



## Romanov News Новости Романовых

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**Emperor Nicholas II, 1916**

*Photo colorized by "Klimbim",  
aka Olga Shirnina, 2019.*

## **“They were the last to help the Tsar's family”**

- A report by Abbess Dominika at the conference “The Church. Theology. History”



From 8 to 10 February 2019, the VII All-Russian Scientific Theological Conference “The Church. Theology. History”, dedicated to the memory of new martyrs and confessors of the Russian Church was held in Yekaterinburg Theological Seminary.

A real excitement among the participants of the forum was caused by the report of the Mother Superior of the Alexander Nevsky Novo-Tikhvinsky Monastery Dominika (Korobeinikova). Her report was devoted to the last months of the earthly life of the Imperial Family in Yekaterinburg and the sisters' of the Novo-Tikhvinsky monastery help to them. Both the chosen topic and immersion thoroughly in it, and audio-visual accompaniment - all this with extraordinary completeness served to reveal the theme of the feat of the new martyrs and confessors of the Russian Church, to which the conference was dedicated, and caused a lively response from its participants.



### ***The report of Abbess Dominika at the conference "Church. Theology. Story":***

Over the past 2018, a lot has been said about the feat of the new martyrs who suffered 100 years ago, and above all, about the feat of the holy Imperial Family. But just as we don't get tired of remembering our relatives and loved ones, so is every memory of our holy Regal Passion-bearers, every detail of their lives and their martyrdom valuable to us. Thanks to the recently found archival cases and memories, new facts about the life of the Imperial Family in Yekaterinburg are revealed: in which difficult conditions they were prisoners and how difficult it was to provide them with even the smallest support. And today I would like, first of all, to share this information and then tell about the feat of the three sisters of the Novo-Tikhvin Monastery, who were honoured to serve the holy Imperial Family in the last month of her life.



According to the testimony of the English consul, Thomas Preston, who was in Yekaterinburg in 1918, some of the Imperial Family members were looking for an opportunity to help the Sovereign and his relatives. In May 1918, the maid of honour of the Empress Baroness S. Buxhoeveden and teachers of the Tsarevich P. Gilliard and C.S. Gibbes immediately upon arrival in Yekaterinburg turned for help to the British consulate, which was not far from the Ipatiev house. Thomas Preston said: "Baroness Buxhoeveden, gentlemen Gibbes and Gilliard often came to my consulate, and we spent hours and hours discussing the possibilities and ways of saving the Imperial Family." However, these meetings did not last long. Soon the Bolsheviks ordered Gibbes, Gilliard and the Baroness to leave the city.



The same orders were also received by the rest of the Imperial Family in Yekaterinburg [1]. Only the physician Vladimir Nikolayevich Derevenko was allowed to stay. This happened due to the occasion, which is described in the memoirs of the wife of Prince John Konstantinovich, née Serbian Queen Elena Petrovna. Her memories are stored at Columbia University in the USA. Princess Elena in 1918, together with her husband, was in exile in Yekaterinburg, and she recalled that in May one of the Ural people's commissars, whose wife fell ill with a severe form of flu, asked for help from Dr. Derevenko. Thanks to his treatment, the woman recovered, and as a token of gratitude the commissioner allowed the doctor to practice in Yekaterinburg. In addition, the doctor was allowed to visit the Imperial Family. He was given an official pass, which indicated that he, Dr. Derevenko, has the right to visit the House of Special Purpose for the treatment of Alexei Nikolaevich. The doctor came to the Ipatiev House quite often, but he was not left alone with the Royal Prisoners for a minute.

Doctor Derevenko and a priest with a deacon who performed services for the Imperial Family were the only ones who had the privilege to visit the Imperial Family. All other meetings for the prisoners were strictly forbidden, any attempts to see them were stopped. For example, when Princess Elena Petrovna tried to get a meeting with the Sovereign, she ended up being arrested herself. I will cite a fragment from her memoirs:

"From the very beginning the hostess of the hotel where we lived was very kind to us, and I decided to ask her a question directly:

- Do You know where is the house in which they hold the Imperial Family? I would like to know how things are with the Tsar.



"Impossible," she replied - "You will be shot."  
"If you don't want to tell me," I said, "you'll have to ask everyone I meet on the street." And he may be from the Bolsheviks.  
"If all the Serbs are as adamant as you, then they certainly won't lose the war," she grumbled and gave me all the information. I took a decisive step towards the joyless home, which she pointed out to me. The high hedge, which heaved to the very roof, hid the inhabitants of this house from the eyes of passersby. Trucks, machine guns, soldiers of the Red Guard. Exactly - I'm in front of the Tsar's house.

I was still fifty meters away from the house when the guards headed towards me to block the way with bayonets.

- Stop!

I obeyed. The soldier took another step:

- What are you doing here?

The little that remained of my courage instantly collapsed in front of this fierce look.

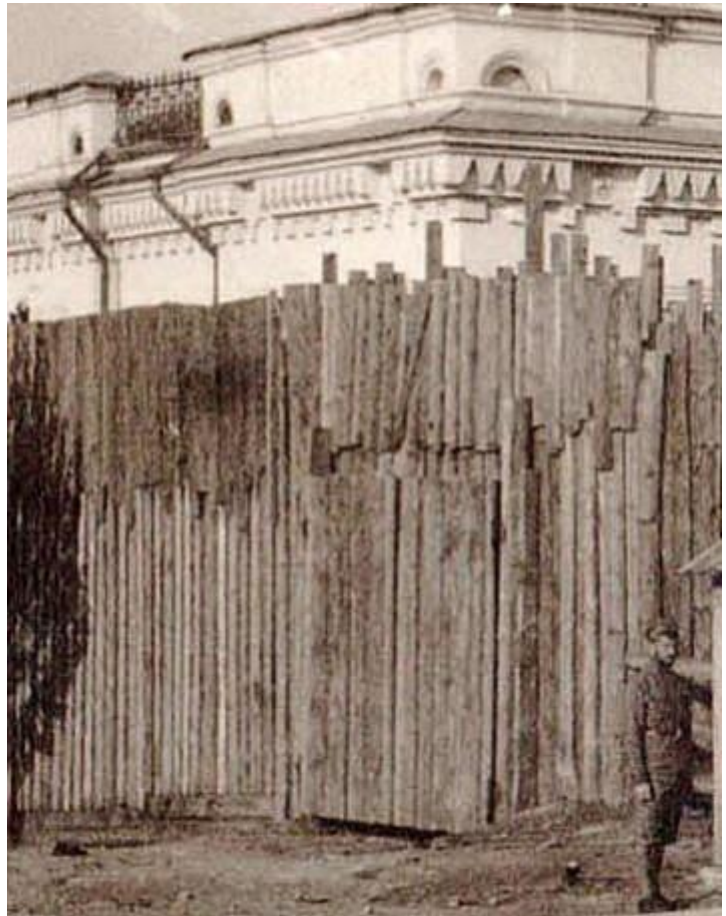
- I would like to see the commissioner of this house.

The soldier was very surprised, looked at me a little and said:

- Okay. Stand here, the rest can shoot at any of your movement. I'm going for the commissioner.

A few minutes later the commissioner appeared. His gait was convulsive - a sign from which I did not expect anything good. I again felt that the forces completely leave me.

- Who are you? What do you want here? - He asked in a tone that I didn't like.



Having gathered my courage into a fist, I decided to tell the truth:

- I am the wife of one of the Romanovs contained in Alapaevsk. But I am also the daughter of the King of Serbia.

He was absolutely dumbfounded, and in a softer tone he asked:

- And what are you doing here?

I said: "As a relative of the Tsar, I would like to see him, if you allow, of course, in your presence."

Avdeev - that was the name of the commissioner - answered:

- Moscow forbids any meetings with the Tsar and his family members.

I felt it was vain to insist, but I wanted to use the opportunity to the end:

- I think you understand the feelings that encourage me to ask you about this favour. But since this is an official order, and I am obliged to obey him, then I can ask you to convey to the Tsar and his family that Elena Petrovna travels to Yekaterinburg and gives them her respect and best wishes, and that she would like to know whether their children need anything I could pass on to them?

It seemed to me that he hesitated, so I added:

- See, there is no politics here, just an expression of human feelings.

It seemed that a semblance of a smile flashed on his stiffened face, and the answer was:

- I will pass your message.

I thanked. Before leaving, he turned to me:

- Where do you live? - he asked.

I said, and he left without another word.



The same evening, when we were sitting in the hotel with the hostess and her husband, the door suddenly opened and a Red Guard soldier entered.

- Which of you are from Serbia? - he asked.

"I," I replied.

- The former Tsar and Tsarina thank you, send their greetings and say that they are all right and need nothing.

Blowing out in one breath this message, which burned his lips, the soldier withdrew with a quick step. Tears came to my eyes. I gave them my will: crying for the first time since the beginning of our link. I was very pleased to know that the Tsar knew: someone remains loyal to him. After this message, it was not so important for me what it would be with me.

The sun barely rose when we were awakened by a frantic knock at the hotel door. Soon knocked on my room. Two Red Guards entered without my invitation and handed me an order. By the decision of the Ural Regional Council it was decided to arrest me."

Princess Elena Petrovna was immediately taken away for questioning in the Cheka, and a few days later she was sent to Perm Prison.

In addition to Princess Elena Petrovna, some loyal subjects of the Tsar's family also tried to establish contact with her, but these attempts failed.

Thus, the Imperial Family was in complete isolation from the outside world. The only social circle for them were the Red Army men. And being among these people was a daily ordeal for prisoners. The valet of Tsar Chemodurov wrote: "The behaviour and appearance of the Red Army men were completely obscene: they were rough, girdled, with cigarettes in their teeth, with impudent gripes, they aroused horror and disgust." The Empress also mentioned in her diary that the guards were assigned to them "vulgar and unpleasant." Let us give examples from the recollections of the Red Army men themselves.

Tsar-killer Peter Ermakov in 1934 gave an interview to an American journalist Richard Halliburton, who specifically for this came to Sverdlovsk. Ermakov at the time was sick with throat cancer and was lying in bed. In a weak, hoarse voice, incessantly coughing, he vividly and willingly told the journalist how the guards each day purposely exposed the Tsar and his family to various humiliations so that they would not forget for a moment that they had a prison regime and were prisoners. For this, for example, the commandant and the guards did not allow them to eat alone, but they sat down at their table and, in their free, bold behaviour, insulted them in every way. They climbed into their plates with their hands, taking the best pieces, saying rudeness. Ermakov added that the commandant Avdeev was such a drunkard, and the guards were such animals that it was disgusting to eat next to them. This said Ermakov, who himself was a criminal and spent three years in prison and exile. And if it was unpleasant for him to eat with these people, then one can imagine what a test it was for the Imperial Family.



Sometimes the Red Army left the family without the essentials. The Empress wrote in her diary: "The soldiers drank all the water from the samovar." In the same interview, Ermakov told how once the Empress asked the soldiers to stop making noise near her room and heard the rude answer that soldiers can make noise as much as they want because they are not prisoners, but she is. Sometimes drunk Red Army men did not allow prisoners to rest at night. The Empress wrote in her diary: "I hardly slept for four hours, the guard roared so much

Red Army soldier Viktor Netrobin in his memoirs, which were recently found in the State Central Museum of Modern History of Russia, described how he enjoyed daily with the fact that during dinner of the Sovereign and his family, he sat on a window sill with a balalaika and sang most revolutionary songs. Netrobin himself admitted that it was very rude, but he could not refuse the pleasure of mocking in such a way the Tsar. With humiliation, Netrobin noticed that maybe the theatre artists sang for the Tsar better, but the Tsar heard the revolutionary songs for the first time. Other Red Army men behaved

in a similar way. Guard Captain Dmitry Malinovsky, during interrogation to investigator Nikolai Sokolov, said: "Some high-school student once came to the Ipatiev house with his camera. The Bolsheviks immediately [grabbed] him and put him in one of the rooms on the lower floor of the Ipatiev house. Sitting there, a high-school student observed such pictures. There was a piano in the room. The Red Army soldiers beat the keys and shouted ugly songs. Someone from the authorities came there. After some time, one of the guards appeared to him and said disdainfully, using the help of a gesture, about the August Family: "Ask for a walk". In the same tone this "commanding person" answered him: "Let go for half an hour". "



The Imperial Family was not left alone during walks. The Red Army man Victor Netrebin said that when the Tsar and his daughters went for a walk, he again sat on the window and sang Marseillaise or the International. The Tsar silently endured it. The Empress, who at first went out for a walk every day, then completely stopped going out because during the walk she was asked an obscene question.

The memories of Chekist Alexei Kabanov [2], in which he described how the guards treated the Tsar, were also preserved : "On one of his walks, Nicholas II addressed the post guard to remove the peat from the path along which the Tsar walked. To this the guard replied to the former Emperor:

- Look, what a master! Clean yourself!

After that, Nicholas cleared this path himself, by scattering his foot from the peat path.

When the Red Army men passed the Ipatiev house on the way to the front, Nicholas stood at the window and through the transom window watched the Red Army men passing by. Once, as instructed, the guard shot the window when Nikolai was standing on it. Nicholas fell head over heels and did not look out of the window after that."

In this difficult situation, divine services were a great consolation for the Imperial Family. But even during the services the Red Army men did not miss the opportunity to insult the Sovereign and his family. This became known from the testimony of Colonel Pavel Rodzianko, who served in the British Army. The testimony is stored in the National Archives of Great Britain. Colonel Rodzianko, a former Russian cavalier guard, travelled to Yekaterinburg in September 1918 to learn about the circumstances of the killing of the Imperial Family.

Upon his return to England, he testified: "It is impossible to imagine anything more terrible than the last week [of the life of the Tsar] family [in Ipatiev's house]. ... I met with a priest [who performed services there] ... It was very difficult to talk to him, because he lost his composure and began to sob whenever he spoke of it. He was horrified by the fact what he saw in the house. In the end, I made him talk. The priest said that the Empress always looked very calm. As far as he could tell, they all prayed very earnestly. When the priest performed the service for the last time, he noticed a terrible change in the appearance of the Emperor. The Sovereign was very thin, he had a long beard, and his face changed to such an extent that it seemed as if he had just suffered a very serious illness. The Tsarevich could not stand. He sat all the time and looked very bad. It was evident that this is a very weak, sick child who did not have long to live. The commissioners threatened the priest that if he tried to say a word to the Emperor or to make any sign, he would be shot along with the entire Imperial Family. Thus, the poor man did his work in the most difficult conditions, not knowing what can happen at any moment.

Bolsheviks always mocked during services. They scoffed at the Emperor and, pointing at the sacred utensils, said: "Why do you need all this trash? God will not help you! The Emperor paid no attention to their words. After the service, the Red Army men accompanied the priest with ridicule."

The priest, about whom Paul Rodzianko speaks, was the cleric of the Catherine's Cathedral, Archpriest John Storozhev. From what he saw in the Ipatiev House, the extremely haggard look of the Tsar shook him most of all. This was probably the result of severe moral suffering.

But even among the constant humiliations, the Sovereign and his family retained a truly royal nobility. The beauty and majesty of their souls revealed in their entirety in these sorrowful circumstances. Of course, they all understood that they were threatened with death, but faith gave them the strength to endure everything with patience and peace. Nevertheless, it is not difficult to guess that any expression of loyalty, love and care was very valuable for the Imperial Family in these circumstances.

On June 18 [3] 1918 the Imperial prisoners unexpectedly received a transmission from completely unfamiliar people - they were given a quarter, that is, a three-liter bottle of fresh milk from the Novo-Tikhvinsky monastery. From that day on, products began to be brought every day. "The good nuns now bring milk and eggs for Alexei and us, and cream," the Empress wrote with gratitude in her diary.



The program was organized by Abbess Magdalena (Dosmanova), and nun Augustine (Grebneva), who was the oldest at the art workshops of the Novo-Tikhvinsky Monastery. And two novices, Maria Krokheleva and Antonina Trikina, took the products to Ipatiev's house on her behalf [4]. They all were commoners.

Nun Augustine came from the family of the Sysertsy workshop, she came to the monastery at twelve years old, and in 1918 she was already 59 years old. Novitiate Antonina Trikina was nineteen years old, she came from a peasant family and lived in a monastery from the age of four, her work was handicraft. Finally, the novice Maria Krokheleva was a soldier's daughter of twenty-eight years old, came to the monastery at ten years old, and worked in the icon-painting workshop under the authority of the nun Augustine. Despite their simple origins, all of them were filled with inner nobility and were truly devoted to the Tsar as God's anointed one.

The sisters, of course, knew that the Sovereign and his family were languishing in prison not far from the monastery, and every day they prayed for them and wanted to help them. And the Lord sent them such an opportunity. In June 1918, a man arrived in Yekaterinburg, calling himself Ivan I. Sidorov. He was sent by Peter and Zinaida Tolstoy, who were friendly with the Imperial Family. Zinaida Tolstaya during the First World War helped the Empress in the hospital in Tsarskoye Selo as a sister of mercy and became very close to her, and later wrote her letters in exile. Peter Tolstoy sold one of his houses in Odessa and sent the proceeds to the Imperial Family in Tobolsk with Ivan Sidorov. The Tolstoys wanted to know how the Imperial Family lives in Yekaterinburg and whether it is possible to help them. For this they sent again Ivan Sidorov to the Ural Red Capital, providing him with letters, money and an icon for the Imperial Family.

Ivan Sidorov first of all came to the Bishop of Yekaterinburg, Grigory (Yatskovsky), who was not yet in a split then, and asked if Vladyka could help to establish contact with the Tsar's family. The bishop advised him to contact the Novo-Tikhvinsky Monastery. Why precisely in the monastery? Vladyka knew that from the monastery they were carrying meals to the bishop of the Tobolsk Hermogen (Dolganev) prisoner in the arrest house near Sennaya Square. In addition, Abbess Magdalen visited the Sovereign in prison, which became known from the recently found memories of the head of the detention house Mikhail Kabanov, the brother of the regicide Alexei Kabanov. Kabanov wrote that "the abbess of the



convent often came to prison”, and once, at her request, Vladyka was even allowed to perform a divine service, for which prisoners of the arrest house prayed and received communion, including, perhaps, Prince Vasily Dolgorukov, Countess Anastasia Hendrikova, General Ilya Tatishchev, the Tsar's valets Alexander Volkov and Terenty Chemodurov. Vladyka Gregory probably knew about all this, and he suggested that maybe the nuns would be able to contact the Imperial Family in the Ipatiev House.

Ivan Sidorov went to the monastery. He entered the church shop at the Holy Gates, at this time there was a novice, Antonina Trikina. Sidorov asked her if it was possible to order an icon in the monastery. Sister Antonina led him to the icon-painting workshop to Mother Augustine. A judicious, serious nun, with an attentive, calm look, aroused trust. Ivan Ivanovich ordered the icon of the holy martyr Margaret and spoke to Mother Augustine about the need to help the Imperial Family, and to somehow get in touch with them. Sister Augustine listened to him with great sympathy, but she knew that there was no access to the Ipatiev House. Upon reflection, she suggested that he go to see Dr. Derevenko, and she herself began to pray earnestly that the Lord would arrange everything and could somehow help the Sovereign and his relatives.



Returning from the doctor, Ivan Ivanovich said that the family is in need of good nutrition and you can try to agree on how to transfer products from the monastery to them. The sisters asked for this blessing from Mother Magdalene. Mother blessed, and, as the commandant of the Ipatiev House Avdeev later wrote, “the monastery made a petition to deliver food for the Romanov family.” The Bolsheviks discussed this in the regional executive committee and decided to give permission in order to follow the monarchists' intentions.



Avdeev informed Dr. Derevenko that the permission had been obtained, and he hurried to the monastery with this good news. The novice Antonina Trikina subsequently told the investigator Sokolov during interrogation: “Doctor Derevenko came to us. I saw him myself. He told me that he had a conversation with the commander of the Ipatiev House, Avdeev, and he allowed the Tsar's family to receive various provisions.

”But in fact, officially the sisters were allowed to carry only milk. On the same day, Nun Augustine called the novices Maria and Antonina and instructed them to carry a three-liter bottle of milk to the Ipatiev House. The sisters with great reverence and trembling, like the myrrh-bearing wives, were quick to fulfil this ministry. The novice Maria during interrogation said: “Mother Augustine called me to her and ordered: “Put on the secular cloth. You will carry milk with Antonina to the Ipatiev House”. Then she said that this milk will go the Imperial Family. Secular cloth put on Antonina too, and we carried milk.”

In secular clothes sisters were to come by order of Avdeev. The novice, Antonina, told the interrogation: “We carried provisions to the Imperial Family not in a monastic attire, but in a free dress. We are as Dr. Derevenko said, and he agreed it with Avdeev. Avdeev knew that we were carrying from the monastery, but no one of his Red Army men must have said that.”

Two sisters brought food to Ipatiev's house every day early in the morning. Sister Antonina said: “As it happened, we would bring provisions, the sentry would take us over the fence to the porch. They will call there, Avdeev or his assistant will come out and take everything.” On the very first day, the novices noticed Avdeev's condescending attitude and told the nun Augustine about this. She decided to try to pass the next morning, in addition to milk, another bottle of cream. The parcel was accepted in the Ipatiev House, and from that day the sisters began to take everything they could from the monastic farm and vegetable garden. During the interrogation, the nun Augustine spoke about this: “We began to

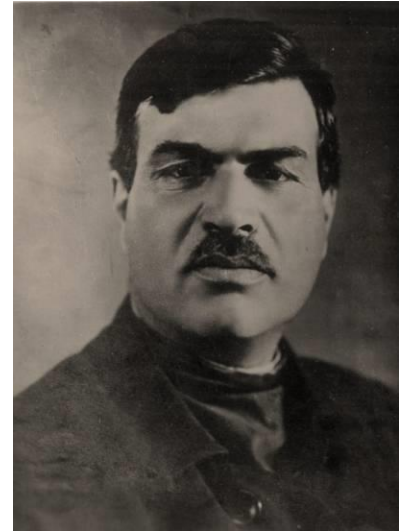
send other products: eggs, butter, bread, pies, cheesecakes, radishes, cucumbers, meat. Avdeev or his assistant readily accepted All this.” Avdeev took everything so willingly: Used to take away most of the provisions for himself and the guards. But the little that fell on the table of the Imperial Family, was great support for them. In the crate with provisions, the sisters put brief notes for the Imperial prisoners: “We pray God for you!”, “God bless you!” These notes are known from the recollections of one red commissioner. The prisoners, of course, understood that the sisters pray for them, and this brought them comfort.

This continued until the day when the commandant was changed in Ipatiev’s house: instead of Avdeev, Yakov Yurovsky was appointed, and the entire internal guard of the house was changed, and a telegram was sent to Moscow to Yakov Sverdlov. That day, July 5th [5], the sisters, as usual, brought baskets filled with fresh provisions.

I will read about what happened next from the interrogation of the sisters by investigator Sokolov: “We have brought different provisions. It seems, the soldier took provisions from us, but they were embarrassed and said something incomprehensible: “To take or not to take?”. We left, but soon we were caught up by two Red Army men with rifles sent from the Ipatiev House, and we were turned back.” A new commandant came out to meet the sisters. The novice, Antonina, conveyed their conversation like this: “Yurovsky strictly asked us: “Who allowed you to bring? “I said:” We carry it with the permission of Commandant Avdeev and on the instructions of Dr. Derevenko.” Then he began to tell us: “Do you bring other prisoners who are in prison?” I answer him: “When they ask, we bring them”. Sister Maria added to her story: “And then Yurovsky asks us: Where are you from? “Well, we knew that to Avdeev we were known, who we were and where we were from. So perhaps, will be worse to hide it. We say: “We carry from the farm”. “Yes, from which farm?” We said: “From the monastery farm”. Yurovsky immediately wrote down our names.”

The strict tone of Yurovsky did not scare the novices. The novice Maria said: “There was no prohibition to carry, we also carried the provisions the next day, and on the third day.”

On these two days, the prisoners were given everything that the sisters brought, because the new commandant strictly followed discipline and did not allow the guards to plunder the products. For the prisoners, these two days were a real treat.



At the same time, however, Yurovsky believed that the family eats too luxurious and wondered who allowed such liberty. Finally, he found out that officially the sisters were allowed to carry only milk, and everything else was taken under Avdeev’s permission. Yurovsky immediately forbade the sisters to bring anything other than milk. Novices consulted with the nun Augustine and decided to resort to tricks: in addition to the three-liter bottle of milk, they brought cream in a small bottle separately, hoping that Yurovsky would not notice the difference. He did notice. The sisters told about this: “Yurovsky again stuck to us: “Why are you bringing this? On what basis do you bring cream?”

”To this, sister Maria calmly and fearlessly answered: “This is milk. After all, there was no prohibition to bring another bottle, except for a quarter.”

But Yurovsky said harshly that they bring only a quarter of the milk and dare not bring anything else. The sisters had to obey.

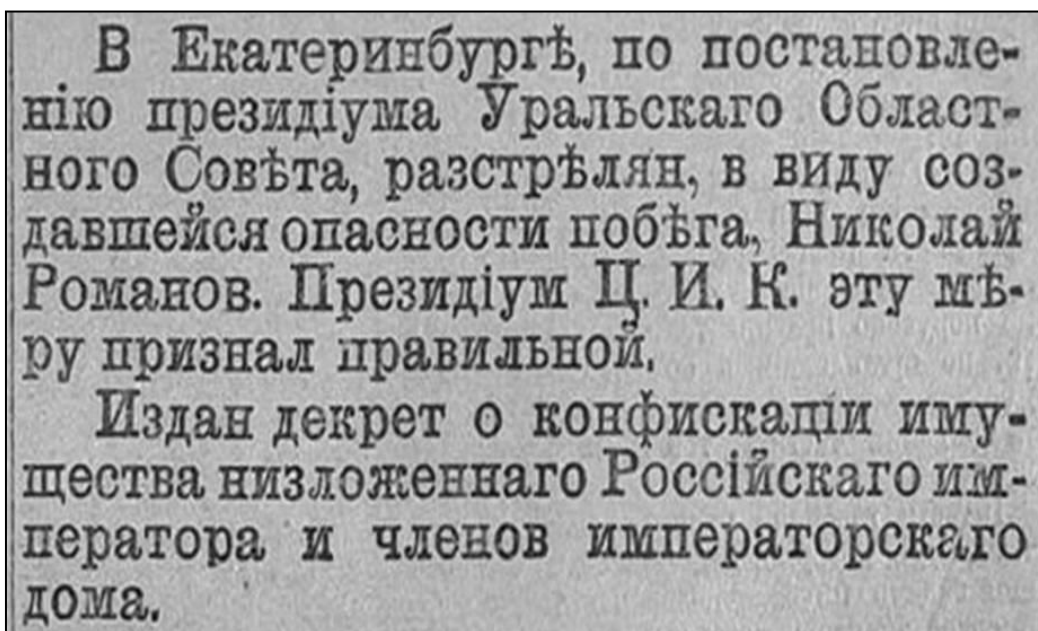
Doctor Evgeny Botkin that day came to Yurovsky with a request for leniency to the prisoners. He told him: "With your appointment for two days we received everything that was brought from the monastery, and suddenly we lost it all again, the children need food so much, and the food is so scarce, we were very happy that we started to receive everything brought from monastery ". However, Yurovsky responded coldly to this: "You need to get used to living not royally, but how you have to live - as a prisoner."

July 15th [6], two days before the killing of the Tsar's family, Yurovsky suddenly showed an unusual generosity: he ordered the sisters to bring the next morning, except for three liters of milk, fifty more eggs in a separate basket and at the same time asked to bring the bill for the eggs. In addition, he gave them a note from one of the Grand Duchesses, who asked to bring them threads. The sisters were delighted with these requests, but when they brought it all the next morning on Tuesday, July 16, they were very embarrassed by the words of the Red Army man: "We take it today, but don't bring it tomorrow, don't". As we now know, on July 15 and 16, preparations were already under way for the killing of the Imperial Family, and Yurovsky asked to bring the eggs not for the prisoners, but for the murderers - that is why he ordered to put them in a separate basket and even found it necessary to pay for them. The sisters, of course, did not suspect that their offering would go to the table for the murderers.

On July 17th, despite the ban, the sisters decided to try again to bring milk. On this day, as usual, they came to Ipatiev's house early in the morning.

Novice Antonina said: "On Wednesday, we again brought a quarter with milk. We came, waited, waited, no one took it. We began to ask the sentries: where is the commandant? We are told that the commandant is having lunch. We say, "What is dinner at seven o'clock?" Well, they ran, they ran and they said to us: "Go. No more bringing." So they didn't take milk from us." Sister Maria told a little bit more: "We carried the provisions, entered the fence, the truck was standing there. All the time and some other - confused. Called, no one goes from home. This has never happened before. As we used to, we'll only bring them, now they will call, Yurovsky will come out and take from us. And then they called, they called, no one. We waited and went to the gate. There is a guard behind the gate. He looked out to us and said somehow it was not clear: "They do not need more milk. They are sick. Yes, you wait." And then he ran away. It was heard as he asked someone in the courtyard: "What should I say?" Then he leaves, and he himself shakes his hands excitedly and says: "Do you know what? Do not bring more. Go away." Nothing was taken from us then, and we left."

Although nothing was said to the sisters, they felt that something terrible had happened. Nun Augustine told: "It seemed to our novices that the Imperial Family was no longer in the Ipatiev house on this day". And soon the sisters saw announcements all over the city that the Sovereign had been shot.



В Екатеринбургѣ, по постановле-  
нію президіума Уральскаго Област-  
ного Совѣта, разстрѣлян, в виду соз-  
давшейся опасности побѣга, Николай  
Романов. Президіум Ц. И. К. эту мѣ-  
ру признал правильной.

Издан декрет о конфискаціи иму-  
щества низложеннаго Россійскаго им-  
ператора и членов императорскаго  
дома.



A year later, in 1919, the sisters testified to investigator Sokolov. Nun Augustine gave Sokolov the icon and letters from Peter and Zinaida Tolstoy for the Imperial Family, which Ivan Sidorov entrusted to her a year ago, but it could not be handed over to their destination.

The further fate of the novices Maria Krokholeva and Antonina Trikina is not precisely known. Most likely, they suffered at the hands of the Bolsheviks. The danger that threatened them was obvious to all. Colonel Pavel Rodzianko, in his testimony in 1920, said that he did not want to name the monastery from which they carried milk, because if the Bolsheviks knew this, then the sisters would undoubtedly be shot. But Rodzianko tried in vain to hide it. Many Bolsheviks knew perfectly well that milk was brought to the Imperial Family from the Novo-Tikhvinsky monastery. The names of novices were recorded by Yurovsky. And according to the oral testimony, both sisters were shot. This was told to the relatives by one of the nuns of the Novo-Tikhvinsky Monastery, the nun Natalia Ezhevskikh.



Nun Augustine (Grebneva), of course, had the same fate, if she had stayed in Yekaterinburg. But at the end of 1920, or at the beginning of 1921, she managed to move to the Czech Republic, where her niece Catherine lived, who married Czech General Radola Hayda.

Sister Augustine lived for more than twenty years in Prague and died in 1943, when she was 84 years old. Before her death, she confessed and received communion by her spiritual father, Archbishop Sergius (Korolev). Nun Augustine is buried in the Olshansky cemetery, her grave has been preserved to this day.

The nun Augustine, the novices Antonina and Maria were honoured to serve the Holy Royal Passion-bearers. And their ministry was holy, because they served a truly holy family.

I want to finish the report with the words of St. John of Shanghai: "The Tsar-Martyr Nicholas II, with his long-suffering family, is now included in the face of the passion-bearers. And the crime committed against the Imperial Family, we are called upon to redeem with worship and glorification of their feat. Humiliated, slandered and tortured Russia must bow down before them. Then the Tsar-Martyr and those who suffered with him will become the new heavenly defenders of holy Russia. They did not see well-being here on earth after suffering. But the greater their reward in heaven, where instead of the royal crown on them the crowns of the Passion-bearers shine. May they now rejoice in the kingdom of Christ and may their memory shine on the earth!"

[1] Maid of the Empress M. Tutelberg, room girl of the Grand Duchess E. N. Ersberg and nanny A. A. Tegleva.

[2] Audio recording.

[3] New style.

[4] The documents also contain the spelling of the name "Trynkina".

[5] New style.

[6] New style.



## The 114th anniversary of the tragic death of Grand Duke Sergei Alexandrovich

On February 17, 2019, the vicar of the Most Holy Patriarch of Moscow and All Russia, Bishop John of Domodedovo, led the Divine Liturgy at the Pokrovsky Church in the Novospassky monastery, in Moscow.

At the conclusion of the Divine Liturgy, a memorial service for the Grand Duke was served in the Church of the Venerable Roman Sladkopevts in the tomb of the Romanov boyars.



After the memorial service, Bishop John of Domodedovo presented to the audience a Parade portrait of Grand Duke Sergei Alexandrovich, made by contemporary Petersburg artist Sergei Pichakhchi, professor at the Institute of Painting, Sculpture and Architecture named after Repin at the Russian Academy of Arts. It should be noted that the artist took part in the painting of the Cathedral of Christ the Savior and other churches in Russia and abroad.

*"Today we prayerfully commemorated Grand Duke Sergei Alexandrovich. This has already become a tradition in the Novospassky monastery. His ashes were transferred here from the Kremlin by the zeal of our predecessor, Archbishop Alexy Frolov. Prayer reverence to the memory of Sergei Alexandrovich leads us to a special understanding and spiritual work, the Grand Duke had, and the trace that his life and heritage left even a century later in Russian history, in the history of the Russian Church. And today*





*throughout Russia we have a lot of projects, which can be considered monuments to the works of Sergei Alexandrovich," said His Grace.*

Then, Anna Vitalievna Gromova, head of "Elizabeth-Sergei Enlightenment Society" said: "We know how bloody and cruel were the events of 1905, and the Grand Duke Sergei Alexandrovich was also killed by the hands of revolutionaries. We must not forget that of all the eighteen representatives of the Imperial House of Romanov only eight are glorified among the saints - Holy Royal Family and the Holy Martyr Grand Duchess Elizabeth".

Recall also that on February 17 in 1810 the nun Dositheus, nee Princess Augustus Tarakanova, who some historians consider the daughter of the Empress Elizabeth Petrovna, rested in the Lord. She spent twenty-five years in the monastery without a doubt and bequeathed her to bury her in the Novospassky monastery opposite the windows of the cell of her spiritual father, the elder hieroschemamonk Theodore (Pulyashkin). In 1997, the remains of the famous old women were transferred to the tomb of her ancestors on the maternal line. Since the mid 1990s. The process of preparing materials on the life and help of Dosifei is carried out.



In the evening of the same day, in the hall of the former Catherine's Church, a charity concert "In Memory of the Grand Duke", organized by the Sergei Memorial Fund with the support of the Novospassky Monastery, took place.

154-й отдельный комендантский Преображенский полк и Сергиевский Мемориальный фонд

**ПРЕОБРАЖЕНСКИЙ ПОЛК.**  
**ВЕЛИКИЙ КНЯЗЬ СЕРГЕЙ АЛЕКСАНДРОВИЧ.**  
**ПРОШЛОЕ И БУДУЩЕЕ.**

Продолжая дело возрождения славного прошлого России, Общественный мемориальный фонд Благоверного Великого князя Сергея Александровича (Сергиевский мемориальный фонд) и 154-й отдельный комендантский Преображенский полк (Преображенский полк) представляют выставку и научную конференцию, посвящённую Великому князю Сергею Александровичу и лейб-гвардии Преображенскому полку.

Генеральный спонсор  **КОВЧЕГ** промышленная компания

При поддержке

### "Preobrazhensky Regiment. Grand Duke Sergei Alexandrovich. Past and Future"

On February 20, the Sergei Memorial Fund, together with the 154th Independent Commandant's Preobrazhensky Regiment, held ceremonies commemorating of Grand Duke Sergei Alexandrovich. They took place on the territory of the regiment (Lefortovo barracks) and began with a prayer and a brief litium in the regimental church. For the participants and guests, the deputy regiment commander for work with personnel, Colonel K.P. Mozgunov, conducted a tour of the garrison town and acquainted the guests with the life of the Transfiguration. (Until 1918, this building housed the 3rd Moscow Cadet Corps).



Then, an exhibition was opened in the regiment's museum, which tells about the service of the Grand Duke in the Life Guards Preobrazhensky Regiment. Materials for the exhibition were provided by the Sergei Memorial Fund, and the collectors D.K. Matlin and V. Yu. Sereda.

The exhibition was opened by Dmitry Grishin, the chairman of the Fund, and the first tour for the regimental personnel and invited guests was led by its curator Dmitry Matlin.



After this, the scientific conference "Preobrazhensky Regiment. Grand Duke Sergei Alexandrovich. Past and Future" took place.

The following reports were presented: D. B. Grishin told about the years of service of Grand Duke Sergei Alexandrovich in the Preobrazhensky Regiment; D. K. Matlin spoke about the traditions of the Preobrazhensky and their way of life; B. G. Galenin emotionally described the battles of the Preobrazhensky Regiment at Stokhod in the First World War; A. A. Migunov described the inner world and the deeply Christian, monarchical and conservative worldview of Grand Duke Sergei Alexandrovich; O. V. Chistyakov led the listeners along the corridors of the Russian military-historical archive, focusing on the foundations of the dock of the Preobrazhensky Regiment; and in conclusion O. Khlestov made practical considerations on the ways and means of reviving the traditions of the Preobrazhensky Regiment in the 21st century. The conference was led by Director of Sergei Memorial Fund D. B. Solodovnikov.



The reports covered the glorious pages of the history of the Preobrazhensky regiment and emphasized the role of the Grand Duke Sergei Alexandrovich in many aspects of the life of this glorious guards regiment. This information aroused great interest among listeners - officers and soldiers of the regiment, as well as historians and specialists invited to the conference. According to the general opinion, such events important for the preservation and development of historical traditions should continue and develop.

At the end of the events, general gratitude was expressed to Colonel D. P. Strekh, commander of the Preobrazhensky regiment, for their cordiality and active participation in the organization of all events. The organizers of the exhibition and conference were awarded Regiment Diplomas.



## The 110th anniversary of the Martha and Mary Convent of Mercy

On February 23, everyone was invited to spend a festive day in the Martha and Mary Convent of Mercy, with worship and celebrations in honour of its 100 years anniversary of opening. Ludmila and Paul E. Kulikovskiy joined the many celebrating the day there, prayed at the relics of Grand Duchess Elizabeth Feodorovna, and had some very interesting conversations.

The Martha and Mary Convent of Mercy was founded by Grand Duchess Elizabeth Feodorovna in 1909. After the tragic death of her husband, Grand Duke Sergei Alexandrovich, she retired from secular life and decided to devote herself entirely to serving God and neighbours.

With the money from the sale of personal property and jewellery, Elisabeth Feodorovna purchased a manor with a garden on Bolshaya Ordynka Street. In the two-story house with a street entrance, a hospital was set up, and a house church in the name of the Saints of Martha and Mary was built there.

The construction of the second church in the name of Pokrovsky - the Intercession of the Most Holy Theotokos - ended in 1912.

February 23 (old style February 10), 1909 is the date of the official opening of the Martha-Mary Convent of Mercy. At first, six nuns lived here, by the end of 1909 there were 30 of them, by 1918 - 105 of them. On April 9, 1910, Bishop Trifon (Turkestan) dedicated the first 17 sisters, led by the Grand Duchess. The next morning after the Liturgy, Metropolitan of Moscow Vladimir elevated Elisabeth Feodorovna to the rank of superior. Sisters began to call her Great Mother.

The monastery was a very special kind of institution: neither a monastery, nor an ordinary community of sisters of mercy. The sisters were widows and girls of the Orthodox faith from 21 to 40 years. The

# 1909 2019

## 110 ЛЕТ МАРФО-МАРИИНСКОЙ ОБИТЕЛИ МИЛОСЕРДИЯ

ПРИГЛАШАЕМ ПРИНЯТЬ УЧАСТИЕ В  
ПРАЗДНИЧНЫХ МЕРОПРИЯТИЯХ  
**23 ФЕВРАЛЯ 2019 Г.**



**В ПОКРОВСКОМ ХРАМЕ**  
8.00 –  
БОЖЕСТВЕННАЯ ЛИТУРГИЯ  
ПО ОКОНЧАНИИ БОГОСЛУЖЕНИЯ –  
БЛАГОДАРСТВЕННЫЙ МОЛБЕН,  
ЧАЙНИК

**В ПРИТВОРЕ  
ПОКРОВСКОГО ХРАМА**  
9.00 – 18.00 –  
ЯРМАКА  
ПРОДУКЦИИ  
СОБСТВЕННОГО  
ПРОИЗВОДСТВА  
МАРФО-МАРИИНСКОЙ  
ОБИТЕЛИ МИЛОСЕРДИЯ

(БАКНОТЫ,  
КАЛЕНДАРЬ,  
СВЕЧИ, СУВЕНИРЫ  
ДЛЯ МУЖЧИН)

БОЛЬШАЯ ОРДЫНКА, 34  
СТ. МЕТРО: ПОЛЯНКА, ТРЕТЬЯКОВСКАЯ, НОВОКУЗНЕЦКАЯ



sisters who lived in the Abode brought vows of chastity, non-possession and obedience; however, unlike the nuns, after a certain period of time they could leave the Abode and create a family. In 1911, there was a hospital for poor women and children, a house for poor consumptive women, a free dispensary with medicine, an orphanage for girls, a Sunday school for adult women, a free library, a canteen and a country house. Sisters worked in all these institutions. A large place in the activities of the Monastery was given to the organization of qualified medical care. Here the most famous doctors in Moscow were receiving. Under their leadership, all the sisters received special training.

The activities of the Martha and Mary Convent of Mercy continued normally until Bright Tuesday, May 7, 1918, when a detachment of Latvian riflemen arrived and took the Mother Superior. July 18, Grand Duchess Elizabeth Feodorovna and nun Varvara (Yakovleva), were killed and thrown into a mine near the town of Alapayevsk. The Martha and Mary Convent of Mercy stayed open until 1926. Later, a cinema, a clinic, restoration workshops, and laboratories were located there ...

The revival of the Convent began in 1992, when its territory was transferred to the Moscow Patriarchate.

Today, the Martha and Mary Convent of Mercy still preserves a special way of life, going back to the founder of the Convent, Grand Duchess Elizabeth Feodorovna, and maintaining this structure continues the mercy of the holy martyr.

The 110 years anniversary was celebrated all the day, starting with the Divine Liturgy in the Pokrovsky Cathedral, and then a thanksgiving prayer service (Moleben).

In the vestibule of the Cathedral, a charity fair was held where one could purchase souvenirs, themed notebooks, calendars and candles created in the workshops of the Convent. All the proceeds from the fair goes to support the social projects of the Convent.



"The Martha and Mary Convent of Mercy is a unique phenomenon that appeared in the pre-revolutionary time, when the foundations of the Russian state were reeling. Many of our fellow citizens were obsessed with the plans to destroy the old world, and no one knew how to stop the approaching catastrophe," said the Bishop Panteleimon of Orekhovo-Zuevsky, chairman of the Synodal Department of Church Charity. "At this time, Grand Duchess Elizabeth experienced a terrible misfortune - the murder of her husband."

"Earthly life cannot pass without tragedies. Grand Duchess Elizabeth showed how to respond to the evil that is trying to break our lives and deprive of happiness. Having humility and love, she went to prison to the killer of her husband, brought him forgiveness and gave him the opportunity to repent, visited the mortally wounded coachman and encouraged him before his death. As a result, she devoted the rest of her life to love and mercy."



"After 110 years, we can see what her love, courage, faith, and what she created, driven by a desire to establish good on earth. She went against the current, which then fascinated Russia, against the bloody stream of terrible feelings and thoughts of the revolutionary time".



He stressed that the martyr Elizabeth, with her life and the organization of charitable service in the monastery, showed a pattern of combining prayer and mercy. "The convent is an amazing place for the victory of good over evil, a place of joy and love," "The further fate of the monastery, which shared the fate of its founder, is striking: it was destroyed, but revived, and now the work of the martyr Elizabeth continues in it" - said Bishop Panteleimon.

The Abbess of the Martha and Mary Convent of Mercy, Abbess Elizabeth (Pozdnyakova), noted that, despite external changes, the continuation of the cause of Grand Duchess Elizaveta Feodorovna remains central to the ministry of the Martha and Mary Convent.

"Everything has changed: time, reality, people. It's impossible in our time to do as it was in the beginning, with the Grand Duchess," said Abbess Elizabeth. "When the monastery was born, the main focus was on the personality of the martyr Elizabeth, her personal feat and holiness. Today, we have no Grand Duchess Elizabeth. And we understood that a monastic abode should take the place of the spiritual centre. And social activities in which not only monastics participate, but also sisters of mercy with volunteers, could develop on the spiritual foundation of monastic life."

She noted that the cloister has been implementing this model since 2011, and it justifies itself. Today, the Martha and Mary Convent of Mercy preserves the features that were laid by Elizabeth Feodorovna. "The convent is inhabited by monastic sisters who live a monastic life and perform monastic duties. Their life is not related to social activities," said Abbess Elizabeth.

- "At the same time in the monastery there are about 10 social projects that are designed to help those who are in need. Martyr Elizabeth was guided by the relevance of this or that assistance. We also try to be guided by this principle."

Most of social programs are joint projects of Martha and Mary Convent and the Orthodox service "Mercy". The convent has a medical centre "Mercy", a development centre for children with cerebral palsy "Elizabethan garden", a children's visiting palliative service, a breathing room for seriously ill children, an Elizabethan orphanage.

"Our centre is not only for children - it is for the child in the context of the family. We work with parents, brothers and sisters," said Tatiana Myshatina, director of the development centre for children with cerebral palsy "Elizabethan garden". "In our centre not only children with disabilities receive help, but also a parent can get support."



## Martyr Grand Duchess Elizabeth Feodorovna exhibition in Belarus

February 18, the Belarusian State University of Culture and Arts opened an exhibition dedicated to the Grand Duchess Elizabeth. Her first guests were teachers and university management. The exhibition was prepared by the sisters of the Holy Elizabeth Monastery and includes many rare photographs of both Elizabeth Feodorovna and pre-revolutionary Russia. In the centre of the exhibition is an icon of the holy Grand Duchess Elizabeth in full size. The exhibition was opened with prayers.

Rector of the University Alina A. Korbut drew the attention of those gathered to the closeness of the concepts of "spirituality" and "culture." "I consider it a great joy for our teachers and students that we have the opportunity to communicate with the sisters of the monastery. We have many joint events and projects," she said.

Zinaida Lobosova, the elder sister of the Sisterhood in honour of the Martyr Grand Duchess Elizabeth, told about the life of the saint and thanked all those present for the opportunity to cooperate - "Our common work will continue, God's work for the good of the people and society, serving to the purification and salvation of our souls."



Here at the university, the ministry of the sisters is aimed at the spiritual and moral support of young people. Sister Zinaida stressed that God blesses any work, not only related to the Church. And if in his activity a person will think about other people and about the Lord, then it will be the most valuable, grateful and gracious.

The professor of religious studies, Viktor R. Yazykovich, called the exhibition unique - "This exhibition not only tells us about the saints, but also

shows the panorama of culture that was in the late XIX - early XX century. That is, we have the opportunity to touch valuable ethnographic material. The exhibition makes a strong emotional impression, but it is important that everything seen does not remain only at the level of impressions, but in some sense it becomes a standard, so that it is perceived not only as a historical texture, but as a reality of spiritual life to which we should strive."

The exhibition will be until March 11. It is noteworthy that the holding of an exhibition about St. Elizabeth coincided with a university exhibition and a round table dedicated to the memory of the famous Belarusian historian and scholar Anatoly Gritskevich, who also studied religion. Both exhibitions are held in the reading room of the BSUIK library.



## "Aristocratic portrait in Russia XVIII - early XX century"

On February 26, Ludmila and Paul E. Kulikovskiy attended the opening of the exhibition "Aristocratic portrait in Russia XVII - early XX century", in the State Historical Museum, Moscow. The exhibition is opened from: February 27, to May 20, 2019.

Portraits of the representatives of the ancient Russian clans and new nobility were created "for the memory of their posterity ..." not only by the best domestic capital and foreign painters, but also by modest estate artists.

The richness of the collection of the Historical Museum, and the paintings from the private collection of A. G. Egorov, allows you to make a tour of the past - "history in faces" and the magic of the artistic image. The gallery of 120 portraits presented at the exhibition was formed mainly from the nationalized generic portrait galleries of the Princes Kurakin, Golitsyn, Baryatinsky, Dolgorukov, Shakhovskiy, ancient families of the Naryshkins, Glebovs-Streshnev and other representatives of the nobility.

Among the artists are outstanding Russian masters - F. S. Rokotov, D. G. Levitsky, V. L. Borovikovskiy, V. A. Tropinin, K. E. Makovsky and I.K. Makarov and V. A. Serov; fashionable French portrait painters of the mid-19th century, which gained European fame - C. Muller, F.K. Winterhalter; and others.



*Count Nicholas Sheremetev (1751-1809) by Vladimir Borovikovskiy, 1817-1819.*

The exhibition features a high artistic quality copy of the un-preserved portraits of four Saltykov's counts by the original of L. E. Vigee-Lebrun and Count K. G. Razumovsky by the original P. Rotary. For the first time, a series of portraits of the family of the princes of the Shakhovskiy-Golynskys, performed by the artist F. A. Tulov in 1810–1820s, originating from the White Kolp estate of the Moscow province, are exhibited.



Interesting is the display of the portrait of Count A. P. Bestuzhev- Ryumin of 1757–1758 - the only famous work of a talented portrait painter Ivan Rodionov with a video series revealing the



stages of research and restoration of this rare portrait of the Russian school of painting acquired by the museum in 2015.

There is the portrait of Count S. Zubov, the only one in the collections of domestic museums, the work of the famous Parisian portrait painter Giovanni Boldini.

The exposition is accompanied by sculptural portraits and photographs of the manor interiors.



Above: Countess Anna Sheremeteva (1744-1768) by Ioann Ligotsky, 1769. Count Grigory Chernyshyov (1672-1745) by unknown, 1790s.

Below: Count Ivan Saltykov (1730-1805), copy after Elisabeth Louise Vigee Le Brun, 1801. Countess Daria Saltykova (1739-1802), copy after Elisabeth Louise Vigee Le Brun, 1801.







Above: Prince Yakov Shakhovskiy (1705-1777) by Carl Ludwig Christen, 1766. Count Peter Panin (1721-1789) by Feodor Rokotov, 1770s.

Below: Prince Dmitry Golitsyn (1771-1844) by Francois Nicholas Riis, 1835. Princess Tatiana Golitsyna nee Princess Vasilchikova, by Francois Nicholas Riis, 1835









Above, top-left: Alexei Uvarov (1825-1885) by J.X. Konievski, 1842.  
Top-right: Alexander Chertkov (1789-1858) by Sergey Zaryanko, 1857.  
Bottom-left: Count Sergey Zubov (1881-1964) by Giovanni Boldini, 1913.  
Bottom-right: Princess Zinaida Yusupova (1861-1939) by Konstantin Makovsky

*"This exhibition is history in faces"*

27 February. TV Kultura - Today State Historical Museum opens the exhibition "Aristocratic portrait in Russia XVIII - early XX century."

At the opening of the exhibition dedicated to the aristocratic portrait in Russia, visitors could get their own image as a souvenir. For the first time, the Historical Museum shows in such a volume its collection of portraits of representatives of ancient Russian families - one hundred and twenty works of outstanding Russian masters: Rokotov, Levitsky, Borovikovsky, Tropinin, Serov.

Countess Anna Petrovna Sheremeteva was the maid of honor of Empress Elizaveta Petrovna. She is depicted in a fancy dress, in which she participated in the court carousel - this is the kind of equestrian competition that came to us from medieval Europe.



"She is in armour. This dress is an armour. Scaled Armour. On the shoulder, you will see an image of a lion - one of the most common forms of decoration of knight armour," said Alexei Levykin, director of the State Historical Museum.

For the director of the Historical Museum, Alexei Levykin, a historian by training, the portrait, in addition to artistic value, is of purely scientific interest.

"A portrait is both a person and to some extent its role in history. A portrait is an era, because every portrait is a reflection of an era," added Alexei Levykin.

Princes Kurakin, Golitsyn, Baryatinsky, Dolgoruky, Shakhovsky. This exhibition is history in faces. Two finished sketches for a large formal portrait. One of them was intended for Alexei Orlov, who led the 1st Archipelago expedition of the Baltic Fleet in the Mediterranean. The second is for Grigory Orlov, who was granted by Catherine the Second with her heart-shaped portrait for pacifying the "plague riot" in Moscow.

"This heart-shaped portrait was specially prepared for his return from Moscow after the pacification of the plague in the old capital, and he was covered with a thin diamond of this form," explained the exhibition curator Lyudmila Rudneva.

In the collection of the Historical Museum there are family portraits. This family of graphs counts Chernyshevs-Kruglikov. The head of the family, Ivan Gavrilovich, participated in the foreign campaigns of the Russian army against Napoleon. There are also whole portrait galleries in which several generations of one family are captured. Here - Princess Tuchkova, nee Naryshkina, after the death of her husband in the Battle of Borodino, became the founder and abbess of the Spaso-Borodino convent.

In addition to the works of Russian painters, at the exhibition you can see the work of fashionable French artists. The portrait of Count Sergei Zubov was painted by Giovanni Boldini, who lived and worked in Paris and was considered one of the best portrait painters of his era.

Video - [https://tvkultura.ru/article/show/article\\_id/336665/](https://tvkultura.ru/article/show/article_id/336665/)

## Prince Dmitry Shakhovsky celebrated his 85th birthday anniversary in Moscow

On February 18th, Dmitry Mikhailovich Shakhovsky - the outstanding historian and genealogist, a descendant of an Ancient Princely Family with roots in the Rurik dynasty, Professor of the University of Upper Brittany in the city of Rennes, publisher of the multi-volume "Russian Society and Nobility", Professor of History of the Russian Church and Russian Philosophy of St. Sergius Theological Institute in Paris - was celebrated in Moscow. On February 15th he had turned 85 years, and now was in Moscow to be celebrated.

First in the Russian Foreign Ministry, where the Russian Foreign Minister Sergei Lavrov handed the Prince Dmitry Shakhovsky an order of the Ministry "For contribution to international cooperation". The award ceremony took place in the central building of the Russian diplomatic mission on Smolensky Square. The event was attended by the State Secretary, Deputy Foreign Minister of Russia Grigory Karasin, as well as members of the Shakhovsky family, including his grandson, fourth-grader Daniel.



Foreign Minister Sergei Lavrov said - *"Dear Dmitry Mikhailovich, You and people like you are the core of our nation. You have become so firm in your love for the Motherland, your convictions about the need to protect everything Russian, to preserve Russian culture, art and general ownership of the country, that no revolutions and changes in geopolitical situations could prevent this. It is flattering for us to be with you and your family now. What you are doing, spreading knowledge about our country and people in France and other foreign countries, in Russia, what you are doing to study and popularize the history of the Russian Orthodox Church and preserve its identity is a work program for a whole special large structure. The fact that you gather like-minded people around you who help you, follow you and learn from you is a great thing. I am very pleased that a couple of days after your anniversary you are in great shape. In our Ministry, there is a tradition to mark our friends, who help international cooperation, with the institutional mark "For contribution to international cooperation". If you do not mind, I would like to fulfill this mission."*

"You know, living most of the time abroad, it is very difficult to perceive the truth. And through your words, through your speeches, we gain some kind of core, and this is extremely important," said Prince Dmitry Shakhovsky.

The Minister also congratulated Shakhovsky on his recent 85 years anniversary.

Videos -

1)

[https://www.vesti.ru/doc.html?id=3117816&utm\\_source=yxnews&utm\\_medium=desktop#/video/https%3A%2F%2Fplayer.vgtrk.com%2Fiframe%2Fvideo%2Fid%2F1872750%2Fstart\\_zoom%2Ftrue%2FshowZoomBtn%2Ffalse%2Fsid%2Fvesti%2FisPlay%2Ftrue%2F%3Facc\\_video\\_id%3D788921](https://www.vesti.ru/doc.html?id=3117816&utm_source=yxnews&utm_medium=desktop#/video/https%3A%2F%2Fplayer.vgtrk.com%2Fiframe%2Fvideo%2Fid%2F1872750%2Fstart_zoom%2Ftrue%2FshowZoomBtn%2Ffalse%2Fsid%2Fvesti%2FisPlay%2Ftrue%2F%3Facc_video_id%3D788921)



2)

<http://www.mid.ru/documents/10180/3520941/%D0%A8%D0%B0%D1%85%D0%BE%D0%B2%D1%81%D0%BA%D0%BE%D0%B9.mp4/3a9b7f07-3aeb-4641-a1a6-4a68f2b94457>

In the evening, his friends had been invited to an evening in the House of Russian Abroad named after Alexander Solzhenitsyn.

In the lobby, before the big hall, guests could see an exhibition about Prince Dmitry Shakhovsky and his family, while the "birthday-child" was surrounded by cameras and journalists waiting for an interview.

Then the about 200 hundred guests entered the big hall, where director Victor Moskvina welcomed all and in particular Prince Dmitry Shakhovsky, before giving the word to him.

Dmitry Mikhailovich just stood there and spoke brilliantly without any paper. He was to talk for 20 minutes, but of course it became much more.

*"Russia for me, is the meaning of my life. I don't know exactly what I did for my Fatherland, but my offspring has returned and lives on its land, and opportunities open up in front of them that are completely unthinkable in the West ... It is faith in Russia that should be the pivot for which we must hold on. And in this partly lies the salvation of the whole world ... " - he said.*

The evening continued in the restaurant, at the House of Russian Abroad named after Alexander Solzhenitsyn, with jubilee greeting from many of the guests, representatives of the Russian emigration, cultural figures, friends and family, who all came to congratulate this amazing person, who have done so much to preserve the history and spiritual heritage of Russia beyond its borders.

Among those were: Archpriest Mikhael (Medonsky), Archpriest Dmitry (Smirnov), Sergey Mironenko (GARF), Andrei Yanovsky (State Historical Museum), Yuri Petrov (Institute of Russian History, Academy of Sciences), Vladimir and Natalia Yakunin, Natalia A. Narochinskaya, Anna V. Gromova (Elizabeth-Sergei Enlightenment Society), Anna Yakovleva and Eugeny Lukoshkov (Fund Ludvig Nobel), Oleg Scherbachev (Russian Nobility Assembly), Elena and Zurab Chavchavadze, Victor Leonidov, Mikhail Yakushev, Irina Somova, Princess Tatiana Obolensky, Prince Alexander Troubetzkoy, and Ludmila and Paul E. Kulikovsky.

The leaders of the Fund Ludvig Nobel, Anna Yakovleva and Yevgeny Lukoshkov, handed Dmitry Mikhailovich the memorial sign "Star of Creation" under the slogan "Work. Faith. Honour" as evidence of the recognition of the great merits of the hero of the day in the unification of the whole "Russian world".





*From left - Ludmila and Paul E. Kulikovskiy, Anna V. Gromova, Anna Yakovleva, and Evgeny Lukoshkov.*



## The Petrograd Final. The Shooting of the Four Grand Dukes



*By the President of the Foundation  
Memory of Martyrs of the Romanov  
Imperial House, Doctor of Law, Yuri Zhuk.*

Following the expulsion of Grand Duke Michael Alexandrovich, brother of Emperor Nicholas II from the capital, the following decree was published in the *Krasnaya Gazeta* on March 26, 1918, signed by the Chairman of the Council of Commissioners of the Petrograd Labour Commune and the Northern Regions G.Ye. Zinoviev and the Chairman of the Petrograd Cheka, M.S. Uritsky:

*"The Council of Commissars of the Petrograd Labour Commune decides: Members of the former Romanov dynasty – Nikolai Mikhailovich Romanov, Dmitry Konstantinovich Romanov and Pavel Alexandrovich Romanov should be expelled from Petrograd and its environs until further notice with the right of free choice of residence within the Vologda, Vyatka and Perm provinces...."*

With the active intervention of Princess O.V. Paley her spouse, Grand Duke Pavel Alexandrovich, avoided in 1918 exile to Vologda, due to his health condition.

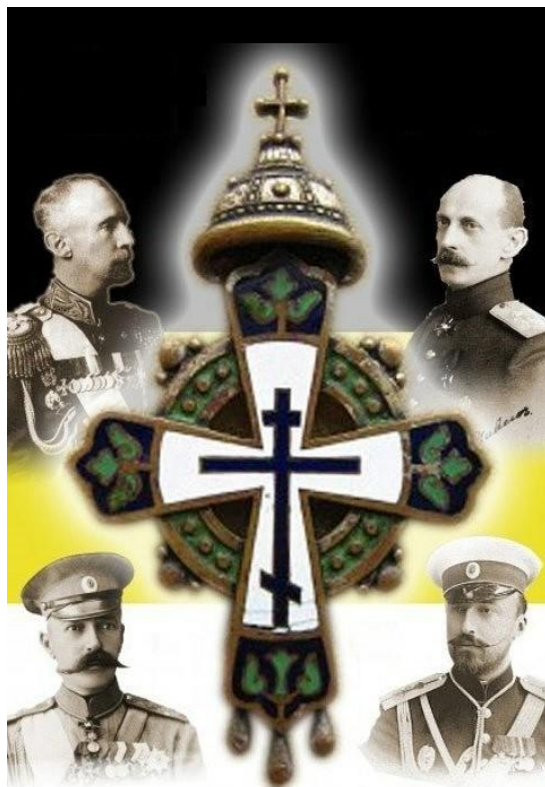
On April 2, 1918, the Grand Dukes Nicholas Mikhailovich and Dmitry Konstantinovich were expelled to Vologda. On April 12, 1918, Grand Duke George Mikhailovich joined them in Vologda. He was arrested by a patrol of the "Red Finns" in Helsingfors (Helsinki) and placed at the disposal of the Petrograd Cheka.

At the very beginning, the regime for the Grand Dukes sent to Vologda was, in fact, the same as for the Grand Duke Mikhail Alexandrovich exiled to Perm, or for other Members of the Russian Imperial House exiled to Vyatka. However, a little more than two months later they were all transferred to a prison regime, the reason for which was the "escape" of Grand Duke Mikhail Alexandrovich exiled to Perm, which was announced in the newspapers:

"Vologda. July 1. Grand Dukes were arrested: Nicholas Mikhailovich, George Mikhailovich and Dmitry Konstantinovich."

At the beginning, all those arrested were kept in the Vologda Governorate Prison. On July 21 by order of M.S. Uritsky they were transferred to Petrograd, where they, being in possession of the Petrograd Cheka, were placed in the House of Preliminary Detention ("DOPRZAK") - the former Investigation Prison, located on Shpalernaya Street 25.

By that time, a group of local Bolsheviks, on their own "initiative," had already killed Grand Duke Michael Alexandrovich, the ex-Emperor Nicholas II was shot dead in Yekaterinburg with his Family and faithful servants, and several members of the Imperial Dynasty were massacred in Alapaevsk.





### ***Grand Duke Pavel Alexandrovich***

Grand Prince Pavel Alexandrovich was the youngest son of Emperor Alexander II and Empress Maria Alexandrovna. Born on September 21 / October 3, 1860 in Tsarskoye Selo. Educated under the supervision of August Parents. Military service began in the Life Guards Hussars of His Majesty's regiment.

He was married twice. His first wife, Princess Alexandra Georgievna of Greece (1870–1891), died of childbirth at the age of twenty-one. Two children remained from marriage with her: daughter - Grand Duchess Maria Pavlovna ("younger") (1890–1958) and son - Grand Duke Dmitry Pavlovich (1891–1942). The second time Pavel Alexandrovich was married morganatic to Olga Valerianovna Piskunova (born Karnovich). Since the Supreme Permission was not obtained for this marriage, the Grand Duke was expelled from Russia, where he lived with his family until the beginning of World War I, when he was allowed to return to Russia. And since the period of their exile lasted almost 10 years,

they had a son Vladimir, as well as daughters Irina and Natalia.

Returning to his homeland, he was restored to previously deprived rights and re-enrolled in military service and appointed to the post of Commander of the 1st Guards Corps.

On August 18, 1915, Emperor Nicholas II granted Pavel Alexandrovich's wife and their children together the title of Princes Paley. And in July of next year, for the skilful command of the compound entrusted to him during the battles at Stokhod the Grand Duke Pavel Alexandrovich was awarded the Order of St. George of the 4th degree.

During the period in power of both the Provisional Government and the Soviet power that replaced it, the Grand Duke was arrested several times.

On August 12, 1918, the Bolsheviks once again arrested the sick Grand Duke Pavel Alexandrovich in Petrograd, placing him first in the premises of the House of Preliminary Detention, and then, taking into account his poor health, they transferred him to the hospital attached to it.



### ***Grand Duke Dmitry Konstantinovich***

Grand Duke Dmitry Konstantinovich was the third son of Grand Duke Konstantin Nikolaevich and Grand Duchess Alexandra Iosifovna. Born on June 1, 1860 in Strelna.

Like all children of the Grand Duke Konstantin Nikolayevich, Dmitry Konstantinovich received a good home education, for the rest of his life, imbued with genuine passion for two things: love for Russian classical literature and for horses.

While serving in the Life Guards Horse Regiment, he was promoted to the rank of Colonel (November 1892), and then was appointed Commander of the Life Guards Horse Grenadier Regiment, where he served until 1903.

In 1896, Grand Duke Dmitry Konstantinovich was promoted to the rank of Major General, and two years later he was enlisted in His Majesty's retinue.



With the beginning of the Great War of 1914-1918, Dmitry Konstantinovich established an infirmary for the wounded in his palace. And since he himself had completely lost sight at the beginning of the war, he still found an occupation for himself that he could do: training cavalry for combat operations at the front. On December 6, 1915, Grand Duke Dmitry Konstantinovich was promoted to the rank of General of the Cavalry of the Guards Cavalry.

After the events of the February discord of 1917, the citizen D.K Romanov retired.

In April 1918, together with his cousins, the Grand Dukes Nicholas and George Mikhailovich, he was expelled from Petrograd to Vologda, from where he was later transferred to Petrograd, and was placed with his relatives in the House of Preliminary Detention.



### ***Grand Duke Nicholas Mikhailovich***

The Grand Duke Nicholas Mikhailovich was the eldest son of the Grand Duke Michael Nikolaevich and the Grand Duchess Olga Feodorovna. Born on April 14/26, 1859 in Tsarskoye Selo, near St. Petersburg.

In 1862, Mikhail Nikolaevich's family moved to Tiflis, where his father was appointed as the Governor of Caucasus.

Despite the fact that the only way to serve the Fatherland for the young Members of the Russian Imperial House was to have a military career, Nicholas Mikhailovich did not show much unhappiness, and from childhood he was fond of biology and history, receiving a versatile home education under the guidance of a whole staff of teachers.

The Grand Prince was promoted to his first officer rank in 1885. Participating in the Russian-Turkish war in the rank of Lieutenant of the Horse Artillery, he showed enviable courage and for the

cause of October 2-3, 1877, in the battle on the Aladzhi heights he was presented to the Order of St. George of the 4th degree.

After graduating in 1885 from the Nikolaev Academy of the General Staff, Nikolai Mikhailovich successively goes through all the stages of military service and in 1901 he was promoted to the rank of Lieutenant General, with admission to the position of General Adjutant of Sovereign Emperor Nicholas II, after which he leaves military service.

Without exaggeration, we can say that the Grand Duke Nicholas Mikhailovich was a very, very talented person, and his achievements in various fields are simply amazing! Perfectly fluent in six European languages (not counting Latin and Greek), he managed a huge entomological collection of insects, numbering 110,000 samples, which in 1900 was transferred to the Zoological Museum of St. Petersburg.

Since the beginning of World War I, Grand Duke Nicholas Mikhailovich was at the disposal of the Commander of the South-Western Front, and in December 1916, as having supported the murder of G. Rasputin, was sent to his estate Grushevka for two months.



In March 1917, the Provisional Government dismissed citizen of N. M. Romanov, after which he lived in St. Petersburg.

In April 1918, together with his relatives, he was exiled to Vologda, and then transferred to Petrograd, where he was also placed in the House of Preliminary Detention.



### ***Grand Duke George Mikhailovich***

Grand Duke George Mikhailovich was the third son of Grand Duke Michael Nikolaevich and Grand Duchess Olga Feodorovna. Born on August 11/23, 1863, in the town of Bely Klyuch, Tiflis Province. Until 1881, he lived in the Caucasus, where he received a versatile home education.

Entered the military service in 1869. He served in the Life Guards Horse Brigade of the Artillery Brigade and His Majesty's Life Guards Ulansky regiment, but because of a leg injury received in childhood more and more made itself felt, he was forced to leave service in the cavalry.

Despite the leg injury, George Mikhailovich was successfully promoted in military service and by 1909 had reached the rank of Lieutenant General and Adjutant General position.

He married the Princess of Greece, Maria Georgievna, the daughter of his cousin, Queen Hellenes Olga Konstantinovna, with

whom he had two daughters: Nina and Xenia.

During the Great War of 1914-1918, Grand Duke George Mikhailovich was at the headquarters of the Supreme Commander as Chief General Inspector.

September 15, 1915 was awarded the St. George Weapon "For Bravery".

The events of the February turmoil forced Georgy Mikhailovich to leave the service and to retire in spring 1917.

In June, G.M. Romanov received permission to leave for Finland, hoping to move from there to his family, who lived in the UK. However, the British consulate did not render him proper assistance in this matter, in every possible way delaying the permission to leave for this country.

The forced stay in Finland continued until March 1918, when he was arrested in Helsingfors (Helsinki) by a patrol of the "Red Finns", after which he was transferred to the Soviet authorities in Petrograd.

Like his two relatives, G.M. Romanov by order of M.S. Uritsky was exiled to Vologda, where he was subsequently also sent to prison and subsequently sent to Petrograd, where he was kept in the House of Preliminary Detention.



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After the murder of M.S. Uritsky and the attempt on V.I. Ulyanov (Lenin) at the end of August 1918, already on September 5, the Decree "On the Red Terror" was ratified, on the basis of which all the arrested Grand Dukes were declared hostages.

About the last days of the life of the Grand Dukes not much is known. However, it is known that during the detention of all four Grand Dukes in the prison at Shpalernaya, in the second half of August they were visited by M.S. Uritsky.



At the same time, thanks to the efforts of the Danish envoy in Petrograd H. Skavenius, for the liberation of the Grand Dukes, the authorities of Petrograd were offered a ransom of 500,000 gold roubles, which gave some hope for their salvation.

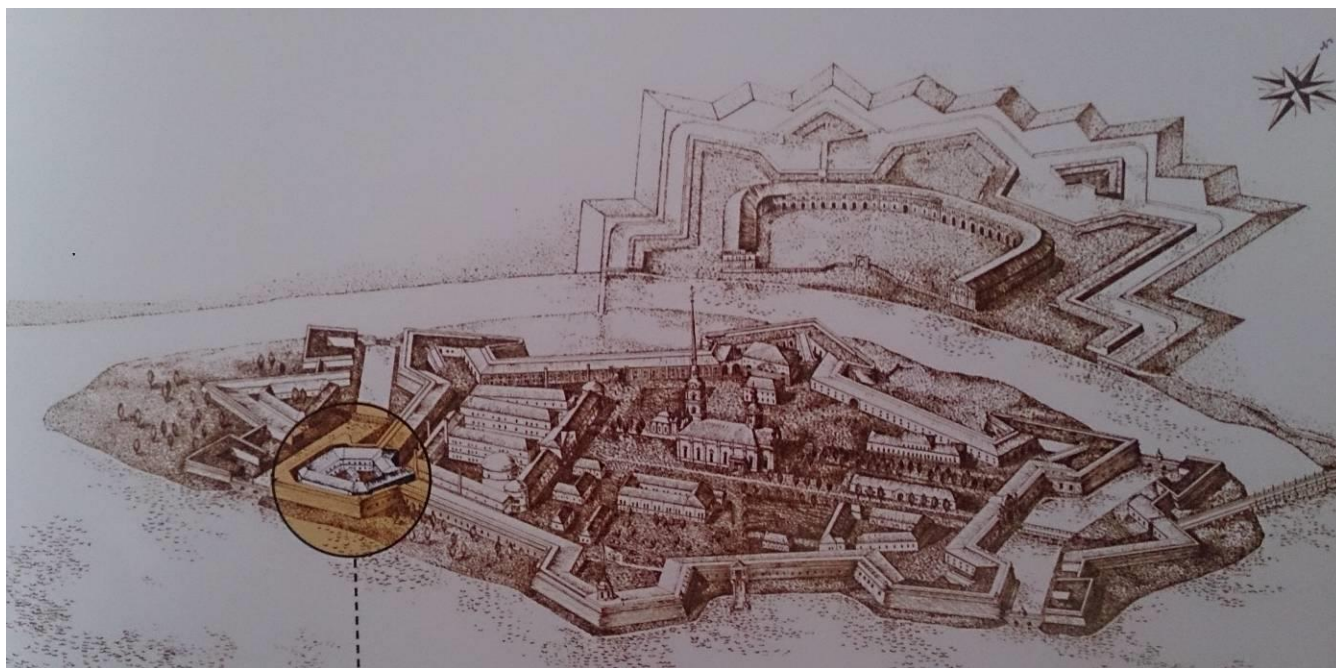
In turn, given the merits of the Grand Duke Nicholas Mikhailovich as a historian, A.M. Gorky appealed to the Council of People's Commissars with a petition for his release.

The comrades from the Petrograd Cheka understood very well that in the current situation only one decision could be made, in the form of issuing a decision on capital punishment in relation to the "former Romanov grand dukes," which was reported to the Cheka by the Presidium.

January 9, 1919 at a meeting of the Presidium of the Cheka, chaired by F. E. Dzerzhinsky, the following decision was made: the approval of the capital punishment to the members of the former imperial Romanov family.

The Presidium of the Cheka informed the Petrograd comrades of this decision, which in response to this reported: On the basis of a telegram from the Petrograd, signed by the new Chairman of the Petrograd Cheka, V.V. Yakovlev - "... PUNISHMENT MEASURES ARE APPROVED BY THE PRESIDENT OF THE ICP and the CENTRAL EXECUTIVE COMMITTEE."

At the end of January 1919, Pavel Alexandrovich was transferred from the prison hospital to the Petrograd Cheka, located on 2 Gorokhovaya Street, and then, together with other Grand Dukes, brought to the Trubetskoy Bastion of the Peter and Paul Fortress.



January 30, 1919 in the "Petrogradskaya Gazeta" was a brief message:

*"According to the decision of the Emergency Commission for Combating Counter-Revolution and Speculation from [the Union] to [the Commune] from the [Northern] Region [astí], the former Grand Dukes Romanovs Pavel Alexandrovich, Nikolai Mikhailovich, Dmitry Konstantinovich and George Mikhailovich were shot".*

The actual execution of the Grand Dukes took place on a late January night outside the Peter and Paul Fortress, near its walls.

The Alphabetical Journal on the Execution of Sentences of Convicts for Execution for 1918, 1919 and 1920, kept in the UFSB Archive in St. Petersburg and the Leningrad Region, without reference to the authority, indicated that the Grand Dukes of the Romanovs were shot on January 24, 1919.

There is also a version that all four Grand Dukes were shot on January 29, 1918. However, its appearance is connected with the book of memoirs of the widow of the Grand Duke Pavel Alexandrovich - Princess O.V. Paley, in which she writes:

*"I learned the details of the atrocity much later, in Finland, from Dr. Maltsev, who was in the hospital under Paul. However, I will bring them here. The hand is trembling.*

*When, at noon on January 15 (28), the Chekist arrived by car for the Grand Duke, the commissioners summoned Maltsev and sent him to declare "to the arrested Romanov" so that he "collected things". (...) Maltsev, swearing by all the saints, that this was exactly the case. On Wednesday, Pavel, alone, was brought to Gorokhovaya and held until ten in the evening. Then they announced that they were taking away without things. They brought them to Petropavlovka from Gorokhovaya. Three other grand dukes were delivered to Shpalernoy. All together they were taken to the basement of the Trubetskoy bastion. At three in the night, the soldiers, by the name of Blagovidov and Solovyov, brought them bare to the waist and led to the cathedral in the center of Monetnaya Square. There was a pit - a common grave, where thirteen corpses already lay. They put the grand dukes on the edge and opened fire on them. A moment before the shots, the attendant heard the Grand Duke say out loud:*

*- Lord, forgive them, for they do not know what they are doing!"*

Thus, it can be assumed that the Grand Dukes spent a whole day, not several days, in the Peter and Paul Fortress. And this, of course, has its own logic. But the story of Dr. Maltsev, according to the old prison guard, still looks very doubtful. And even not so much in that part of it, where it is told about the Grand Dukes stripped to the waist, how much about the shooting, which took place not at dawn, but at 3 am. That is, at the time when there is still a dark winter night. And it looks absolutely fantastic that the Grand Dukes were shot on the Cathedral Square of the Peter and Paul Fortress, and their corpses were allegedly thrown into a moat previously dug on it. But for this, at least, it would be necessary to pick open the pavement, and even in winter, which, of course, is also unlikely.

Another "witness" - French journalist Paul Erno, from unknown sources far later described the situation shortly before the shooting of the Grand Dukes:

*"Grand Duke Nicholas Mikhailovich, awakened and taken out of his cell, suggested that they were going to send him to Moscow. He so little suspected that he was being shot, that he took with him a kitten he raised in prison. He took a seat in a truck with his brother George and Grand Duke Dmitry Konstantinovich along with four criminals. It was 1 hour and 20 minutes, when the car, which was accompanied by six Red Guards, left the prison. It went to the Peter and Paul Fortress."*

And if you believe the French journalist, the procedure of execution looked like this:

*"When the Grand Dukes were lined up in front of the pit, the commissioner, who commanded the platoon, ordered them to remove their fur coats and jackets. At this moment, Nikolai Mikhailovich spoke.*

*As it was told to me, he spoke for quite a long time, and the calm that he showed before his death excited the Red Guards themselves. Then the four Grand Dukes embraced. Nicholas last stroked the kitten, which he entrusted to one soldier, and the unfortunate undressed. They were struck down in one gulp. Then the bodies, from which the clothes were torn off, were thrown into a gaping ditch..."*

According to legend, before the shooting, the Grand Duke Nicholas Mikhailovich took off his boots and threw them at the soldiers: "Wear guys, still imperial..."

Along with this, there is another little-known "foreign version" of this atrocity, according to which the Grand Dukes were hacked with sabers right in the cells. And in one of the secret reports stored in the archives of the French Foreign Ministry, it was reported that, unable to rise from his prison bed due to illness, the Grand Duke Pavel Alexandrovich was killed right in his cell.

Something similar is contained in the materials of the archives of Stanford University (USA), where there is evidence that the Grand Dukes were delivered to the place of execution on stretchers, as some of them were unable to move on their own.



After this intimidating action, Bolshevik propaganda launched a political version that the Grand Dukes were executed in response to the "villainous murder in Germany of comrades Rosa Luxemburg and Karl Liebknecht", which occurred on January 15, 1919.

Being outside of Russia, Grand Duke Alexander Mikhailovich found out about this event from an article in a Paris newspaper, which he did not fail to mention in his memoirs:

*"Do not say that I was stunned. I knew that sooner or later this could happen. I waited for this for weeks and months, but now that it really happened, my brain suddenly refused to work, I could not understand the incomprehensible reasons behind the destruction of four people who always kept aloof from political turmoil in Russia and could not imagine being any danger to the victorious march of the revolution. For a moment I remembered all fours and the way of life chosen by each of them. Nicholas is a dreamer, poet, historian, republican to the bone, a disappointed bachelor who idolizes the memory of his only love - the queen of a Scandinavian country. George is a silent and modest person who dreamed of being left alone with paintings and children. Dmitry is an eagle, a passionate cavalryman, an ardent and staunch woman-hater who studies the Bible and predicts Armageddon. Pavel is a good-natured and handsome man, infinitely happy with his morganatic marriage and not caring at all about power and monarchy.*

*The complete futility of this bloodshed should have been evident even to the most ruthless of the Communists."*

And, nevertheless, if we omit all these "details" about the night shooting, about the clothes torn off him and the "imperial boots", which, in my opinion, is more likely, the version about the execution of the Grand Dukes seems to be exactly 24 January. For Princess Paley herself writes that she came to Gorokhovaya 2, for the last time on Thursday, that is January 24th. She learned about the execution of her husband from the newspaper on January 30 (17), in which the list of the executed hostages was published. But it is quite possible to assume that some of the victims were shot after January 24! And only at the end of this action was their list published! And for this, it is not necessary to have seven genius in the forehead in order to verify the records of the executed hostages listed in the aforementioned "Alphabetical Journal" with the list of those in Petrograd periodicals.

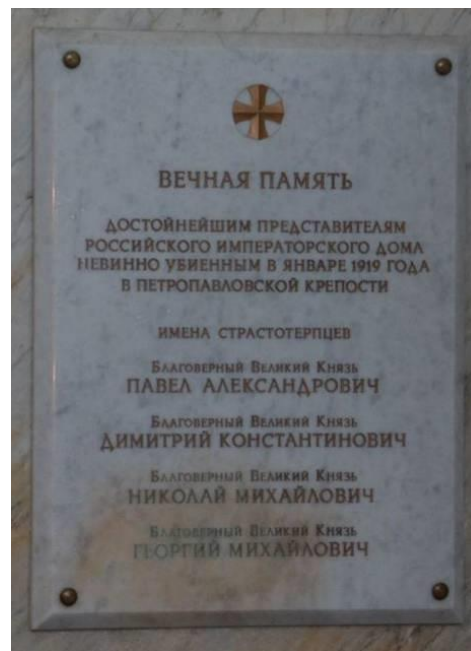
In conclusion, I would like to say that the search for the remains of the Grand Dukes today is one of the top priorities facing historians and other specialists.

We know that outside the fortress, beginning in the mid-1950s (after its transfer as a historical monument to the State Museum of the History of St. Petersburg), construction workers often ran across the bones of the victims of the Red Terror of 1918-1920. In 2010, a mass grave of this particular period was discovered at the site of the former coal pit in the Golovkin bastion area. However, during the partial identification of the remains found there, the Grand Dukes were not found among them.

And here there can be only three versions:

1. The bodies of the Grand Dukes after the shooting were lowered under the ice of the Neva.
2. The remains of the Grand Dukes have not yet been discovered.
3. Among the fragments of skeletonized human remains found on the Kronverksky side in the 1950s, and upon the discovery of such people that were handed over for scrap into bone meal, were the remains of the Grand Dukes.

But be that as it may, shooting, or rather, the veiled murder of the Grand Dukes always looks in the eyes of our compatriots as one of the most vile crimes committed by a godless and bloody Bolshevik regime.





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

### ***Nothing new!***

There have not been published any new results from the Investigation Committee or any information of how the case is progressing.

### ***Old, but republished***

However, an interesting article appeared again in Russian and on a Russian internet-portal. On February 9, the portal "Ortodoksiya.ru" published an old article from 2004, written by Margarita Nelipa and Helen Azar, and launched it under the following headline:

### ***"Rotten scammers. How fighters against the imperial relics fabricated their conclusions"***

From the Editors. We publish the translation of the part of the article by foreign authors in the resource ["Repentance.RU"](http://Repentance.RU) dated August 14, 2013.

The material exposes the fraudulent activities of Olga Nikolaevna Kulikovskaya Romanova and the Russian forensic physician and forensic scientist Vyacheslav Leonidovich Popov to discredit the relics of the Royal Martyrs, involving the unsuspecting Japanese professor Tatsuo Nagai."

The conclusion says: " Our investigation has unexpectedly identified an aspect of scientific research at its most distasteful level. We can only hope that these revelations will at least help you, the reader, understand that not all scientific endeavours advance medical science, nor in this case confirm historic truth."

Here is the link to the "new" Russian version -

[https://www.ortodoksiya.ru/index.php/v-strane/1153-otpetye-moshenniki-kak-bortsy-s-moshchami-tsarstvennykh-muchenikov-svoi-vyvody-fabrikovali?fbclid=IwAR0\\_9dHCmBp3NX3Sj3pUN9bblg\\_zN3NVV8bZHNmhKu3Ok1VI6n4HwrmaZk](https://www.ortodoksiya.ru/index.php/v-strane/1153-otpetye-moshenniki-kak-bortsy-s-moshchami-tsarstvennykh-muchenikov-svoi-vyvody-fabrikovali?fbclid=IwAR0_9dHCmBp3NX3Sj3pUN9bblg_zN3NVV8bZHNmhKu3Ok1VI6n4HwrmaZk)

And here is the original English version -

[http://www.searchfoundationinc.org/new-page-1/?fbclid=IwAR24mjr-rRAmqVa3oDNkN2vEOgQRKRhxUk-PDUAI-50eESZKBnRDI\\_ByXgk](http://www.searchfoundationinc.org/new-page-1/?fbclid=IwAR24mjr-rRAmqVa3oDNkN2vEOgQRKRhxUk-PDUAI-50eESZKBnRDI_ByXgk)



Not much is known about the "Ortodoksiya" portal. It seems like it is not connected with the church despite the name, but is a private initiative. The editor-in-chief of the Ortodoksiya portal is Vladimir Shakulov, a journalist from MGU (1988), member of the All-Russian public organization of veterans "Combat Brotherhood".

From January 2018 - Head of the Information Policy and Advertising Department of the Administration of the Naro-Fominsky City District (Moscow).



## The exhibition "Nicholas I" opened

On February 13 the State Russian Museum opened February 13, an exhibition on the era of Emperor Nicholas I (1796-1855) at the Mikhailovsky Castle. It presented over 500 works from museums, archives and private collections. The exhibition continues the series "The Saga of the Romanovs", which tells about the different periods of the rule of Russian Emperors.

"At the exhibition more than 500 works of painting, sculpture, graphics and decorative arts. Here you need to spend time to realize what we wanted to show. In the perception of those who studied in the post-war period, in the 1970s, 1980s years - Nicholas I are - "Nikolai Palkin", the Decembrist uprising, Siberia, executions and everything connected with him. At the same time, everybody forgets that the era of Nicholas I is a period of huge flourishing of culture, science, literature - at that time were Pushkin, Gogol, Belinsky, and many other names that Russia is still proud of," says Deputy Director of the Russian Museum Yevgenya Petrova.



The exhibition, which occupies several ceremonial halls of the Mikhailovsky (Engineer) Castle, shows portraits and sculptural images of Nicholas I and his family members, his personal belongings, drawings and records, stored in archives. The creators of the exhibition note that Nicholas, when still a Grand Duke, took lessons from academic painters, and quite skilfully painted portraits and cartoons.



The exhibition shows various aspects of society in the Nicholas era. In one of the halls, attention is focused on parades and ceremonies.

It presents the work of Grigory Chernetsov "Parade on the Tsaritsyn Meadow", where the artist depicted in person marching soldiers and 223 famous contemporaries. (To the left).

Numerous paintings as well as graphic portraits of famous writers, composers, and artists - Pushkin, Glinka, Turgenev, Aivazovsky, and others - tell about how art evolved under Nicholas I reign.

The exhibition has a lot of porcelain - ceremonial sets and huge vases that were used to decorate interiors in those times: the Nikolaev era was a fruitful

period for the Imperial Porcelain Factory in St. Petersburg. Thematic expositions also tell about the Emperor's journeys and wars. The section dedicated to the memory of Nicholas I presents a camp bed, a death mask and works, which reflect the moments of farewell to the Emperor.

The Russian Museum created an artistic, rather than a historical exhibition, but it tried to show all the drama and complexity of the personality of Nicholas I and his entire era.

The exhibition will run until May 20.





### *About the preparation*

12 February. TV Kultura - The Russian Museum is preparing an exhibition about Nicholas I. This is the sixth exhibition in the cycle *The Saga of the Romanovs*.

The Russian Museum offers to look at the Nicholas era from different sides. One of the signs of time - parades - a whole hall is dedicated to them. Nicholas Pavlovich loved to demonstrate the greatness of power. Here on the canvas of Grigory Chernetsov - 223 real characters. Among them are A.Pushkin, I.Krylov, V.Zhukovsky are among them. The ruler, whom L.Tolstoy called "Nikolai Palkin", and V.Klyuchevsky - "The military choreographer", here appears as a multifaceted personality.

The Sovereign, who began his reign with the command "Fire!" on Senatskaya Square, and ended his life under the roar of victorious enemy volleys in the Crimean War, failed to fulfil his utopian tasks - to bring order to the country. Neither the gendarme regime nor the cruel censorship helped.

"He soberly assessed the country's structure. He said that it was not the authorities that ruled in Russia, but the clerks. He was well aware that they were stealing in the country, that there were fools and lack of roads in the country. Another question was that he believed that his efforts, ability to keep everything this is under control and in the iron fist it will be enough to reform the country and keep it," says Gregory Goldovsky.

On the other hand, Emperor was patron of art - the Academy of Arts was reformed. At the same time - a surge of scientific discoveries, the flowering of literature, the Pushkin era almost coincides with the Nikolaev one. Emperor Nicholas, in his youth cheerful, sentimental, could cry when he heard about someone's grief. The adherent of knightly traditions - the whole hall is devoted to roundabouts, court tournaments. For which special prizes in the form of vaz-cups were created.

Emperor Nicholas carefully collected everything that is connected with family history, which means state history. In one of the halls will be located part of the so-called Romanov Gallery. From 1840, by order of Nicholas I, the Small Hermitage collected portraits of representatives of the Imperial Dynasty, beginning with Mikhail Feodorovich. The work turned out to be about two hundred. But the assembly was disbanded after the revolution. Some of the portraits are located in various museums, some have disappeared altogether. In canvases, sculpture, clothing, porcelain/

Video - [https://tvkultura.ru/article/show/article\\_id/332505](https://tvkultura.ru/article/show/article_id/332505)



**The exhibition "Memorable gifts of past epochs. A collection of imperial gifts and relics of the Don Army."**

On February 8, 2019, at the Novocherkassk Museum of the History of Don Cossacks opened the exhibition "Memorable gifts from past eras. The collection of imperial gifts and relics of the Don Cossacks" from the museum collection.

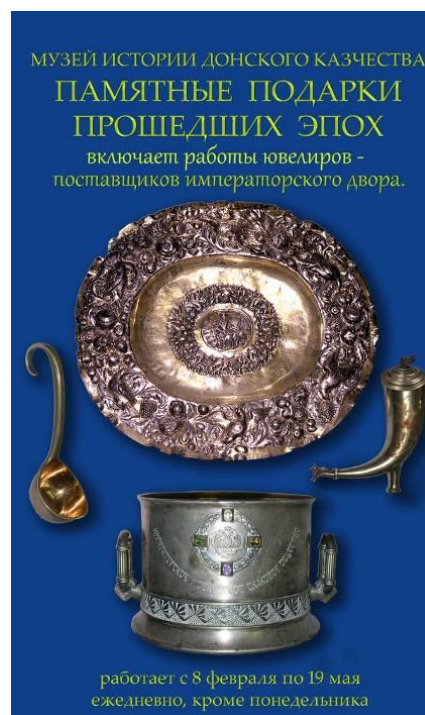
The city of Novocherkassk was founded in 1805 by the ataman of the Don Army, Matvey Platov, as the Cossack capital. The city was built on a new place according to a predetermined plan of the famous military engineer F. P. Devolan.

The exhibition of military regalia and imperial gifts is among the events dedicated to the 120th anniversary of the Novocherkassk Museum. The countdown of its years starts from November 22, 1899.

Since its inception, being the official museum of the Don Army, it has kept a collection of military regalia and gifts for the Army and military institutions from members of the Imperial family, individuals and organizations. After the opening of the museum, these gifts and regalia were collected in a special room.

The exhibition presents all historically valuable and artistically decorated gifts, most of which are made of silver by jewellers supplying the Imperial court of the XVIII - early XX centuries.

Visitors will see the works of famous Faberge firms; P. Ovchinnikov; Ratkov; Don and Novocherkassk masters.

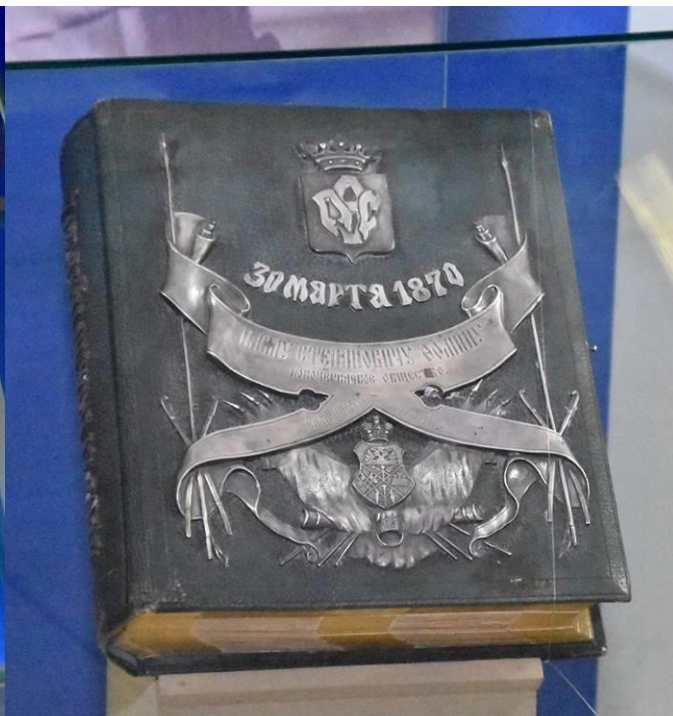
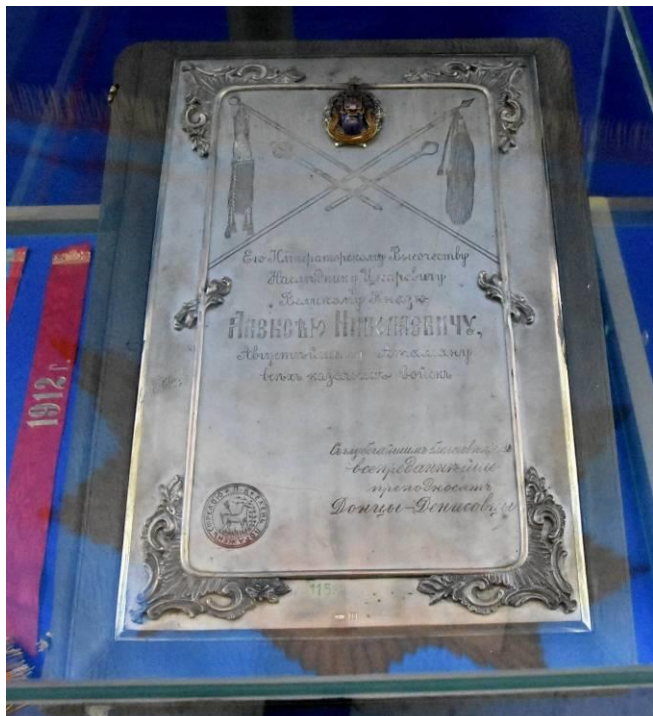




Among the rarely exhibited items of particular interest are:

- The complete collection of prizes and gifts from the Provalskiy horse factory (including those made by Faberge);
- Memorable photo albums (the former chief of staff of the Don Cossack Army P.S. Fomin; the Don Cossack Army from the Don Cossack Battalion; Don Cossack Regiment from the Riga City; the 18th Don Cossack Regiment;
- A complete collection of memorable gifts from Nikolai Konstantinovich Bodisko.

Video - <https://youtu.be/gnDyZ6WBPbA>











*Inkstand. Russia, Moscow, 1887.  
Silver, cast, carving, gilded. Workshop of Feodor Yarstev*



## Exhibition projects of the museum-reserve "Tsaritsyno" in 2019

This year, when planning exhibition projects, Tsaritsyno have paid special attention to the renewal and development of the permanent exhibition of its museum, which last year was visited by more than 1,300,000 people.

*Opening: March 2019 - Sculpture A.M. Guardian "Catherine the Great." From Duma to Tsaritsyno*

The exhibition opens with events dedicated to the 290th anniversary of the birth of Empress Catherine II, to whom Tsaritsyno owes its appearance. The exposition tells about the history of the creation of the sculpture - from the birth of the idea in March 1885 to its installation in the Catherine Hall of the Great Tsaritsyno. For the first time, materials will be drawn that reflect dramatic and little-known pages of the history of sculpture. Such as the creation of projects of its installation to the

centenary of the death of the Empress (orders to sculptors M. M. Antokolsky, then A. M. Opekushin), its stay in the Moscow City Duma building until 1917, being in the Pushkin Museum of Fine Arts with the constant threat of destruction, salvation in the art gallery of Armenia and the restoration of the Tretyakov Gallery.



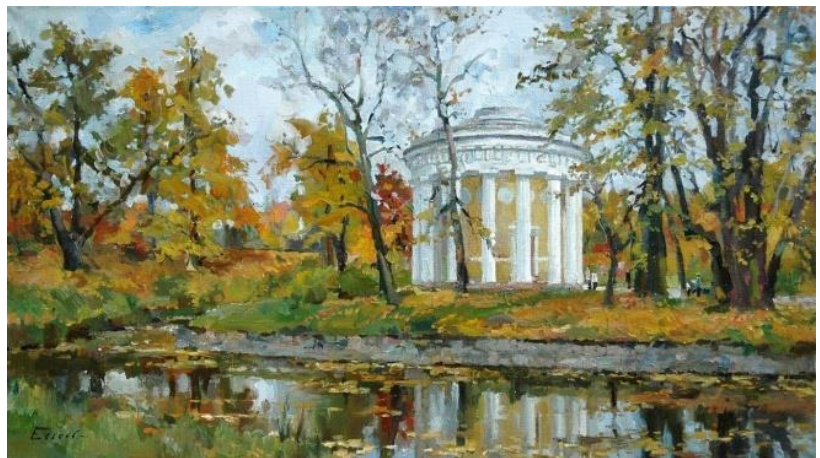
*Opening: April 2019 - Tsaritsyno Catherine II*

The innovative project tells about the design and twenty years of the construction of the Tsaritsyno Palace ensemble by architects V.I. Bazhenov and M.F. Kazakov. Serious attention will be paid not only to the work of architects, but also to the Empress-Customer, her personality and role in the development of the task that determined the activities of V.I. Bazhenov, which ended with his dismissal from service and a radical restructuring of Tsaritsyno.

The first section of the exhibition gives a general idea of the ensemble and its history. The section "Tsaritsyno of Catherine II" in detail reveals the theme of the emergence, construction and restructuring of the ensemble in the XVIII century. Among the exhibits presented at the exhibition will be portraits of the Empress, and Tsarevich Pavel Petrovich. The main feature of the exhibition is the wide use of multimedia tools - from playing videos with pastoral scenes or the monologue of Catherine II, to 3D reconstructions of the disappeared Tsaritsyno by Bazhenov and large-scale spectacular panoramas designed to immerse the visitor into the atmosphere of the great ruins of the Grand Palace and its historical metamorphoses.

*Opening: April 2019 - Silver Age Gardens*

The exhibition is dedicated to real and imaginary gardens of the second half of the XIX - early XX centuries, when poets and writers, artists and architects were looking for new forms in art that could turn a person's life into a beautiful utopia. There is a dream of a "labour estate", similar to Chekhov's Melikhov, an "artistic estate" in the spirit of Abramtsev and Talashkin, cultural landscapes are being created - the Polenov estate on the Oka, the





New Kuchuk-Coy in the Crimea, etc. The universal passion for garden poetry and plant motifs made the Silver Age an era of amazing urban planning and landscape ideas, from the garden city to the artists' village.

The exhibition includes paintings and graphic sheets with images of gardens (landscapes of Polenov, Benoit, Somov, Borisov-Musatov, Kuznetsov, Sapunov, Milioti), projects and types of estates and parks, book editions with floral design and garden themes, works of applied and jewellery arts, documentary photographs and materials on the history of the garden city, the estate and the dacha of the Silver Age.

*Opening: May 2019 - Catherine Corps of Monplaisir. Journey from Peterhof to Tsaritsyno.*

The exhibition continues the Museum Tours in Tsaritsyno project: during the restoration of the Monplaisir Palace Ensemble, almost the entire collection of the museum will be transferred to Tsaritsyno Grand Palace. The history of the small Peterhof palace is connected with the names of three Russian rulers - Elizaveta Petrovna (it was for her in the middle of the 18th century that the building was built by the architect Rastrelli), Catherine II (she went to Petersburg in 1762 to lead a conspiracy against her husband, Peter III) and Alexander I, in which the interiors were finally formed during his reign.

The Catherine Museum is dedicated to Emperor Alexander I and the art of the end of the 18th - the first quarter of the 19th century. Visitors will not only get acquainted with the history of this small palace and its owners, but also see the recreated interiors in the style of the Alexander Empire style - an office, a bedchamber, a reception room, and living rooms.



*Opening: August 2019 - Catherine the Great. To the 290th anniversary of the birthday*

On the anniversary of the Empress, thanks to whom the Tsaritsyno Palace complex was established, an exhibition of masterpieces of painting and sculpture from the collections of the Hermitage, the Russian Museum, the Tretyakov Gallery and many other museums in Russia will be held. These works will be shown in the halls of the permanent exhibition "Catherine II. The Golden Age of the Russian Empire", which will also be supplemented and updated.

At the same time, an exhibition of one picture will be opened: "Portrait of Catherine II with the St. George's order" by Dmitry Levitsky. It will arrive in Tsaritsyno from Valletta, the capital of Malta, where it decorates the Embassy Hall of the Presidential Palace. Interestingly, the picture, presented by the Empress to the Grand Master of the Malta Order in 1787, has never been to Russia before. Its premiere at the Grand Palace will be a real gift to art historians and art connoisseurs from Maltese colleagues, who, especially for the exhibition, will carry out its restoration.



*Opening: November 2019 - Imperial gifts from the collection of the Pavlovsk Museum-Reserve*  
The exhibition is composed of 350 items originating from the historical collection of the Pavlovsk Museum.

It includes works of decorative art, painting, sculpture and miniatures that members of the Imperial Family gave to each other throughout the history of Pavlovsk: from Grand Duke Pavel Petrovich to Maria Feodorovna, and gifts to/from other Romanovs. Here is the casket given to the future Emperor Alexander II - in it he carefully kept things reminiscent of happy days spent in Pavlovsk in childhood. Especially a lot of porcelain in the exhibition. There are primarily products of the Imperial Porcelain Factory - Gerbovoy, Ropsha, Golden Sets and others. The exhibition was a great success in 2016 in Finland.



*Opening: December 2019 - Monument du costume. Pictures of the Life Style in the end of the XVIII century.*

The exhibition is dedicated to costume, fashions, morals, interiors and daily life of the second half of the 18th century. The central exhibit is a series of 24 engravings from 1775–1783, originally intended to be a source of inspiration for tailors and inform the public about the latest fashion achievements. In 1789, engravings were collected together and reissued under the title: "Memorable testimony about the way of life, material and moral, at the end of the XVIII century, or Pictures of Life Style" (Monument du Costume de la vie). By that time, they could no longer serve as models for mods, but they were highly valued as elegant and highly artistic works, which captured in every detail the life and customs of their time.

All exhibits - engravings and costumes, Sevres porcelain and Parisian bronze, furniture and sculpture, fans and snuff boxes - strictly selected in accordance with the tastes of the 1770-1780s, together form a single ensemble in an elegant, discreet, and at the same time luxurious Louis XVI style. Among the exhibitors are the Historical Museum, the Kremlin Museums, the Peterhof Museum-Reserve, the Kuskovo and Ostankino estates. This is the second curatorial project in Tsaritsyno, of Vasily Ouspensky, research assistant, curator of the Hermitage engraving department.: In 2015, he was one of the two curators of the Palladio exhibition in Russia, and in 2016 he was the author of the exhibition Anatomy of Laughter. English caricature of the XVIII-first third of the XIX century " in the Bread House.

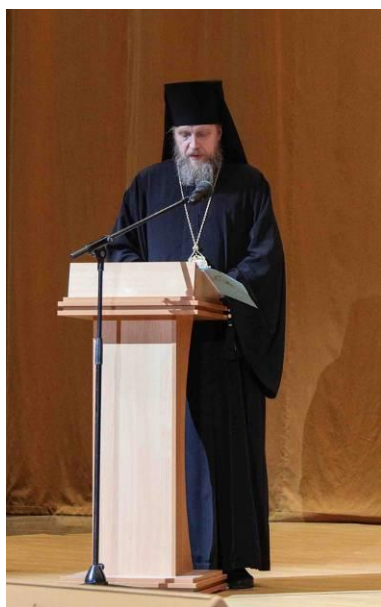




## "Orthodox Russia" held Christmas concert

On February 5, 2019, All-Russian Public Movement "Orthodox Russia" organized a festive Christmas Festival of Arts, dedicated to the tenth anniversary of the enthronement of His Holiness Patriarch Kirill, in the Hall of Church Councils of the Cathedral of Christ the Saviour in Moscow.

With this holiday concert, the Movement "Orthodox Russia" wholeheartedly congratulated His Holiness on this significant date. Members of the Movement wished His Holiness mental and physical strength, courage, and God's help in His sacrificial Priestly service to the glory of the Russian Orthodox Church and our Fatherland.



His Eminence John, Bishop of Domodedovo, Vicar of the Patriarch of Moscow and All Russia, said that the All-Russian Public Movement "Orthodox Russia" - "considers the spiritual values of Orthodoxy and historical traditions of Russia, devotes serious attention to the preservation and revival of Russian culture and art and is a reliable assistant to the Russian Orthodox Church, and has a beneficial effect on and the moral improvement of society."

Archpriest Vladimir Volgin, confessor of many members of the Russia Orthodox movement, addressed the audience with the pastoral word to those present.

The Chairman of the Supervisory Board, Mikhail M. Ivanov, congratulated the Patriarch of Moscow and All Russia on behalf of the Movement.

The host of the concert was the poetess Nina Kartashova.

Performers at the concert were: The State Brass Band of Russia - artistic director Irina Shigoreva. At the conductor's console - the winner of the 1st All-Russian competition of young conductors Igor Andryushin, as well as the laureate of the International Choral Contests Children's Concert Choir "Moscow Bells" of the Moscow Gnossins Children's Music School (choir director - Protodeacon Simeon

Avetisyan), soloist - People's Artist of Russia Lyudmila Safonova.

At the festive concert musical and choral works of Russian and world classics were performed.



At the end of the evening, according to the established tradition, on behalf of the Movement "Orthodox Russia", Festival Diplomas were presented to the participants of the festive event.

By tradition, the Christmas Festival of Arts "Russia Orthodox" gathered like-minded people and friends, demonstrating the attention of its organizers to the fate of Russian culture and the life of a creative person - among them Yuri Rozum, Nikolai Valuev, Sergei Devyatov, Ludmila and Paul E. Kulikovskiy.

Read more about "Orthodox Russia" here:  
<http://www.rosprav.ru>

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## The post mortal destiny of the Royal Martyrs in monumental art



*By the President of the Foundation Memory of Martyrs of the Romanov Imperial House, Doctor of Law, Yuri Zhuk.*

The theme of the death of the Imperial Family, to one degree or another, touched the majority of our Russian society. And even after a hundred years since its tragic death, our society is still divided into two camps: supporters in memory of the Tsar-Martyr, who became an atoning sacrifice in order to save Russia, and those who still consider the late Sovereign to be a weak and limp ruler.

However, this article is not about the personality of the Sovereign and His Family, but how the memory of the Royal Martyrs is preserved, depicted in bronze, stone, memorial plaques and in art.

I would like to note that the very first monument to the Emperor Nicholas II was erected in 1924 in Germany. Moreover, it was not established by our emigrant compatriots, but on the initiative of our former enemies - officers of the 8th Prussian Hussar His Majesty Sovereign Emperor Nicholas II Regiment, whose August Chief He was. And then, in 1936, monuments to Nicholas II were erected in Brussels (Belgium) and Harbin (China).

*However, everything is in order*

On November 1, 1981, the Bishops' Council of the Russian Orthodox Church Outside of Russia glorified, in the face of the holy new martyrs of Russia, the Family of Emperor Nicholas II, as well as its faithful servants, who accepted martyrdom together with them - E.S. Botkin, A.S. Demidova, I.M. Kharitonov, and A.E. Troupe. Other servants were glorified together with them, those who were separated from the Imperial Family and who died a little later for their loyalty to the Throne and Fatherland - Prince V.A. Dolgorukov, Count I.L. Tatishchev, K.G. Nagorny, I.D. Sednev, Countess A.V. Hendrikova and E.A. Schneider.

Together with the Tsar's Family, other members of the Russian Imperial House were glorified, - Grand Dukes Michael Alexandrovich, Pavel Alexandrovich, Dmitry Konstantinovich, George Mikhailovich, Nicholas Mikhailovich, Princes of Blood of the Imperial John, Konstantin and Igor Konstantinovich, the Grand Duke Sergei Mikhailovich, Grand Duchess Elizabeth Feodorovna and her Nun Varvara Alekseevna Yakovleva, - who were killed without court justice.



The start of the glorification of the holy new martyrs in the new Russia was laid by the Bishops' Council of the Russian Orthodox Church in Moscow from March 31 to April 5, 1992, which set the day of January 25 (February 7) as the day of the celebration of the Cathedral of the Holy New Martyrs and Confessors of Russia. They decided to include in this list the names of the saints: Patriarch of Moscow and All Russia Tikhon, Metropolitan of Kiev Vladimir, Metropolitan of Petrograd Veniamin, Archimandrites Sergius, Yuri and John, as well as Mother Superior of Martha and Mary Convent of Mercy Grand Duchess Elizabeth Feodorovna and the Nun Varvara Yakovleva.

On August 20, 2002, at the Archbishops' Council of the Russian Orthodox Church, the Tsar Family was canonized as a member of the Council of the New Martyrs and Confessors of Russia, the revealed and the non-revealed. Namely: Sovereign Emperor Nicholas II Alexandrovich, Empress Alexandra Feodorovna, Heir Tsarevich and Grand Duke Alexei Nikolaevich, as well as Grand Duchesses Olga Nikolaevna, Tatiana Nikolaevna, Maria Nikolaevna and Anastasia Nikolaevna.

On February 3, 2016 at the meeting of the Bishops' Council, the Honorable Leib-Medik Evgeny S. Botkin was gloried also as Holy Passion-Bearer. He was not only close to the Tsar Family, but passed together with them to the end of the Cross.

Therefore, it is not surprising that, starting from the end of the 1990s, worship crosses began to appear in different parts of Russia, and later monuments to the Royal Martyrs, both in the form of group compositions and busts commemorating the Emperor Nicholas II Alexandrovich.

Practically, all these monumental creations, (with rare exception, perhaps, only one version of the Sovereign's bust, copied several times and installed in a number of Russian cities - Yalta, Sevastopol, Kaluga, and others), didn't fully follow the portrait resemblance as well as military conformity of costume.

And even this one bust, due to the ignorance of the author, shows the Star of the Order of the Holy Apostle Andrew the First-Called made in accordance with the embroidered pattern of the 17th century. And the tinsel on His uniform epaulettes was clearly borrowed from the English marine uniform.

Continuing the theme of monuments and, first of all, busts, I would like to note that today in various cities, both in our country and abroad, dozens of full-size sculptures have been installed, as well as busts of the Emperor Nicholas II. Moreover, the geography of their installation is very extensive: from Belgrade (Serbia), Karis (Belarus) and St. Petersburg to Vladivostok. But I may say there are "blunders" in almost every one of them.



And in order not to be unfounded I will give a few examples:

1. The monument to Sovereign Emperor Nicholas II, Empress Alexandra Feodorovna and Heir Tsarevich Alexei Nikolaevich in St. Petersburg - The Coat of Arms of the Russian Federation is installed on the pedestal, but it is not the Double-Headed Eagle of the Russian Empire. The Sovereign is in obsolete uniform of clothing, the Heir Tsarevich in Circassian, having instead of 10 - only 9 gaschains, and the Empress has a wedding diadem. That is, all three bust are made in clothes belonging to different time periods of their lives!

2. The monument to Sovereign Nicholas II and the Heir Tsarevich in Novosibirsk - On the Sovereign instead of the mark "In commemoration of the 300th anniversary of the House of Romanov" is a badge for the Nikolaev Academy of the General Staff. And the Heir of the Tsarevich has a plaque on the belt of the Marine and River Fleet of the USSR (!), not the Russian Imperial Fleet.

3. The monument to the Emperor Nicholas II in Kuzbass - The Sovereign, has the Cossack sable of 1881 model, which he never wore. Moreover, it hangs backwards.

4. The monument to Sovereign Emperor Nicholas II and Heir Tsarevich Alexei Nikolaevich in Sochi - The Heir Tsarevich is in the sailor's blouse of the German "Kriegsmarine" (Navy).

5. The monument to the Sovereign Emperor Nicholas II and L.S. Golitsyn in Crimea, New World - The Sovereign is in a sea uniform, "double" aiguillette and a cap in the "ala-Bumbarash" style without a cockade!

6. The bust of the Sovereign Emperor Nicholas II in Vladivostok - On the neck of the Sovereign is the Royal Victorian Order.

And this is just a part of the facts that monuments were established with various historical errors in almost all major cities.

In addition, there is some kind of "general disease" in the installation of the Emperor's busts, as he is almost exclusively in the English admiral uniform, which he wore only once, visiting the UK in 1913, where he was photographed with his cousin George (King George V). The Sovereign is depicted in the uniform of an allied country that betrayed Him in the time of trials.

#### *But more below*

And now I want to tell about the main thing, the monument to the Imperial Family, installed in front of the Church on the Blood in Yekaterinburg, next to the place where was the house of the engineer N.N. Ipatiev, in which this atrocity was committed.

The monument itself, as such, is executed in the form of a sculptural composition, in the centre of which stands a cross, conventionally breaking it into two parts. The figure of the Sovereign, with the Heir Tsarevich on his hands, and the figures of the Grand Duchesses: Maria Nikolaevna and Anastasia Nikolaevna are in the centre of the front side of the monument.

On the opposite side of the cross, - the figure of the Empress dawns upon herself, and on both sides of Her are the figures of the Grand Duchesses: Olga Nikolaevna and Tatiana Nikolaevna.

The sculptural group are united by a staircase in 23 steps located on opposite sides of the large bronze cross.

According to the idea of the authors of this monumental building - K.V. Grüneberg and A.G. Mazaev (the son of the Chief Architect of the Sverdlovsk Region G.V. Mazayev), everyone who goes to the lower church from Tsarskaya Street, bypasses this monument on the left. And leaving or bypassing the upper church from Liebknecht Street, anyone can descend to the lower temple along these same steps, unwittingly reminding of the bloody events that occurred at this place.

The idea is definitely good. If it were not for one, or even a few buts ...

From the very beginning it may seem that the authors very weakly imagined the real features of the sculpted historical characters. (However, it is quite possible that the faces of the martyrs are, as artists, saw them!)





No less astonishing for Orthodox people is caused by the fact that the Empress and Grand Duchesses are wearing crucifixes over their clothes. This fashion was introduced in Russia, only among women belonging to representatives of the most ancient profession!

And although the authors of this “innovative idea” retorted that, if they depicted them without a cross, some could blame them for the fact that the Royal Passion-bearers were going to die without a cross ... But if, they say, from the diocese there will be remarks, so we will vividly correct this!

And indeed, what a philistine the difference: with or without a cross! But this point of view is fundamentally wrong. And you, gentlemen, are good, I would like to note that the pectoral cross is therefore called NOSTAL, because it is hidden under clothes and is not exposed outside. And a striking example of this is our primordially Russian shirt

kosovorotka, whose stand-up gate was specially made from the side (“oblique”), so that during active physical work, the cross worn on the body would not fall out. Moreover, the presence of body crosses on these sculptures is a kind of duplication, as the Grand Duchess is sealed at the moment when She sign herself with the Cross.



No less strange looks the figure of the Heir Tsesarevich, whom the Emperor carry in his hands. It seems that the poor boy “slowed down” in his development, not a few years, but ten! But, on the other hand, it is quite clear that to depict the son in this kind of composition, who was already taller than the Father in 1918, is not easy. Therefore, it is much simpler, and most importantly - pitiful, to show him as a little sick boy ... But what to do if the boy, as they say, has already grown?

How can you focus on the miserable and deceptive little book of Mark Kasvinov (“23 steps down”), in speaking of non-existent 23 steps, which he mentions as an allegory, comparing their number with the years of the reign of the Emperor Nicholas II? Although it has long been known that in fact there were 19 steps in Ipatiev House!

But, apparently, the authors didn’t worry too much: twenty-three, so twenty-three! And they will say less - we will correct this too!

Well, and if to be frankly to the end, I would very much like to ask these creators: where, on which photos did they see the Sovereign, dressed in breeches and in his overcoat with non-existent valves on the sleeves? Or, at that moment, the Sovereign, having worn out all the uniform trousers at his disposal, borrowed someone else's breeches? And, judging by the size and length of the outerwear made by the author, He threw on himself a Roman toga with a sleeve from the officers of the Ministry of Internal Affairs arr. 1969, which had a valve at the end thereof. The very same “toga-overcoat”, thrown over the shoulders of the Sovereign, covers the RKKA's (Red Army) gymnastics shirt with a turn-down collar, of 1935!

I don’t know about others, but I personally feel ashamed for the authors of this composition and for their superficial approach to the holy work assigned to them!

On the eve of the 100th anniversary of the tragic death of the Tsar Family, the decoration in the Church of the new martyrs and confessors of Russia was partially renovated. Thus, in addition to the newly decorated crypt, its walls were subjected to additional painting of 4 frescoes. And everything would be fine if the Tsar Family was depicted during one of the services in the House of Special Purpose (the house of Ipatiev) on one of them under the name “Last Prayer”.

But, that's what's interesting. The Sovereign and E.S. Botkin are depicted in uniform, which they were forced to take off in February 1918, and the Heir Tsarevich, who on the first day of his appearance in the Ipatiev house hit his leg and could not move independently until the last days of his life, is depicted standing on one knee!

Two of the kneeling Grand Duchesses are depicted with long hair, which they cut off in the summer of 1917 after they had all had measles. And by that time, regrown hair barely reached shoulder level.

In turn, footman A.E. Troupe is depicted in the ceremonial livery and with the golden medal "For Diligence", with which he was awarded on April 2, 1906 for his long, immaculate service. Well, it is not even funny! And it is incomprehensible to me how, taking up such a responsible job, Moscow artist Maria Vishniak, for a start, did not consult any of the specialists ...



Now about another fact, which I also should mention. We will try to consider some already "canonical" misconceptions regarding the titling of members of the August Family and its relatives using as the example the monument to Grand Duchess Elizabeth Feodorovna.

The very first monument to the Grand Duchess by sculptor V.M. Klykov was installed in the Martha and Mary Convent of Mercy in 1990. Years later, on the order of the Usovo-Spasskoy Orthodox Educational Center, his son A.V. Klykov carved a monument to the Grand Duchess, which was installed on its territory in 2010.

Between 2010 and 2018, several more monuments to this great ascetic were erected in Russia. And so, on June 29, 2017, with a large gathering of people, a monument to the Holy Grand Duchess Elizabeth Feodorovna was unveiled in the former Cathedral Square of the city Alapayevsk.

It should be noted that the initiative of the installation of this monument belonged to the Regional Branch of the Imperial Orthodox Palestine Society (IOPS) of the Sverdlovsk region, which was fully approved by the government of the Sverdlovsk region represented by Governor Ye.V. Kuywashev, the clergy of the Kamensky diocese, as well as the head of the city of Alapaevsk S.V. Shangin.

On January 17, 2017, at the meeting of the IOPS Regional Office, the installation of the monument was considered in June and the boiled at an accelerated pace.

Today, this monument is perhaps the most majestic of all available, and its height, together with the pedestal, is about seven meters.

And, as they say, everything would be fine if again not one "but" ... Certainly, the Grand Duchess Elizabeth Feodorovna for her ascetic work was worthy of praise, already during her lifetime.

However, the persons participating in this project should have taken into account that the installation of the monument to the Grand Duchess in Alapaevsk alone is not entirely appropriate, since together with her seven more people from her closest relatives and comrades took the martyr's death together: Grand Duke Sergei Mikhailovich, Princes of the Imperial blood John, Konstantin and Igor Konstantinovich, Prince Paley, and F.S. Remez and V.A. Yakovlev.

But the fact that these people, also were martyred, unfortunately, was not reflected even in the overall composition of the entire monument. It's a pity! Moreover, as mentioned above, almost all of them were also numbered as saints ...





*And further*

Almost all the monuments to the Royal Martyrs have the surname "Romanov". It has long been known that the members of the Russian Imperial House were only "appropriated" after the events of the February turmoil, in order to emphasize their "equality" with other citizens of Russia. And until that time, all the Members of the Russian Imperial House used the title given to them at birth. And, nevertheless, in connection with this periodically there were questions related to their "original surname. Therefore, in 1911, on the instructions of the Emperor Nicholas II, a legal study was conducted on this subject. Moreover, by the results of such, the Minister of Justice I.G. Shcheglovitov personally reported to the Sovereign that: "According to the strength of the "Institution of the Imperial Surname", this name is not assigned to any surname and, in particular, the surname of the Romanovs" (RGIA. F. 521. Op. 1. D. 167. L. 42)."

The Minister of the Imperial Court and the Parks Baron B.V. Fredericks also gave explanations on this issue: "There is no indication in the law that the Members of the Imperial House would carry the name of the Princes of the Romanovs, but this constitutes a distinctive advantage of the Imperial House from the rest of the Noble Clans." (Ibid. L. 48 about., 49)."

Now it is necessary to mention some, if I may say so, memorial plaques or tablets, which were installed in certain memorable places.

And, first of all, about the memorial plaque, which from the end of the 1990s hung on the former Governor's House in Tobolsk and continues to hang now, when in the spring of 2018 the Museum of the Family of Emperor Nicholas II was opened. Here is the text:

*"In this house from August 13, 1917 to April 13, 1918 Tsar Nicholas II stayed in exile together with the family."*

I just want to make a reservation that this "memorial plaque" is a vivid example of bureaucratic illiteracy, both historical and literary. And that's why:

1. Dates on the board are listed in the old style, without specifying it.

2. From August 13/26, 1917 to April 13/26, 1918 in the house of the Tobolsk Governor ("House of Freedom") "stayed" only a part of the Imperial Family, and Their Majesties August Children who remained after their departure continued to be kept under arrest until May 7/20, 1918.

3. "To stay" on a visit or to visit, and not "to stay in exile" due to circumstances.

4. The phrase "Tsar Nicholas II" is incorrect in principle, as this is the colloquial use in common speech. In fact, the word "Tsar" refers to a part of the title of the Sovereign Emperor Nicholas II - "Tsar of Poland, Prince of Finland", etc.



And this is not counting other composite details.

In my mind, the board should be replaced, and the inscription on it should look like this:

*"In this house of the Tobolsk Governor (from 1917 - "House of Freedom ") from 13/26 August 1917 to 7/20 May 1918, the Family of Emperor Nicholas II was kept under arrest. Together with it, were the faithful servants who voluntarily followed them"*

But this is nothing compared to the explanatory tablet, until recently fortified on the Memorable Cross, erected in Alapaevsk on June 27, 2003 in place of the former cadaver (morg), previously located in the cemetery adjacent to the Church In the Name of St. Catherine the Great, in which, in the fall of 1918,

the remains of the Alapayevsk Martyrs were found. And in order not to be unsubstantiated, I will quote the text below literally:

*"Here was the cadaverous  
in which the holy relics  
Etc. Holy Grand Duchess Elizabeth (Romanova)  
and those with her killed in October 1918,  
were transported here immediately after withdrawal  
them from the mine.  
The memory of them to all generations."*

By itself, the Memorable Cross is, of course, a pleasing to God. But only the inscription on it does not withstand any criticism, since it was compiled, extremely illiterate, not only from a historical point of view, but from the point of view of the Russian language spelling. And that's why.

Firstly, it would be more correct to write, not "cadaverous", but "cadaver", since this word comes from the Latin "cadaver", that is, is a corpse. And therefore, the location of the dead bodies was previously called the cadaver, or in the Russian transcription - the cavern.

Secondly, in 1918, the Holy Grand Duchess Elizabeth Feodorovna was not yet glorified in the face of the Holy New Martyrs of Russia, therefore, in the aforementioned cadaver, there were only her mortal remains, as well as the remains of all those who died with her. And since all of them (except F.S. Remez) were also canonized by ROCOR, it would not be entirely correct to single out the name of the Grand Duchess alone, since the canonical reunion of the ROCOR and the ROC of the Moscow Patriarchate has now occurred.

In my opinion, the moment came long ago when we all should realize that all the Grand Dukes and Grand Dukes came from the Imperial Family of the Romanovs and from no other. (We have already spoken about this before.) And therefore, it is historically illiterate to write in or without parentheses - "Romanov".

This means that among Russians, so far, although indirectly, the fact of their overthrowing continues to be approved on the one hand, and on the other, is a kind of "mandatory clarification" of their personalities, for the best associative perception of those most historically illiterate part of our society. Thirdly. Evidence is seized, and the remains are found or exhumed, and, more applicable to our case, are retrieved!

Fourthly, the mine, into which their bodies were dumped, according to the documents of the investigation, was called "Mezhevaya", and not "Interna" by the name of the tract in which it was located and which is indicated in most sources, "with a light hand" by Abbot Fr. Seraphim and Guard Captain P.P. Bulygin!

And finally, fifth. Not quite, clearly, or rather, it is not at all clear what the persons who made up the text of this tablet meant when writing the phrase "with Interna"? For in this case it turned out that from the mine "with Mezhnaya" with something. Of course, this is a slip of the pen. Only it is very much like the version of "Odessa circus folklore" in one of the power rides, such as: "bending from a thick nails a brooch ..."

Therefore, reading such texts you feel nothing but shame for their compilers, not to mention the fact that the name of the mine "Mezhevaya" (and even "Mezhnaia"! ) should be quoted.

Therefore, it would be better to write:

*"At this place was the cadaver,  
in which from 8 to 26 October 1918  
remains of Russian Members  
The Imperial House  
Martyred in the suburbs  
Alapaevsk on the night of July 17-18, 1918  
rested extracted from the mine "Mezhevaya"  
The memory of them in race and genus. "*

And now let's move to Perm, where there is an old Egoshinsky cemetery, where I, along with local enthusiasts R.B. Vedeneyev and L.V. Pereskokov in 1998 installed a Poklonny cross in memory of the



victims of the Red Terror - Countess A.V. Hendrikova and Hof-Lectrix E.A. Schneider buried there in 1919. Not having stood a year, the cross was broken by local vandals and almost forgotten ... However, in 2012 at the initiative of the Perm clergy, the territory around this place was put in order. And instead of the former, a new Poklonny cross of special carving work was installed.

And, that "but" arose again, about which it was already mentioned more than once.

I don't know on whose initiative, next to this cross, a picture appeared, on the left side of which are E.A. Schneider and Countess A.V. Hendrikov. On the right hand side is the text, briefly telling about their martyr demise.

And everything would be fine if the author(s) did not wish to give their martyr end more sinister colour, adding from themselves that they:

*"They went to their Calvary all night in the pouring rain ..."*

In fact, there was no rain, and they did not go all night, on the contrary, the hostage stage started moving to the place of its death when it began to dawn.

And evidence of this in the testimony and memories of A.A. Volkov, doomed to death, but managed to escape while going to the place of execution:

*"The sailor (the head of the convoy team, Yu.Z.), already dressed, cheerful, with a cigarette in his mouth, went out into the street more than once: obviously, he looked, whether it was dawning." (AA Volkov, Around the Tsar's Family. M. Ankor Private Firm, 1993, p.92)*



So why make up what was not? The desire to correct the story in his own manner? Or, having in this regard, any other considerations?

Continuing the Permian theme, it is also impossible not to touch on another blooper - a memorial plaque installed on the building of the former hotel "Korolevsky Rooms" in memory of N.N. Zhonson - the secretary and close friend of Grand Duke Michael Alexandrovich, the opening of which was held on June 14, 2018. Here is its literal text:

*"In this building the secretary of the Grand Duke Michael Alexandrovich, a Russian nobleman and the Russian Army officer Nikolai Nikolayevich Jonson (1878-1918), lived and, true to his duty went to death."*

I will allow myself to note that the text placed on this board is itself not very well compiled ... Indeed, they don't live in a hotel (they live in their place of permanent residence), but they live temporarily. And it is completely incomprehensible how, being an officer of the Russian Imperial Army, N.N. Zhonson suddenly took and became an officer of the Russian Army, formed only in 1991? And then, what, in fact, the difference, a nobleman or not? (Here, of course, one can understand the compilers/compiler, that in order to emphasize that the Russian citizenship of N.N. Zhonson - a person with an Anglo-American surname, belonged to the nobility class.) But after all, everything what is important is not that to which class he belonged to, but that Nikolai Nikolaevich remained a man of honour until his very last hour!

But what is most depressing is the fact that in Perm the Day of the city is celebrated on the day of the tragic death of Grand Duke Mikhail Alexandrovich and his faithful friend Nikolai Nikolaevich Zhonson.

*And with this approach to business, there is nothing surprising*

On the very same day, a collage was placed on a banner reinforced on the facade of the Perm Central Department Store, in the plot of which a photo of the Tsar's Family was used. The Sovereign was imprinted in a field shirt and trousers, which had khaki in its original uniform. And in order to make the

composition look brighter, the local “designers” decided to paint the shirt on the Sovereign in crimson-red colour, and the harem pants in dark blue, simply copying one of these coloured photos on the Internet. Meanwhile, the secret was simple. At one time, one of the “advanced” computer graphics, saw in the networks a portrait of the Sovereign by the artist B.M. Kustodiev, (he is depicted in the form of his beloved division - Life Guards of the 4th Imperial Surname of the Infantry Battalion, since 1910 – Regiment). Without any hesitation, he decided to paint field uniform in the same colours. Well, the Perm artists repeated this nonsense, putting this colour photo into a collage of its own composition itself.

And if we started to talk about honouring the memory of Grand Duke Michael Alexandrovich, then it is just impossible not to recall one more, very interesting fact. In 1916, in the city Orel, near the building of the former headquarters of the 17th Hussar Chernigov Regiment, (commanded by the Grand Duke from 1909 to 1912), his bronze bust was erected by the famous Russian sculptor S.A. Shcherbakov. It was the initiative of the Orol branch of IOPS. However, despite the fact that this monument itself, both from an artistic and historical point of view, was executed simply flawlessly, the question arises. Why is Grand Duke Michael Alexandrovich depicted not in a hussar uniform, as it should be, but in a cavalier uniform? (Before his expulsion abroad in 1912, for a short time he took command of the Cavalry Guard HHH Empress Maria Feodorovna Regiment)

So why then be surprised if even the Perm zealots of the memory of the Grand Duke go to the Religious procession to the chapel of St. Michael of Tver with black-gold-white Russian National Flags fortified on shafts upside down ...

Continuing the theme of memorial plaques, I would like to give two more examples.

So in the city of Kirov (former Vyatka) on the former home of the landlady N.E. Savntsev a plastic board was installed with the following inscription:

*"In this house, the mansion of merchant N.E. Savintsev, from 5 to 30 April members of the imperial dynasty: Prince Konstantin Romanov, Prince Igor Romanov, Prince John Konstantinovich Romanov, Prince Vladimir Paley lived in exile. In late April 1918, by decision of Vyatka of the provincial council sent to Yekaterinburg "*



You read such texts, if I may say so, and you just wonder what kind of indifference all their content breathes.

Well, first of all, the Princes Konstantinovich were not just Princes, but the “Princes of the Imperial Blood.”

Secondly, among the listed persons is missing the spouse of the Prince of the Blood of the Imperial John Konstantinovich - Princess Elena Petrovna, as well as the Grand Duke Sergei Mikhailovich. Moreover, the latter was not indicated in this list only because, in the opinion of local historians (I will not mention exactly who), the Grand Duke allegedly lived somewhere separately, while he lived apart from idle Konstantinovichs not in Vyatka, but in Yekaterinburg. (I'm not talking about the absence of the names of the servants on this board - Feodor Remez, Cheslav Krukovsky and Ivan Kalin, as well as later Dr. Helmersen who arrived in Vyatka.)

And, of course, it is very unethical to call the widow of a merchant of the 2nd guild P.F. Savintsev - Nadezhda Edvinovna Savintsova not a landlady, but a merchant ...

Personally, I have told and written about this a lot. However, the cart is still upon the selfsame spot...



And if we started talking about the memorial plaques dedicated to the imperial servants, then we have to mention the one installed on April 28, 2018 on the building of the Lyubinskaya station of the Omsk railway.

The board itself has a vertical shape and is made in the form of a picture in a baguette, at the top of which, again, is not the Coat of Arms of the Russian Empire, but of the Russian Federation. In its middle part are bas-reliefs of the Sovereign, Empress, Grand Duchess Maria Nikolaevna, Prince V.A. Dolgorukov, and also Leib-Medic E.S. Botkin, the lackey I.D. Sedneva and Kamer-maid A.S. Demidova placed. The fact is that the Sovereign, E.S. Botkin and Prince V.A. Dolgorukov displayed in military uniform with shoulder straps. Although, as mentioned above, this could not be, since the order to remove the shoulder straps was made by the "Soldiers' Committee of the Guards Special Detachment for the protection of the former Tsar and his family" and subsequently approved by the central government in the face of the Central Executive Committee. Moreover, if the performers of this project were, if only slightly familiar with the memories of Yevgeniy Sergeyevich's daughter Tatiana, then they would surely know that, in the very first days of the February turmoil, E.S. Botkin, in order to avoid any excesses, took off his general uniform and changed into a particular dress. Prince V.A. Dolgorukov did the same.



As for I.D. Sednev, then he is shown here (apparently, to emphasize that he was a sailor in the past), in marine uniform. Although, having retired and being in the position of "Lackey of the 2nd category at the Rooms of the Most August Children of Their Imperial Majesties" (this was the official name of his position), he no longer wore such, but wore a uniform dress worn by servants who were at Hofmarshals parts of the Ministry of the Imperial Court.

Below this group portrait there is an inscription of the following content:

*"On April 28, 1918, the station of Lyublinskaya for a few hours became a modest shelter for Holy Imperial Prisoners of the Regions: Emperor Nicholas II, Empress Alexandra Feodorovna, Grand Duchess Maria and their faithful servants: the doctor Evgeny Botkin, Hofmarshal Prince Vasily Alexandrovich Dolgorukov, non-commissioner Ivanov, and non-commissioner Sednev and room maiden Anna Demidova.*

*Memorial plate installed and consecrated*

*The Most Reverend Theodosius*

*Bishop of Isikkul and Russian-Polyansky.*

*April 28, 2018.*

And now let's try to understand what is written.

From the very beginning, it is not entirely clear why the Grand Duchess Maria Nikolayevna was named simply Maria. As well as Leib-Medic E.S. Botkin, - just Eugene, and A.S. Demidova - Anna. Although at the same time, Hofmarshal of the Highest Court V.A. Dolgorukov is called by the full name and patronymic.

But with the personality of I.D. Sednev, and at all turned out to be an incident, since he, being a navy officer in the past, turned out to be a non-commissioned officer, "promoted to the rank", while such never existed in the Russian Imperial Navy. A former sailor, Ivan Dmitrievich Sednev, on dismissal, had

the rank of the Retired Boatsman, corresponding to the rank of the Senior Noncommissioned Officer of the infantry units.

And, finally, it is completely incomprehensible why this memorial plaque is called a plate, when that is something massive, lying in a horizontal plane, associated with grave tombstones.

I have touched on only a small part of the problems that exist in preserving the memory of the Royal Martyrs and Their faithful servants, be it on metal, stone, canvas or paper. After all, carefully keeping in our hearts the memory of them, we unwittingly touch the saint, in the truest sense of the word. So, we must protect ourselves from possible absurdities or inconsistencies in this noble cause.

Therefore, before undertaking the execution of an object that aimed to glorify the people who adopted the Martyr's Crown, we must first of all remember that this noble cause must be carried out with all the thoroughness of the historical approach so as not to incur further criticism and condemnation of our descendants.

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## *Romanov* **buzz**



"Portrait of Alexander II" became a victim due to flooding in the Russian Museum. On February 12, it became known that the museum funds were flooded with melted snow, and the exhibits - the painting by the German artist Karl Bohuslav Reichert "Portrait of Alexander II" and the icon "The Wonders of the Virgin of Tikhvin" - were damaged.

"Portrait of Alexander II" was painted in 1862. Now the restorers urgently decided on the restoration of the exhibits, all the roofs have already been cleared of snow. It is noted that the water-damaged icon "The Miracles of the Virgin of Tikhvin" was included in the list for the exhibition "Autumn of the Russian Middle Ages", which will be held on February 21.

In a photo of the injured canvases depicting the Emperor can be seen small cracks, and the canvas itself is slightly swollen from water.

"For us, of course, the most important thing is to preserve our stock premises, restoration rooms, where real values are located. Although the building itself is a monument. Probably, it is necessary to place equipment that warms these roofs, or an additional system cooling of these roofs", - said Olga Babina, the main custodian of the State Russian Museum.

Video - 1) [https://tvkultura.ru/article/show/article\\_id/332685](https://tvkultura.ru/article/show/article_id/332685)

2) <https://www.ntv.ru/video/1700722/>



The Tretyakov Gallery in March opens a large exhibition of Ilya Repin. The project is called one of the most anticipated events of the year. In the photographs there is a frame for the painting of Ilya Repin "The regent Sophia" before the restoration. Blackened by dirt and dust, with lost elements of carving and stucco, it literally crumbled. This is an author's frame, that is, the one that Repin personally



selected for his work. Since the XIX century, it has never been restored. Although the plans were for a long time. "Regent Sophia" has been on display in a modern frame for several decades.

"The complexity of this frame lies in the fact that everything that a person has invented for artistic frames, everything is used: from stucco molding, casting, gilding. The fate of our frames is very complicated - they had to be transported during the Second World War. It was the most difficult," - says the restorer of the Tretyakov Gallery, Vladimir Klepov.

Repin did not order the frame according to his own drawings, as many artists did. He chose them according to his taste from the samples available in the workshops. He was repeatedly criticized for the fact that the framing of the paintings did not quite correspond to their content. Ilya Efimovich replied to similar remarks: "Indeed, I have no luck in the frames". However, nothing has changed. One of the richest - to the monumental canvas "Reception of volost foremen by Emperor Alexander III in the courtyard of the Petrovsky Palace in Moscow". It took more than two years to restore this "Tsar-frame", as it is called.

"The loss was of gilding on the cartouches: the appeal of the Tsar. We have developed the technology, how to restore gold, so that all the inscriptions remain native," added Vladimir Klepov.

It was so important for Repin to choose the right frame that if he didn't have time to go to the workshop, he did not send the painting to the exhibition. This happened in 1878, when Repin delayed his canvases for the opening of the VI Mobile Exhibition. The Tretyakov Gallery restorers have no such possibility. For the upcoming exhibition of Ilya Repin in a month, they must have time to restore dozens of frames and canvases.

The exhibition will open in March. It will occupy three floors of the building on Krymsky Val, where more than 300 paintings and drawings by Repin will be shown.

Video - [https://tvkultura.ru/article/show/article\\_id/330686/](https://tvkultura.ru/article/show/article_id/330686/)



"From February 13, in the suburban trains "The Imperial Route" and "Visit Tyumen" (in the direction of Tyumen – Tobolsk) two new wagons began to roll. "Used in Russia for the first time", a statement said.

As explained by the press service, the cars of suburban routes are equipped with compartments in which people with disabilities can lie down. "In special compartments, people have the opportunity to comfortably carry out the necessary medical manipulations. This is sought-after for both tourists and people working in the suburbs," the press service said.

New cars are equipped with lifting devices that allow for a few minutes to lift the passenger in a wheelchair into the car. In the compartment there is a special attachment for a wheelchair, a button to call the conductor. Toilet complex is also designed to meet the needs of people with limited mobility. It is noted that the first passengers in the new cars were representatives of the regional public organization "All-Russian Society of Disabled People".

The project "The Imperial Route" is being implemented under the auspices of the Ministry of Culture of the Russian Federation together with the Foundation for Promoting the Revival of the Traditions of Charity and philanthropy "Elizabeth-Sergei Enlightenment Society". It covers the residences of the Imperial Family and passes through Moscow and the Moscow region, St. Petersburg, Pskov, Kirov, Perm, Yekaterinburg, Alapaevsk, Tobolsk, Tyumen and Omsk.



February 20, the photo exhibition "Nicholas II. To the 150th anniversary of the birth" was opened in the Orenburg Regional Museum of Fine Arts (Volodarsky str., 13).

The Romanov family left descendants a richest photographic heritage. Especially a lot of pictures related to the family of the last Russian Emperor Nicholas II.

The Imperial Family was portrayed by many famous photographers: G. Denier, S.L. Levitsky, A. Pazetti, K. Bergamsky. Abroad, the family of the Emperor was made by the best photographers: in Denmark - L. Danielson, M. Steen, G. Hansen, in Poland - L. Kowalski, in Germany - O. Skovranek, F. Telgman and others.

The largest collection of photographs of the last Russian Emperor and his family was left by the K.E. von Gan and Co." studio, which was opened in Tsarskoye Selo in 1887. In 1891, Alexander Karlovich Yagelsky became co-owner of the studio, who since 1897 has been granted the exclusive right to photograph Emperor Nicholas II and his family. In 1911 he received the honorary title "Photographer of His Majesty's Court".

For the third time, the State Museum and Exhibition Center ROSPHOTO turns to photographs related to the Romanovs' house. The exhibition project includes over 50 photographs of people, the life and rule of Nicholas II, archival materials provided by the State Archive of the Orenburg region which reveal the "Orenburg pages" from the life of the last Emperor.



In Dnepropetrovsk, a procession was held dedicated to the anniversary of the arrival of the last Tsar of the Romanovs, Nicholas II. Believers and parishioners of the UOC-MP were convoyed along the central avenue of the city on February 13.

The churchmen walked along Yavornitsky Avenue from the railway station to Cathedral Square, where they held a service "for the Tsar and the Fatherland," in the Spaso-Preobrazhensky Cathedral.



The creators of the Romanovs Memorial complex (dedicated to the death of the family of the last Russian Emperor Nicholas II in Yekaterinburg) suggested to move the monument to Peter I from the site at the museum of architecture and design. The monument is proposed to be put in the place where the Red Banner Group with the "Order of Lenin" badge, was standing, but it was dismantled in 2013.

At the same time, the mayor of Yekaterinburg, Alexander Vysokinsky suggested considering the possibility of restoring the Red Banner Group.

"With all the seeming social significance of the return of the Red Banner group with the Order of Lenin to the centre of Yekaterinburg, our city still does not have a worthy monument to the founder of Yekaterinburg, Emperor Peter I. The 300th anniversary of Yekaterinburg is approaching. We are confident of the need to create and install in the city centre, and perhaps even on the city dam of Yekaterinburg, a monument to the real founder of our city," the creators of the Romanov Memorial complex are confident.

The dismantling of the Red Banner Group monument in 2013 caused a wide public response. On the vacated site, the authorities put the watch that count down the days to the 2014 Olympic Games in Sochi. In 2016, the administration of Yekaterinburg discussed the issue of the return of the Red Banner Group, but could not agree. Communists and activists of the movement "The Essence of Time" repeatedly held rallies and pickets demanding the return of the monument. Now the space where it was installed is empty.







February 16, 2019 in Yekaterinburg Multimedia park "Russia - My History" a presentation of the site "The Russian Empire in the era of the reign of Emperor Nicholas II" was held. The event was held as part of the Club of Historians, a joint project of the St. Catherine Foundation and the History Park. - "This site is not about the Tsar's family, it's about the specific achievements of the Russian Empire during the reign of the last Russian sovereign" noted Tatyana Balanchuk, project manager of the Foundation.

Peter Multatuli, PhD, History, spoke at the Saturday meeting as an expert involved in the selection of materials and gave a presentation lecture. Peter Valentinovich said that "myths are designed not to understand the facts, but to defame the last Russian Tsar." For example, the events of January 9, 1905 were not the planned punishment of the "insidious ruler over the unhappy workers."

In addition, the discussion "What is in your name or the mystery of the names of Russian cities" took place in the framework of the presentation in the multimedia park. Speakers talked about the importance of preserving the historical names of cities.

Website address: [epoha-nikolaya-2.ru](http://epoha-nikolaya-2.ru)



In Simferopol, work is being completed on the restoration of the Alexander Nevsky Cathedral. The Church, built by order of Catherine II, was blown up in 1930. And only seventy years later it began to be restored. Now the masters are finishing the painting of interiors.



Every day, several masters work on creating images and intricate patterns on the walls of the church. Here, at a height of more than five meters, the artists are painting the faces of the saints. According to the masters, the creative search does not stop for a minute. Many images even had to be remade several times.

Vladimir Strashko - the author and project manager - says work at this facility is symbolic for him, with a great reason for pride. He shared: "Sometimes I think about it, that all my experience, which I accumulated after the institute, all my work that was done, was all so that I had the strength and the ability, the qualification, to complete this painting."

Most of the artists came from Moscow, they have been working on the painting for three years now. They say the hardest thing was to work under the dome. Lying on the scaffolding to see the errors and omissions in the huge image is almost impossible. In the coming days, experts will install the main chandelier under the dome, it is quite impressive in size, and about five hundred lamps will burn in it. Each wall plot is associated with church holidays. The area of the entire painting is almost four thousand square meters. There is still a lot of work to be done, but most of them are planning to complete it. Now the masters work in the western hall, there they have to make a few more for Easter, so that the parishioners could come to the service in the renewed church.

Video - [https://tvkultura.ru/article/show/article\\_id/334688/](https://tvkultura.ru/article/show/article_id/334688/)



Thanks to the efforts of the residents of the village of Bogorodskoye, Nizhny Novgorod Region, work began on the restoration of the church of the Kazan Icon of the Mother of God. The church, built in 1817 in honour of the fifth anniversary of the victory over Napoleon, was in ruins for more than 80 years.

Archpriest Anthony (Volkov) explains that murals and images on canvas are all that remains of the decoration. But he has been admiring them since he moved to the Resurrection District from Moscow. Then noticed, the building of the church looks strong, but it is dying. For thirty years, unique refectory vaults have been roofless. Father Anthony began collecting money for the restoration of the church on the Internet, and then decided to fight for grants. The first - Orthodox - won the cleaning of the park around the church. The second - the presidential - for emergency work.

"If we do emergency work, then we can take a site that especially needs repair work and do it. Now the most important thing is to close everything from the outside, so that the bricks do not fall anywhere" said Anthony (Volkov).

Half a million roubles was enough for a new roof. It covers the stone relief from the wind and precipitation. The church was built by three generations of landowners Levashovs.

"Without Bogorodsky, the history of the Voskresensky district as a whole is incomplete, because here was one of the landowner's land centres, here is one of the most beautiful churches of the area, here is the intersection of tourist routes. Absolutely unique church acoustics, here you can hold wonderful choral concerts," said Daria Volkova, project manager and coordinator.

The idea is supported by the neighbours in the area - the natural park "Resurrection Povolzhje", in the summer it receives tourists from all over Russia. The ancient church can become an ornament of already existing routes.

Video - [https://tvkultura.ru/article/show/article\\_id/335005/](https://tvkultura.ru/article/show/article_id/335005/)



"Renunciation" is a film about the events that followed Emperor Nicholas II's abdication from the throne and how it directly affected the Altai Territory. The premiere of the documentary took place on February 23 on "Russia 24".

The Altai land was the personal property of Tsar Nicholas II. It was faithfully guarded by the Cossacks, and they suffered greatly from the cruelty of the Bolsheviks and settlers. After the Tsar's abdication, the Cossacks were subjected to tortures and murder.

The film was shot by Yury Martynov, cameraman and director of the Altai State TV and Radio Company, author of the films "Opposition", "Old Believers". In The Renunciation, you will see documentary photos and newsreels, footage from personal and public archives, hear the memories and comments of local historians.

Video - <https://youtu.be/NxTXAHQjhKO>



Two museums at once, the State Historical Museum and the Pushkin Museum, present a joint project - the first ever monographic exhibition of Karl Gampeln. The deaf-and-dumb artist lived and worked in Russia at the beginning of the XIX century. The exhibition is dedicated to the 225th anniversary of the painter's birth.

Sourd-muet - So signed his paintings by the artist Karl Karlovich Gampeln. Translated from French, this means - deaf-and-dumb. This physical disability, inherited from his birth, not only did not interfere with his career as an artist, but in some sense helped. The son of a furniture merchant who moved from Poland to Russia, in his youth he was sent to study in Vienna at a special school for the deaf-and-dumb at the Imperial Academy of Fine Arts. In 1814, the famous Congress of Vienna was held there, in which Alexander I took part. The Emperor was informed about the talented boy.

"Elizabeth Alexeevna and the Princesses, and even Alexander I paid for him, because parents could no longer pay for his education, he paid for two years of his education," says Lidia Karnoukhova, head of the Isosfunds department of the State Pushkin Museum.

Members of the Imperial Family, and representatives of the aristocracy ordered portraits. This boy in the uniform of an officer of the Life Guards Hussar Regiment - the future Emperor Alexander II.



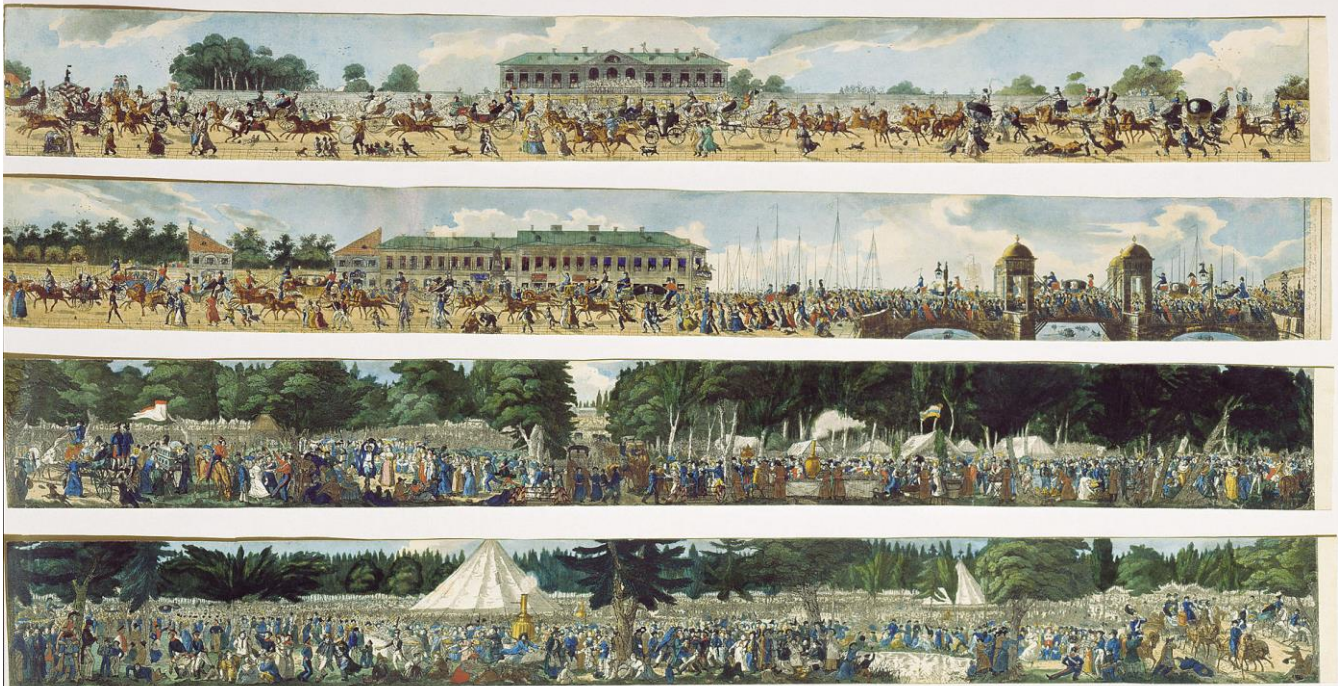




And especially the exhibition presents portraits of the military, including the participants of the war of 1812. Gampeln made a portrait of General Konovnitsyn, and, according to Alexander Kibovsky, also portraits of his son, the Decembrist Ivan Konovnitsyn.

"Today we can be sure that the portrait in front of us is Count Konovnitsyn, just in the uniform in which he took part in the uprising on December 14, 1825," notes Alexander Kibovsky, author of the idea, head of the Moscow Department of Culture.

And here is another portrait of Karl Hampeln. This is Khosrov-Mirza, the Iranian Prince, who arrived in St. Petersburg as the head of the so-called apologizing embassy, whose task was to resolve the acute conflict that arose after the massacre of the staff of the Russian mission in Tehran headed by a diplomat and writer Alexander Griboyedov.



A special place at the exhibition is occupied by a unique 10-meter panorama, in which Karl Gampeln portrayed "The Walk in Ekaterinhof May 1, 1824".

"Elizaveta Aleksevna is the Empress who was given a copy of this canvas or ribbon. In fact, she was not very happy. She did not like the fact that they were not depicted in the proper form," says Evgeny Bogatyrev, director of the State Museum A. S. Pushkin.

The second part of this exhibition project is located in the halls of the Historical Museum. The largest collection of works by Karl Gampel is kept here. Including genre works that have never been published before.

"Gallant scenes, forbidden kisses and abduction of the bride often with humorous notes, maybe this characterizes Gampeln himself as a person" - adds Yevgeny Lukyanov, a researcher at the Department of Imaginative Materials of the State Historical Museum.

Video - [https://tvkultura.ru/article/show/article\\_id/334605/](https://tvkultura.ru/article/show/article_id/334605/)



A video of a lecture by Peter Sarandinaki on his search and identification of Grand Duke Michael Alexandrovich. February 17, 2019 - St. Panteleimon Russian Orthodox Church Outside of Russia, Hartford, CT

Video - <https://youtu.be/SLVkp823IDE>



Russia's largest oil company could take over and renovate a ruined palace once used by the Tsars, according to draft legislation provisionally backed on February 19 by lawmakers. The bill, approved by lawmakers in its first of three readings, seeks to save thousands of dilapidated listed buildings by creating a mechanism for investors to take them over in concession deals in return for undertaking costly renovations.

Rosneft, which is headed by Igor Sechin, a close ally of President Vladimir Putin, has long sought to rent the Ropsha Palace southwest of St Petersburg as part of a long-term deal.

The once lavish palace, set in parkland, served as a residence for Russia's Imperial Romanov Dynasty before the 1917 Bolshevik Revolution and was later nationalized. It has suffered several fires since the 1980s and has slowly fallen into ruin.

Deputy Culture Minister Alla Manilova, who championed the bill in parliament on Tuesday, said she would discuss the possibility of a concession deal with Rosneft for the palace.

Concession deals allow a company to operate a business or facility, but the state retains ultimate control. In this case, specific terms between the government and company in question would be drawn up on an individual basis.

"We haven't discussed it yet, we will discuss it because it has to be their decision," she told Reuters. She added that renovations could cost over 5 billion roubles (\$75.54 million).

Rosneft did not reply to a request for comment.

It was not clear how Rosneft might be able to use the site under a concession deal.

Asked if Rosneft would be able to use the site as its own residence, Manilova said: "Why not! It's a wonderful palace."

She added that it could also serve as a venue for receptions but probably not as a head office, adding: "Not an office of course, in such cases something more is done."

Lawmaker Alexander Sholokhov said a concession deal determines what function the site concerned must serve after its renovation. "If it says in the agreement that it has to be a museum, then it has to be a museum," he said.



In 2019, the 155th anniversary of the Zemstvo and judicial reform and the 145th anniversary of the military reform, which Emperor Alexander II made, are celebrated in the exhibition "The Emperor Alexander II. Portrait on the background of the era." It opened on February 19. This exhibition is a joint project of two museums - the Chuvash National and the State Museum of the Political History of Russia. And the exposition will tell not only about the Russian Emperor, but also about many other people who lived in the era of his rule.

For example, about the outstanding surgeon Nikolay Pirogov, who operated on Russian soldiers during the Crimean War of 1853-1856. Viewers will see a copy of a picture by Mikhail Trufanov depicting a Russian scientist.





There will be presented copies of the manuscripts of the classics of Russian literature by Ivan Turgenev and Fyodor Dostoevsky, as well as composers - members of the Moguchaya Kuchka (Mighty Handful) Musical Association and other cultural, economic, social and political figures of Russia.

The exhibition brought the badges of the electoral city and village administration, which appeared in the era of Alexander II, as well as awards and weapons of that era, archival documents and photographs. The Chuvash Territory of that time will appear in the documents on the liberation of the peasants, on the rural and judicial reforms.

Materials for the exhibition were provided by the Russian State Library and the National Library of the Chuvash Republic, the Republican Scientific Medical Library and the Military Medical Museum of St. Petersburg, the State Russian Museum and Alatyr Regional Studies, the Russian Drama Theater from Cheboksary, the Historical Archive of the Chuvash Republic and the Cheboksary Church of the New Martyrs and Confessors Russian.

The interesting exhibition will run until the end of March.



The Hermitage has one of the most significant collections of historical costumes. But most of it is still hidden from the public eye. The guardians hope that someday the centre of the costume will appear in the Hermitage.

With a height of 2 meters 4 centimeters, Peter I had a small shoe size - a modern 41st. The left shoe did not differ from the right one. And it was not convenient to wear them.

"These shoes are lined with wooden nails. Most likely, they were executed after 1714, when Peter the Great issued a personal decree "On the need to wear shoes lined with wooden studs in places where the floors are made of parquet," says Nina Tarasova, head of the applied art sector of the Russian Culture Department of the State Hermitage Museum .

Entry to the Hermitage's open fund is by prior arrangement. Behind the shop windows there is always constant humidity and temperature. Only the keeper can enter. We have to shoot through the glass. Here is Peter's caftan, his camisole, culottes - a luxurious French costume.

"In Paris, fashionistas were shocked by his appearance - he appeared before them without cuffs, without a magnificent wig. It's impossible? - Maybe! The Russian Tsar needed to quickly move around the city, entering various institutions, to work behind a lathe. And how to do it with cuffs? ", - notes Nina Tarasova.

Details of clothing say a lot - about everyday habits, the predilections of Sovereigns, their ailments. Caftan Peter lined "shaggy velvet." The Emperor was freezing all the time: his clothes were insulated with wool.

Almost new ceremonial dressing gown of Alexander III - was used only once. However, like many Romanovs.

"According to the tradition that existed since the 18th century, the newlywed entered the bedroom of the bride dressed in a dressing gown of silver brocade and silver glozet. And in soft home shoes made of silver glozet, trimmed with swan's down," adds Tarasova.

Uniform dress of Catherine II. Green with gold galloon is in the colours of uniform of the Semenov regiment. Blue is in the - uniform of the Horse Regiment.

Fashion stress Maria Feodorovna, wife of Alexander III, used outfits only from French tailors.

"Now we will see what was the waist girth of Empress Maria Feodorovna in 1883 - 60 cm - a model! Of course, this is a corset. But Empress Maria Feodorovna was very beautiful in stature and had a thin waist even after she had 6 children," adds Nina Tarasova.

In the showcase opposite - the costumes of the Tsar's servants, carnival, military uniform, church vestments. Only 149 items. And this is only three percent of the entire collection.

"The Hermitage collects also modern costume. And it is quite possible that in the near future we will open something like the Costume Study Center, show all our new arrivals of the twentieth and the beginning of the twenty-first century," Nina Tarasova hopes.

These plans will become reality when another building of the Hermitage's restoration and storage centre is built in Staraya Derevnnya.

Video - [https://tvkultura.ru/article/show/article\\_id/336505/](https://tvkultura.ru/article/show/article_id/336505/)

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## The publication of "Stone-cutting items in the collection of the Fersman mineralogical museum"

In Gokhran, Russia a unique edition of "Stone-cutting items in the collection of the Fersman Mineralogical Museum" was presented. This is the museum where the last Imperial Faberge Egg -

The Constellation Egg - was found.

The book is based on a monograph by the museum's senior researcher, the curator of the collection of precious and ornamental stones, Marianna Chistyakova, whose name is well known in the museum community. She worked for more than three years.

It contains research on the development of stone-cutting art not only in Russia, but also abroad.

The research work of Marianna Chistyakova allowed to attribute many products from the museum collection. The book contains information about all the items in the collection, including the last Faberge egg.

"This is a sensation and this is a great achievement of our museum science. Therefore, I am now very proud that I keep this book," says the scientific director of the Mineralogical Museum Fersman Victor Garanin.



Video - [https://tvkultura.ru/article/show/article\\_id/330987/](https://tvkultura.ru/article/show/article_id/330987/)



## Biography of Empress Maria Alexandrovna. 1838-1854

An essay by Admiral D.S. Arsenyev, never published before. "The Life of Empress Maria Alexandrovna" is devoted to the little-studied figure of Russian history - the spouse of Emperor Alexander II.

Arsenyev actually became the first biographer of Maria Alexandrovna, describing the main stages of the life of the Empress. The saturation of the "everyday" and factual information makes the work an important historical source about the life of the Imperial Family and court in the 1840-1850s.

The writing chronologically covers the period from the birth and childhood of Princess Maria in Darmstadt to the beginning of the Crimean War. The book tells about the upbringing of the Princess of Hesse-Darmstadt, about her acquaintance and wedding with Tsarevich Alexander Nikolaevich, about the first years of marriage and the upbringing of their own children.

Arsenyev's work is based on his personal memories and the Empress's correspondence with German relatives. Based on the manuscript stored in the State Archives of the Russian Federation.

*Publisher: Kuchkovo Pole. Pages: 560. ISBN: 978-5-9950-0937-5. 850 rub.*





## "Fabergé: The Imperial Empire Egg of 1902"

The new book was an important team effort on the part of Valentin Skurlov, Tatiana Fabergé, Dmitry Krivoshey, Nikolai Bachmakov, Anna Palmade, Vincent Palmade, and Nick Nicholson.

It is the most comprehensive study of any Imperial egg ever published, with articles on its history, technical analyses and testing, as well as a full examination of Russian research materials relating to the piece. The content include: Catalogue Description: The Empire Egg of 1902 by Fabergé; The Fabergé Imperial "Empire" Egg of 1902: A Rediscovery; A Study of the Financial Records and Other Personal Documents of the Imperial Family Pertaining to the 1902 "Empire" Imperial Easter Egg; The Gatchina List: The Key to The Mystery; Expert Opinion regarding the 1902 "Empire" Imperial Easter Egg by Fabergé, Made for the Dowager Empress Maria Feodorovna; Technological Analysis and Construction of the Imperial 1902 "Empire" Easter Egg; 1902 Empire Nephrite Fabergé Imperial Egg; Metallurgical Expertise; and Photo Illustration Credits.

*Published by Harrison, Piper & Co. ISBN: 978-1-5323-4228-8.*

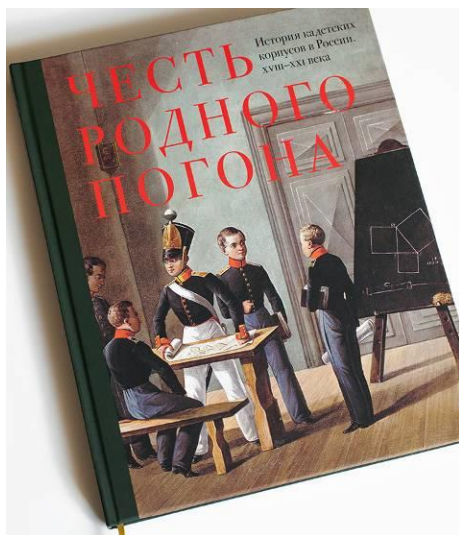
The name of the egg refers to the fact that it was made in the Empire Style, from nephrite. The original Fabergé invoice reads: "Egg, 'Empire', from nephrite, with gold, two diamonds and miniature". In 2015, a unique historical document was found – the "List of the personal property of the Dowager Empress Maria Feodorovna, located in storage at Gatchina Palace" by 28 July 1917. This 12-page booklet mentions at least 150 items, including 7 Imperial Fabergé eggs that belonged to the Dowager Empress Maria Feodorovna. On the second page of this document, as number 10, there is a description "Egg with gold mounts, on two nephrite columns, with portraits of Gr. Dss. Olga Alexandrovna and Prince P.A. Oldenburg inside". The portraits are now missing. The egg is currently in a private collection in New York, USA.



Or read about it here:

[http://www.academia.edu/38098288/Faberg%C3%A9\\_The\\_Imperial\\_Empire\\_Egg\\_of\\_1902.\\_New\\_York\\_2017](http://www.academia.edu/38098288/Faberg%C3%A9_The_Imperial_Empire_Egg_of_1902._New_York_2017)

- Click in the link and scroll down.



## "Honor of the Homeland. The history of the Cadet Corps in Russia. XVIII - XXI century"

On February 22, 2018 the exhibition "Honor of the Homeland. The history of the Cadet Corps in Russia. XVIII - XXI century" was opened in the Manege Central Exhibition Hall in Moscow. The exhibition curator was Olga Barkovets. Now the catalog of the exhibition has been published.

It tells about the formation and development of cadet education in Russia, the presence of buildings abroad after the Civil War, and the Suvorov and Nakhimov military schools in the USSR and Russia Federation.

For purchase, contact the publisher at [art-avis@yandex.ru](mailto:art-avis@yandex.ru). Retail price of 2800 roubles, wholesale 2400 Roubles. Format 240x300, 240 pages.







## The last act of the tragedy. Petrograd: the shooting of the Grand Dukes

The book "The Last Act of the Tragedy", from the popular science series of the library of the Elizabeth-Sergei Enlightenment Society, is about the 100th anniversary of the memory of the Imperial Family. In the documentary sketches historian Vladimir Mikhailovich Khrustalev tells about the exile and execution of the Grand Dukes in the Peter and Paul Fortress of the city of Petrograd in January 1919.

Most of the materials presented in this publication have long been in "special protection", many of which are unknown not only to a wide circle of readers, but also to professional historians.

V. M. Khrustalev is the author of a number of books and collections of documents on the history of the Romanov dynasty, published in Russia and abroad.

*Publisher: Tonchu, Moscow. ISBN# 978-5-91215-159-0. Price: 240,00 rub.*

## A presentation of a modern translation of the book by the investigator Sokolov on regicide at the Monastery of the Royal Passion-Bearers

On March 3, the museum and exhibition center of the monastery of the Holy Royal Martyrs on Ganina Pit, will present the book by investigator N.A. Sokolova "Investigation into the murder of the Russian Imperial Family".

- Next month it will be 100 years since Nikolai Alexeevich Sokolov, investigator for particularly important cases, had received special powers from Admiral Kolchak, arrived in the Urals to clarify the circumstances of the death of the family of Emperor Nicholas II, as well as of Grand Duke Mikhail Alexandrovich and other representatives of the House Romanovs.

We plan to hold a presentation of the translated book of the investigator, which he published shortly before his death in Paris in French, - told in the museum and exhibition center of the Tsar's monastery.

This translation was done by Sergey Yuryevich Nechaev.

Until now, readers who are interested in the "Romanov" theme have known a single Russian version of this book, published in 1925, after the death of investigator Sokolov, by Prince N. Orlov, say the organizers of the event. The complex events of the beginning of the twentieth century forced people to evaluate this version of the book describing the most acute events of the investigation in different ways. Orlov's personality was treated differently. He got many documents from the investigator after his sudden death.

However, since the beginning of the twentieth century, there was no other version of the investigator's book in Russian. And now the translation is made.



Sergey Y. Nechaev, translator, was born in Moscow. He graduated from the French special school, Moscow State University and the graduate school of the Institute of International Relations, PhD,

Economy. He began writing in 2001. Member of the Writers' Union of Russia, the Union of Journalists of Russia and the International Federation of Journalists. Author of dozens of books and hundreds of articles in newspapers and magazines.

The presentation of the book by the investigator Nikolai Alekseevich Sokolov "Investigation into the murder of the Russian Imperial Family", translated into Russian by Sergei Yuryevich Nechaev, will take place on March 3 at the museum's exhibition center at 13:00.



## "A brief biography of Empress Maria Feodorovna"



March 20, 2019 at 18 o'clock, will a presentation of the book "A Brief Biography of Empress Maria Feodorovna" be held in the House of Russians Abroad named after A. Solzhenitsyn, Moscow.

The Maritime Heritage publishing house has reprinted a small book with the biography of Empress Maria Feodorovna, mother of the last Russian Emperor Nicholas II, by A.P. Polovtsov, which was first published in 1928 in Belgrade.

The initiator of this project Nina Petrovna Rozhdestvensky, is the granddaughter of Stepan Rozhdestvensky, a State Counselor, head of Maria Feodorovna's office in Gatchina, by whose efforts the unique work "The Century of Gatchina. 1796-1896", which included a variety of historical and statistical information. He - the son of a priest, a former official of the St. Petersburg Chamber of Accounts - was destined to become one of the empress's authorized representatives, a participant in

her large-scale charitable activities.

In turn, Nina Petrovna, together with members of the House of Romanov, met the remains of the Empress in St. Petersburg and attended the reburial ceremony in the Cathedral of Saints Peter and Paul next to the sarcophagus of her husband, Emperor Alexander III.

The participants of the presentation in the House of Russian emigration to them. A. Solzhenitsyn will be able to discover many new things about the life of Empress Maria Feodorovna and learn the history of the book, twice crossed the ocean, in order to become the property of Russian readers.



Under the Hammer...

## Romanov related items in Auctions



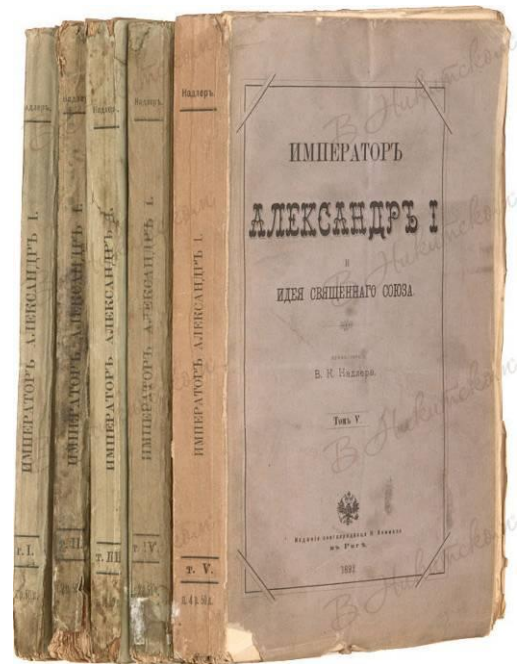
### Nikitsky's Auction House, Moscow, Russia, February 28

*Emperor Alexander I and the idea of the Holy Alliance. By V.K. Nadler.*

Riga: N. Kimmel, 1886-1892. Vol. 1: 378 p., Vol. 2: 384 p., Vol. 3: 432 p., Vol. 4: 458 p., Vol. 5: 643 p. Size 24.5 x 16.2 cm. In five publishing covers.

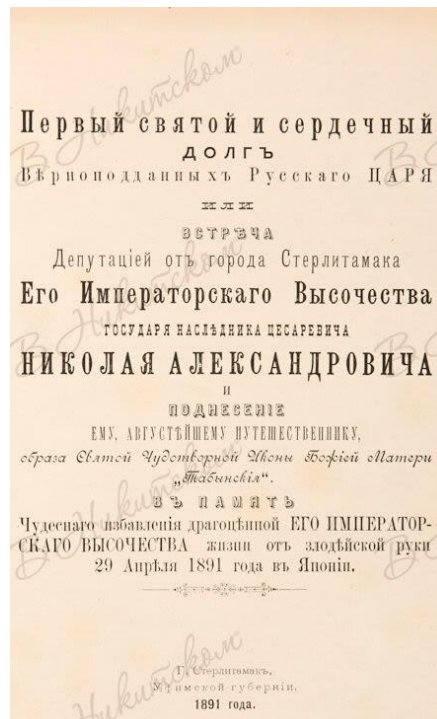
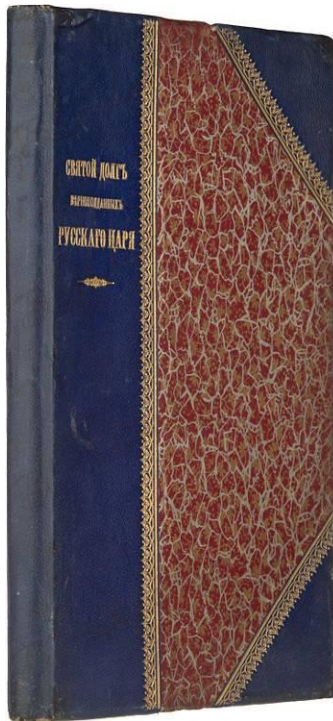
The main work of the Russian historian Vasily Karlovich Nadler (1840-1894). The study is devoted to the internal life of Russia under Alexander I, the Patriotic War of 1812, the foreign campaigns of the Russian army of 1813-1815 and the emergence of the Holy Alliance.

Estimated price: 300,000 p - 320,000 p



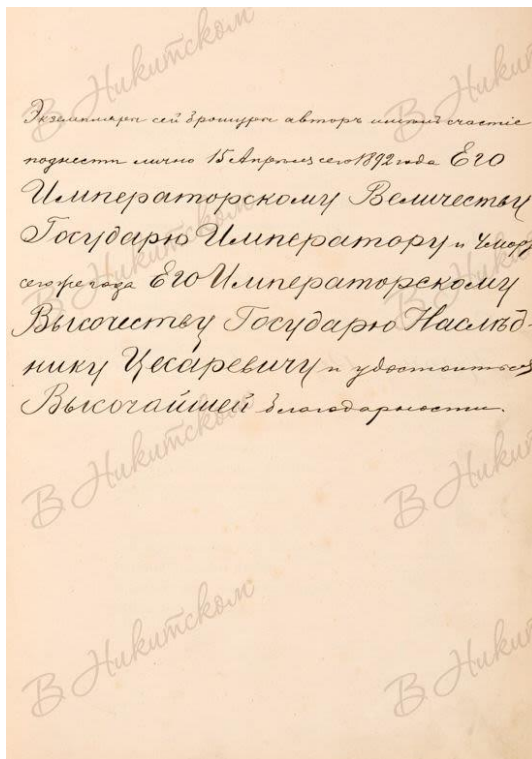
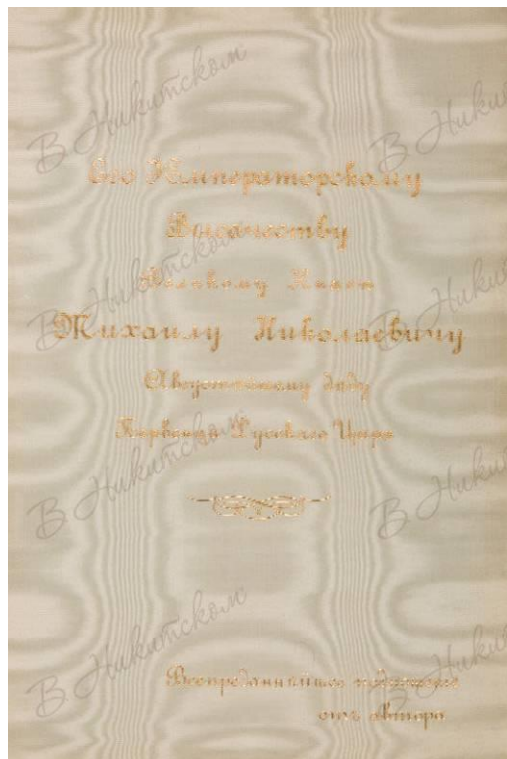
*A luxurious copy of Grand Duke Mikhail Nikolayevich, with the author's autograph.*

K. D. Rostovtsev. First saint and cardiac debt loyal subjects of the Russian Tsar, or meeting a deputation from the city of Sterlitamak His Imperial Highness Tsarevich Nicholas Alexandrovich and brought to him, August Traveller, image holy miraculous icon of the Mother of God "Tabynsk", commemorating the liberation of precious His Imperial Highness the life of the villainous hands April 29, 1891 in Japan. Sterlitamak: Typ. A. Busygina, 1891.



Size 28 x 18.5 cm. In a semi-leather binding of the era with gold lettering on both covers. Moire bookends. Triple gold bleed. On the inside of the back cover stamped Binder stamp "Trans. A. Ek SPb. On flyleaf gold embossed: "His Imperial Highness, Grand Duke Mikhail Nikolayevich, the most August grandfather of the first-born Russian Tsar." On the backside of the flyleaf is a paper ex libris of Grand Duke Mikhail Nikolayevich" and the label of the library of the Novo-Mikhailovsky Palace. On a free sheet before with author's autograph: "The author has the happiness to offer copies of this

pamphlet on August 15 of this year, 1892, to His Imperial Majesty Sovereign Emperor, and on March 4 this year, to His Imperial Highness and Tsarevich, and to be honoured with the Highest Gratitude". On the back of the sheet is the inscription in his own hand: "In the history of Russia, the glorious / There has always been a Russian man, / Soul devoted to the Orthodox / Tsar and Motherland forever!"



The Grand Duke Mikhail Nikolayevich Romanov (1832-1909) is the fourth and last son of Emperor Nicholas I and his wife Alexandra Feodorovna; military leader and statesman; Field Marshal General (1871), Field Marshal General (1852). Chairman of the Council of State (1881-1905). He was the great-uncle of the firstborn of Alexander III - the future Emperor Nicholas II. Feldtmeister General (1852). Chairman of the Council of State (1881-1905).

Estimated price: 250,000 p - 270,000 p



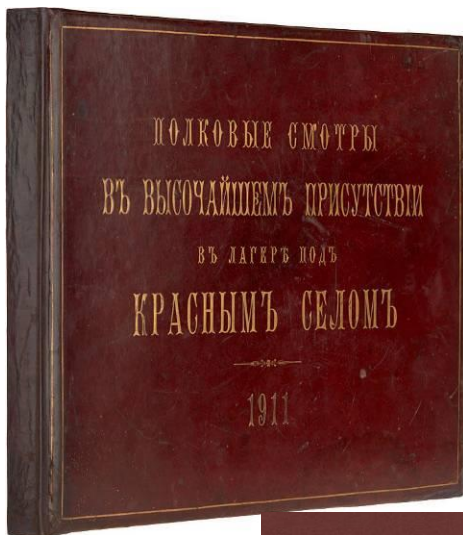


*Inventory of the Silver of the Court of His Imperial Majesty.*  
SPb.: Hofmarsh. part of imp. Courtyard, 1907.

Volume 2: Inventories of gold and silver items stored in the storerooms of the Imperial Winter, Anichkov and Gatchina palaces. A.E. Felkers. 31.5 x 24.5 cm.

Baron Arminiy Evgenievich Felkerszam (1861-1918) is the curator of the Hermitage's jewellery department, the author of a number of applied art studies, an amateur artist and a major collector of ex libris. The publication contains a description of services and individual items (silver, platinum and gold products) from the treasures of the three Imperial residences: the Winter, Anichkov and Gatchina palaces. The second volume covers the history of precious objects: the exact parameters of the products, the names of the creators, jewellers and former owners, etc. Rarity. The publication was printed in a limited edition of only a few dozen copies.

Estimated price: 140,000 p - 150,000 p



*The photo album - Regimental reviews in the highest presence in the camp near the Red Village. 1911.*

Size 26.5 x 35 cm. In a solid leather binding with gold lettering on the covers. Photos pasted on the mat on both sides.

From 1765, at the order of Catherine II, regular large military manoeuvres, reviews, and exercises began to take place in Krasnoe Selo. From the middle of the XIX century Krasnoye Selo has achieved great fame and popularity, becoming the summer military capital of the Russian Empire. Heads of state, famous military leaders paid visits to Krasnoe Selo, as well as science and culture figures. Separate houses were built for the reception of envoys.

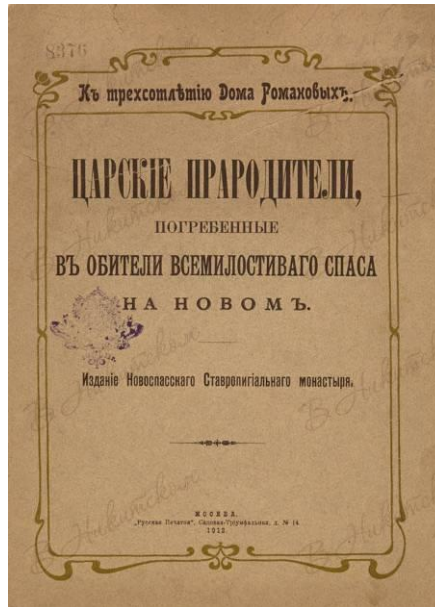
Estimated price: 130,000 p - 140,000 p



*The Tsar's ancestors buried in the monastery of the All-Merciful Saviour on the New. On the 300th anniversary of the House of Romanovs*

A publication of the Novospassky Stavropigial monastery. Russian print, 1912. 142 pages. Size 30 x 22.3 cm. A rare edition, issued for the 300th anniversary of the House of Romanov.

Estimated price: 20,000 p - 22,000 p



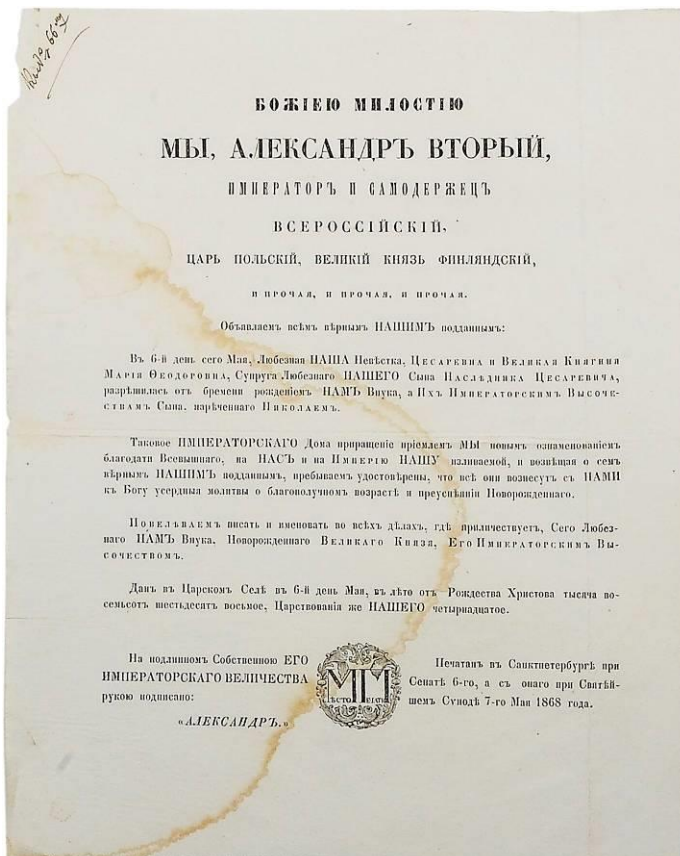
*Moscow Imperial Race Society. XXVI all-Russian derby. № 16. June 26, 1911.*

A.A. Levenson, 1911. 24 pages. Size 29 x 17.5 cm. In the publishing cover.

Estimated price: 3,500 p - 3,700 p



**Auction House "Empire", Moscow, Russia, February 23**



*"The decree of Emperor Alexander II on the birth of his grandson, son of Tsarevich Grand Duke Alexander Alexandrovich, Nicholas Alexandrovich (Later Emperor Nicholas II). May 7, 1868.*

Size 217x302 mm.

Estimate: 12000-15000 Roubles





*Cup "In memory of the Finnish Diet".*

Unknown workshop,  
Russia, 1890s. Tin alloy.  
Height 88 mm. Stamp at  
the bottom: "import".  
Estimate: 6000-6500  
Roubles

*Cup "In commemoration of the 200th anniversary of the accession of Livonia to Russia. 1710-1910. 1910. Enamelled tin. Height 128 mm. Stamped workshop at the bottom "Revel tin factory "Zvzdzha". Estimate: 5000-7000 Roubles*







*"The House of the Romanovs in the history of the first cadet corps"*  
Memo for the cadet of the first cadet. N.V. Khimshiev, SPb. 1913.  
Estimate: 6000-8000 Roubles



*"Childhood, upbringing and the youth of the Russian Emperors"*  
In commemoration of the 10th anniversary of the birth of His Imperial Highness the Heir, Tsarevich and Grand Duke Alexei Nikolaevich. Comp. I.N. Boberyanov. 1914. 36.5x27.5 cm.  
Richly illustrated edition of the writer, archaeologist, biographer of the Imperial Family of Ivan Nikolaevich Bozherianov (1852–1919), which came out on the tenth anniversary of the birth of Tsarevich Alexei Nikolaevich. It presents well-known facts about the upbringing of Russian Emperors for two hundred years, starting from the end of the 17th century. The tenth birthday of the Tsarevich, in whose honour the book was released, was celebrated on July 30, 1914, the day after August 1, the war began with Germany, which led two and a half years later to the collapse of the Russian monarchy. The author of the album, historian of the Romanov dynasty I.N. Bozherianov found the death of the empire and the execution of the Imperial Family, to which he dedicated his life. He died in 1919.  
It is published in a calico art artistic binding with a portrait of Tsarevich Alexei, the technique of chromolithography. Figure binding, title, splash and ending work by N.I. Tkachenko.  
Estimate: 90.000-95.000 Roubles