imperial Court**

Doctor of History, Professor Igor V. Zimin presents another book from the series "The Daily Life of the Russian Imperial Court". Striving for comprehensiveness in his research, the author tries to present not only purely medical aspects, but also the connection of the health status of monarchs with the historical process. Igor Zimin uses leading experts, so readers will not only see an everyday description of the ailments and their use, but also a balanced assessment of a particular case from the point of view of modern science. The structure of the book is different from the structure of the previous books in the series. It is built in the form of questions and answers. Questions were offered to the author by students, historians, doctors, readers. And Igor Zimin tried to give answers as exhaustive as possible, not avoiding any uncomfortable questions.

*Publisher: Tsentrpoligraf, Moscow. Hard cover. Pages: 895. ISBN: 978-5-227-07530-7*

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## The Moscow Patriarchate starts the book series “Glorious names of Russia”

The book "The Romanovs" was published in the Publishing House of the Moscow Patriarchate. The compiler is Bishop Nikolai Balashikha.

The book "The Romanovs" opens the series "Glorious names of Russia", which is dedicated to the representatives of famous dynasties, that had an impact on the fate of the country for several centuries. Each of its chapters is a brief historical essay on the Russian Monarch and his contribution to the development of the Russian state. The book outlines the most important events that occurred during the Romanov rule, which for three hundred years served Russia faithfully and helped to make the country a strong power.

Content: From the words of His Holiness Patriarch Kirill of Moscow and All Russia “Loyal to the Lord. The Imperial Family”; Ancestors; The Tsar was young, but he was kind, quiet, meek; Boldly on the name of God; He lived to the common joy of the people; Talents overshadowed by ambition; Iron Russia raised its hind legs; From Peter II to the Ice House: an era of favourites; Merry Tsarina; Reigned for several months; The century of wondrous affairs ; Knight on the Russian throne; Thunderstorm of the twelfth year; Where the Russian flag once hoisted; The Tsar is complacent; With an iron hand firmly; Sovereign Leader of a Restful Country.

The Romanov dynasty was called to the kingdom after overcoming the Time of Troubles, the terrible destruction of the Russian land by internal strife and foreign invasions, when the state had to be restored from the ruins.

After the end of the Time of Troubles and the election of Mikhail Feodorovich to the kingdom, and especially when Sovereign Alexei Mikhailovich came to the throne, Russia gained a second breath, a huge, enormous development of national life, economy, state-building, development of new lands took place.

During the three hundred years of the Romanov dynasty, our country from a small state became a great power - from the Baltic Sea to the Pacific Ocean. Russia, especially during the reign of Emperor Nicholas II, before the First World War, showed miracles of economic, social and political development.

In the coming decades, Russia could become the leader of the whole world, and this happened without camps, without prisons, without forced collectivization, because it stemmed from the people's potential, which was really revealed in those years in Russia.

Of course, we are called to take a sober look at our history. The people who created it were not perfect. Each person, especially the Ruler, has pros and cons, which contemporaries and descendants' value, and historians carefully examine in their scientific works what a person did, where he did the right thing, and what was wrong. The same is done in relation to any representative of the Romanov dynasty.

We must seek the truth, both historical and moral. When we evaluate the activities of the Sovereign and any large-scale statesman, we first of all look at the results: what has been done for the country, for the people, for the development of society. If we compare the state activities of the Tsars with the activities of those who then destroyed the great Russia, tore it apart, with the activities of those who in the XX century caused great damage to national interests, then, undoubtedly, the personalities of the Tsars from the Romanov dynasty give us a high and wonderful example of care for the state and the people - by the words of His Holiness Patriarch Kirill of Moscow and All Russia “Loyal to the Lord. Imperial family ”





## Zarentage 1918 - 2018. Alix and Ella

- Catalogue of the photo exhibition in Darmstadt

During the Tsar Days" in Darmstadt a photo exhibition was organized by Denis Sudobin, the chairman of the Imperial Palestine Orthodox Society in Darmstadt, and now he has collected the rare photographs, which in their entirety represent the events and facts from the life of the Hessian princesses Alix and Ella, later Empress Alexandra Feodorovna and Grand Duchess Elizabeth Feodorovna, in their hometown of Darmstadt.

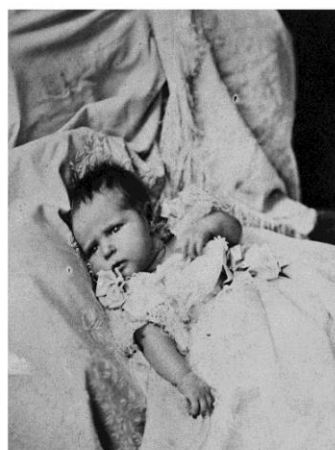


Abb. 1

1872

Alix / Аликс



Abb. 3



## The civil war in Russia in photographs and newsreels. 1917–1922

The photo album is based on visual materials from the funds of the federal and regional archives of Russia, the leading museums of the country and a number of foreign collections. The photo album presents over 650 photographs and motion pictures, which vividly, figuratively and artistically emotionally tell about the tragic page in the history of Russia of the twentieth century, some of them are published in Russia for the first time.

This publication covers the period from the revolutionary events of February-March 1917 to October 1922 - the evacuation of the last organized centre of resistance in the Far East. The main purpose of the album is, based on the study and publication of a complex of visual sources, to give a panoramic, diverse picture of the era of the Civil War in Russia. Another equally important task of the project is the reconciliation of the historical memory of the participants in the confrontation.

The publication is based on a territorial and chronological basis. Each chapter includes: a brief chronology of events that took place in a given theatre of military operations, a block of visual materials showing military events and their main participants.

The publication includes articles on the role and place of the civil war in the history of Russia, as well as the history of photo and film events in the years 1917-1922. The album is supplied with indexes: names, geographical and photographers and cameramen.

*Publisher: Kuchkovo field, Moscow. Pages: 584. ISBN: 978-5-6041282-5-1*



Under the Hammer...

**Romanov related items in Auctions**



**Empire, Moscow, Russia, December 1**



*Award Medal of the Department of Public Education for Reviewers of Essays on Technical Education. Medalier V.V. Nikonov. Gold; 37.10 oz. Diameter 35 mm. Estimate 750.000 Roubles*



*Jeton "In memory of the accession to the throne of Emperor Nicholas II". 1894. Unknown Workshop, Russia, 1894. Bronze, gilding. Weight 8.57 g. Diameter 27 mm. Estimate 3.000 Roubles*





*Badge "In Honour of the Entente".*

Unknown workshop, Paris ?, 1914 Silver, 5.30 gr. The size is 36x25 mm.  
Estimate 12.000 Roubles



*Casket with the image on the cover of the commander-in-chief of the Russian Imperial Army His Imperial Highness Grand Duke Nikolai Nikolayevich (junior).*

Unknown workshop, Russia, 1910s. Bronze, oxidation. Weight, 431.34 grams. Size 80x80 mm. Height 63 mm.  
Estimate 27.000 Roubles

***In Nikitsky, Moscow, Russia, December 13***

*Portrait of Emperor Alexander III.* 1881 Kasli factory. Caster: A. Mochalov. Bas-relief, cast iron, chasing. Diameter 11.5 cm  
Estimate: 8,000 p - 9,000 p

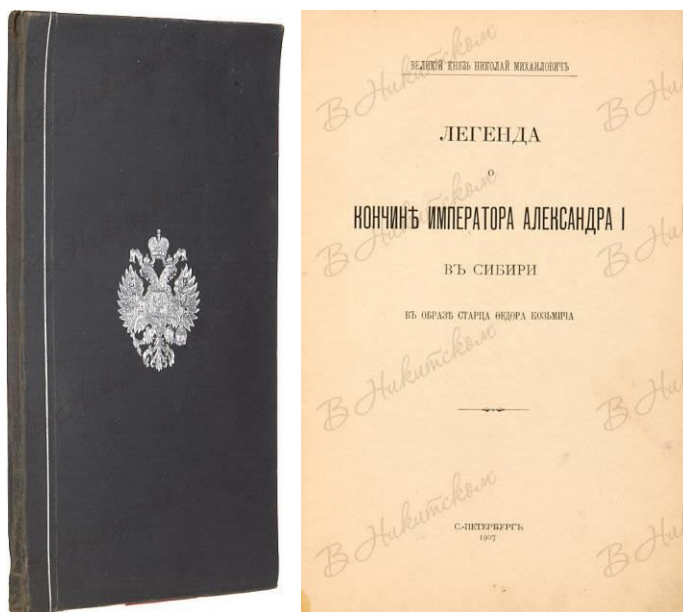
*Portrait of Empress Maria Feodorovna.* 1881 Kasli factory. Caster: A. Mochalov. Bas-relief, cast iron, chasing. Diameter 11.5 cm  
Estimate: 8,000 p - 9,000 p



*"The legend of the death of Emperor Alexander I in Siberia in the image of the elder Fyodor Kozmich" by Grand Duke Nikolai Mikhailovich.* SPb.: Type. A.S. Suvorin, 1907. 40 p., 1 l. fax, silt 24.7 x 16 cm. In the possessive calico cover with silver embossed on the front cover: the image of the coat of arms of the Russian Empire.

Russian Emperor Alexander I died on November 19, 1825 in the city of Taganrog - this is the official date of the death of the Sovereign, which is given in numerous domestic and foreign sources. But it is known that this date was not only repeatedly questioned, but also strongly rejected. There is a legend among the people who "extended" the life of Emperor Alexander Pavlovich until January 1864 and linked his name to the name of the Siberian elder Fyodor Kuzmich. This publication is dedicated to the study of this edition of Grand Duke Nikolai Mikhailovich (1859-1919), the eldest son of Grand Duke Mikhail Nikolayevich and Olga Feodorovna, the grandson of Nikolai I.

Estimate: 10,000 r - 11,000 r



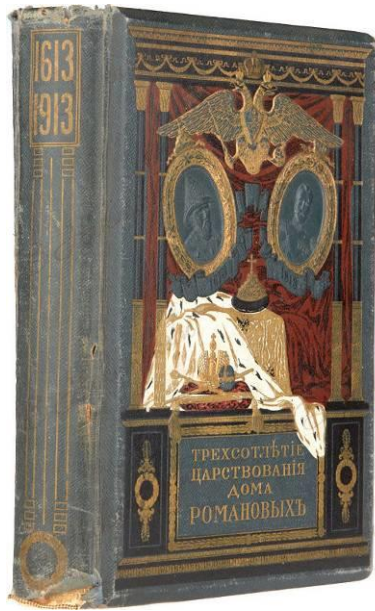


*Jubilee historical and artistic publication in memory of the 300th anniversary of the reign of the Sovereign House of Romanov.*

M.S. Gugel, 1913. 34.5 x 27.5 cm. In a calico binding decorated with polychrome stamping. The flyleaves are covered with "moiré" paper. Pedigree table of the House of Romanov on the folding sheet, portraits of the XX century of the Romanovs in medallions on two separate sheets of coated paper. Many portraits and drawings in the text.

The publication came out to celebrate the 300th anniversary of the reign of the House of Romanov in the Russian Empire. The book outlines the history of the reign of each of the members of the ruling dynasty, and also provides a brief biography of all prominent civil servants, military leaders, doctors, teachers; artists, sports and clergy.

Estimate: 200,000 r - 220,000 r



#### ***Auction House Kabinet, Moscow, Russia, December 20***

*Easter egg with the monogram of Emperor Alexander III*

St. Petersburg, the Imperial Porcelain Factory. First half of the 1890s. Height 9.5 cm. Porcelain, glaze, gilding.

Estimate: 120 000 - 150 000 r.



*Easter egg with the monogram of Empress Alexandra Feodorovna and forget-me-nots*

Imperial Porcelain Factory. Late XIX - early XX century.

Height 9 cm. Porcelain, glaze, underglaze painting, gilding, tsirovka.

Estimate: 50 000 - 75 000 p.

Usually, at the Imperial Porcelain Factory, 4,000–5,000 porcelain eggs were made by order of the Imperial Family for delivery on Easter Day. In January 1887, the Imperial Porcelain Factory received an order to reduce the release of Easter eggs for the Imperial Family. "Sovereign Emperor of 20 pieces with paintings of saints and 50 pieces of ordinary, with different decorations, but large, and the Empress - only 50 pieces of large, with different decorations."

In the book for recording Easter eggs of the Imperial Porcelain and Glass factories are large Easter eggs with the monogram "AF", worth 20 roubles each. and small two types: 5 and 3 roubles each. They were delivered for the Easter holiday to the Imperial Family for gifts to guests, to the St. Petersburg College of the Order of St. Catherine, the Smolny Institute, to the infirmary, and also for sale. In 1915, 23 large and 2,559 small Easter eggs were sold.



*Easter egg with the monogram of Empress Alexandra Feodorovna, forget-me-nots and roses*  
Imperial Porcelain Factory. Late XIX - early XX century.  
Height 9.5 cm. Porcelain, glaze, underglaze painting, gilding, tsirovka.  
Estimate: 45 000 - 75.000 r.



*Easter egg with the monogram of Empress Alexandra Feodorovna*  
St. Petersburg, the Imperial Porcelain Factory. The second half of the 1890s. Height 6.5 cm. Porcelain, glaze, gilding, tsirovka.  
Estimate: 30 000 - 55 000 r.



*Easter egg with the monogram of the Tsarevich Alexei Nikolaevich*  
St. Petersburg. Imperial Porcelain Factory. Beginning of XX century. Height 6.5 cm. Porcelain, glaze, gilding, tsirovka.  
Estimate: 40,000 - 75,000 r.



*Easter egg with the monogram of Emperor Nicholas II*

Petrograd, Imperial Porcelain Factory. 1915. Height 8 cm. Porcelain, glaze, gilding, tsirovka.

Estimate: 100 000 r



*Marriage Ceremony of His Imperial Highness Sovereign Grand Duke Konstantin Konstantinovich with Her Ducal Highness Princess Elizabeth of Saxe-Altenburg, Duchess of Saxony*

SPb., Trenke and Fyusno Printing House, 1884. Publication format: 29.5 x 19.7 cm; 10, 10 s.

In Russian and French. The copy is in a publishing calico binding with gold embossed on the covers, with a bookmark. A copy from the library of Grand Duke Mikhail Nikolaevich.

Estimate: 40,000



*Highest approved ceremony of the oath of His Imperial Highness the Heir to the Tsarevich and Grand Duke Nicholas Alexandrovich in the majority*

SPb., Trenke and Fyusno Printing House, 1884 Publication format: 29.5 x 19.7 cm; 10, 10 s. In Russian and French. A copy from the library of Grand Duke Mikhail Nikolaevich.

Estimate: 60 000 - 80 000 p.

*Highest approved ceremony of marriage of his Imperial Highness of the Sovereign, Grand Duke Mikhail Nikolayevich with her Imperial Highness, Grand Duchess Olga Fedorovna.*

SPb .: B. and., 1857. Edition format: 16 pp .; 30 cm. Text paral in Russian and fr. lang . The copy is in a publishing calico binding with gold lettering on the covers.

Estimate: 35 000 - 50 000 p



Empress Maria Feodorovna.

A photo. Western Europe, a private photo studio. Print 1920s from the original 1890s. 17.8 x 11.9 cm.

Estimate: 5 000 - 6 000 r.