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Restoration of the Church of the Resurrection of Christ in Tsarskoye Selo is completed

The restoration of the Church of the Resurrection of Christ - an architectural masterpiece of the XVIII century, designed by Francesco Rastrelli, was completed at the Tsarskoye Selo Museum after four years. The works were carried out by the Tsarskoye Selo amber workshop, whose specialists restored the Amber Room and revived the Agate Rooms. Financial support was provided by Gazprom.

On April 12, 2019, the festive event started with a pre-view for the media, then was held the official opening, followed by a thanksgiving prayer and it ended with a reception.

Ludmila and Paul E. Kulikovskiy, Sergei Nekrasov, director National A.S. Pushkin Museum; Vasili Pankratov, director of Gatchina Palace museum; Elena Kalnitskaya, director of Peterhof museum; Sergey Makarov, Chairman of the KGIOF; Vladimir Omelnitsky, Head of the Administration of the Pushkin District; Nikolay Tsiskaridze, and museum staff attended the event.

The church, consecrated in the presence of Empress Elizabeth Petrovna in 1756, amazed with its magnificence and beauty. Berlin azure-colored walls contrasted with the glitter of the iconostasis's gilded carving, columns were entwined with carved festoons, and dozens of angels filled the church.

And now the church again is looking amazing. Like an old pearl it has been polished and is sparkling almost as bright as when new. It takes its place as the newest in steady growing collections of master pieces in Tsarskoye Selo Museum. Next up is the Lyon hall and then the Alexander Palace!

The representatives of the media were gathered at the choir, overlooking the church nave, where Olga Taratynova, Director of the Tsarskoye Selo Museum welcomed all.

The view from there is spectacular - and it is also said that Empress Elizabeth Petrovna preferred to sit there during service.



Olga Taratynova, Director of the Tsarskoye Selo Museum:
- "For us the restoration of the palace church is an event comparable to the reconstruction of the Amber Room or the revival of the Agate rooms. "Tsarskoye Selo" - a museum with a difficult fate. Restoration work in the Catherine Palace began much later than in Peterhof and in Pavlovsk - in the 1950s. It is symbolic that the church survived, despite the order of one of the fascist officers to blow it up. The surviving decoration of the church is an excellent example of Rastrelli's creativity. If it were not for the financial aid of the philanthropists - the Gazprom Company, we could have lost this masterpiece. During the revival of the church, the museum refused the generally

accepted Russian practice of reconstructing of the lost fragments. We used conservation and restoration technique with minimal replenishment of losses, in accordance with the Venice Charter for the conservation and restoration of monuments.

Our museum still has not completely healed from the military wounds, but we can say that the final stage of the restoration of the palace is approaching. The restoration of the palace church is the end of a huge project; we dreamed about it, our predecessors in "post-war", first of all, thought about the church. Its domes are our symbol, but the church was rarely shown.

The church itself has presented us with some kind of gift. We assumed that blackened gold could not be restored, but, fortunately, our skilful restorers were able to cope and now all the gold that you see - it is genuine, real XVIII –XIX centuries - this is genuine Rastrelli, authentic elements. The work has been completed, and we have something to be proud of.”

Iraida Bott, Deputy Director for Research and Education of the Tsarskoye Selo State Museum-Reserve: ““The main thing that took place today is the completion of the ceremonial Golden Enfilade of Rastrelli, We’ve put an end to it, and the whole enfilade will enter the excursion route, during which visitors can see the Church of the Resurrection of Christ and half of the apartments of Grand Duke Pavel Petrovich.

They didn’t invent anything, didn’t add anything or recreated it in another material. Here you see this decor; it is wooden, but not gilded. And you immediately see that it is different from what it is here. Gold plated is genuine. Everything that we see further is recreated.”

Boris Igdalov, director of the Tsarskoye Selo amber workshop:
- "One more significant interior was opened for the palace, for St. Petersburg. This is not the first project of our workshop. We worked with the Amber Room, in 2003 it was finished, we handed it over to the President of the Russian Federation Vladimir Putin, and more recently the President also visited this interior, and it was a significant event.

For restorers, it was a complex object. We have assembled a powerful restoration team, which managed to complete a huge amount of work at a certain time. In total, the interiors of the church were done by 350 people - gilders, modellers, and cabinetmakers, specialists in the painting of ceilings, walls, and painters. We clearly carried out the task: a minimum of recreation, the main thing is to preserve the cultural heritage that has come down to us since the times of Rastrelli and Stasov.

Today we are opening the church - five thousand decorative elements have been restored. And any person, even not knowledgeable, can see where the old heritage has come down to us, and what we have done to give the interior an exhibition looks.”

Paul Kulikovskiy, the great-great-grandson of Emperor Alexander III: “In my opinion, this church is very beautiful. Firstly, I really love this Royal Blue colour and, of course, the golden interior decoration.

Secondly, from a historical point of view, it is very important achievement, as it is the last interiors by the great architect Rastrelli to be restored.”

"The Venice Charter for the Conservation and Restoration of Monuments and Sites" is a set of guidelines, drawn up in 1964 by a group of conservation professionals in Venice, that provides an international framework for the conservation and restoration of historic buildings.

- "The process of restoration is a highly specialized operation. Its aim is to preserve and reveal the aesthetic and historic value of the monument and is based on respect for original material and authentic documents. It must stop at the point where conjecture begins, and in this case moreover any extra work which is indispensable must be distinct from the architectural composition and must bear a contemporary stamp. The



restoration in any case must be preceded and followed by an archaeological and historical study of the monument. Replacements of missing parts must integrate harmoniously with the whole, but at the same time must be distinguishable from the original so that restoration does not falsify the artistic or historic evidence."



In commemoration of the completion of the restoration in the Resurrection Church of the Catherine Palace, Archpriest Nikita Zverev, the dean of Pushkin District, served a thanksgiving prayer service with clerics.

Before the service, Father Nikita thanked the restorers and expressed the hope that worship services would be held in this church.

The church is attached to the St. Sophia Cathedral in Pushkin. As father Nikita told, several times a year, by agreement with the

administration, it is planned to celebrate Divine Liturgy and to serve prayers.

It is already known that regular service there will not be. Priests will be invited to serve prayers on the birthday of Empress Elizabeth Petrovna and in addition, since the church was consecrated in honour of the Resurrection of Christ, Easter services might be there.

Videos -1) https://otr-online.ru/news/v-muzee-zapovednike-carskoe-selo-otkrylas-cerkov-voskreseniya-hristova-124217.html?utm_source=yxnews&utm_medium=desktop

2) https://tvkultura.ru/article/show/article_id/343631/

3) https://mir24.tv/news/16356724/restavatory-vernuli-hramu-v-carskom-sele-ble-sk-vremen-rastrelli?utm_source=yxnews&utm_medium=desktop

4) <https://www.ntv.ru/video/1722808/?from=newspage>

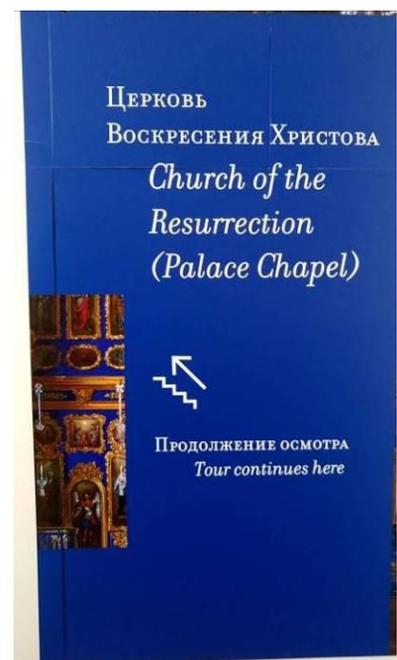
5) https://tvzvezda.ru/news/vstrane_i_mire/content/201904150440-ijst.htm

6) <https://topspb.tv/news/2019/04/12/domovuyu-cerkov-romanovyh-v-carskom-sele-pokazali-posle-restavracii/>

Access to the church

In order for visitors to be able to see the restored Church of the Resurrection of Christ in the Catherine Palace, on April 13 the museum opens a separate route. It includes a visit to the church and choirs, as well as parts of the apartments of Grand Duke Pavel Petrovitch.

The entrance to the Church wing next to the Lyceum Arch is opposite the entrance to the Memorial Lyceum. Nearby there are the corresponding information signs. Inside there is a cash desk, it works from 10.00 to 16.45. The exhibition is open from 10.00 to 18.00. The day off is Tuesday and the last Monday of the month, like the Catherine Palace.





The church in all its beauty. The plafon (painting in the ceiling) "Ascension of Christ" by Giuseppe Valeriani is missing, but it is being considered to make a video-projection to show how it looked. The six-tier iconostasis of carpentry work with 45 icons, decorated with gilded columns and pilasters. The iconostasis is the only obvious departure from the Venice Charter.



Below the church choir, the entrance from the church wing and the cast iron stairs.



All the icons and paintings in the nave are missing, except in the iconostasis, and their space is filled in with gray canvas.



The alter with its gilded carved canopy above eight columns. In the alter there are only 3 icons, the rest is missing.





History and restoration details

The palace church is an integral part of the Catherine Palace. It adjoins directly to the church wing. The cornerstone was laid on August 8/19, 1745 in the presence of Empress Elizabeth Petrovna, Grand Duke Peter Feodorovich and his wife Catherine Alexeevna. The consecration took place on July 30/August 10, 1756 by the Archbishop of St. Petersburg and Shlisselburg Sylvester in the presence of the Empress Elizaveta Petrovna. In May 1820, most of the interior perished during a fire. The restoration was carried out under the leadership of Vasily Stasov. The new consecration took place on April 2/14, 1822 in the presence of Emperor Alexander I. In 1863 after a second fire it was restored by the architect Alexander Vidov.

This church is associated with the most important events in the lives of crowned persons. Catherine II loved to hold ceremonies and weddings of members of the Imperial Family and courtiers there. In 1768, a public prayer was served as a sign of Catherine II's recovery from the indisposition caused by the first smallpox vaccination in Russia, in 1796 the future Emperor Nicholas I was baptized, and in 1826, the coffin with the remains of Emperor Alexander I arrived in the palace church from Taganrog. Future Emperor Nicholas II was baptized there. Grand Duchess Maria Pavlovna Jr. was married to Prince William of Sweden.

Divine services ceased in 1917, in Soviet times palace church was used as a museum space.

During World War II, the interior was seriously damaged by destruction and plunder - almost all the icons were stolen, the central ceiling was lost. In the early 1950s, after the first conservation works, the



church acquired an expositional appearance. In 1963, the domes were restored, but the church itself was not restored.

Until the end of the 1990s, visitors to the Catherine Palace could see the famous interior with choirs during a sightseeing tour.

In 1993, the Lenproekt Restoration Institute, under the leadership of the chief architect of the project, Alexander A. Kedrinsky, developed a restoration project that provided for the complete reconstruction of the church.

In 2015, when there was a financial opportunity to revive the interior, the museum decided in principle to use the technique of conservation and restoration with minimal replenishment of losses (in accordance with the Venice Charter for the conservation and restoration of monuments). The main task of the masters was to preserve the authenticity of the finish as much as possible. To discuss the key issues, the Scientific and Restoration Council was established with the participation of leading Petersburg specialists in the field of restoration. Kedrinsky's design was completed by his student, restorer-architect Nikolai Ivanov.

The restorers had the task to complete a large amount of the most difficult work of a different profile by a certain date.

350 specialists revived the historic interior - gilders, stucco makers, carvers, and painters. The church, partitioned off by multi-tiered scaffolding, at the time of work turned into a huge restoration workshop.

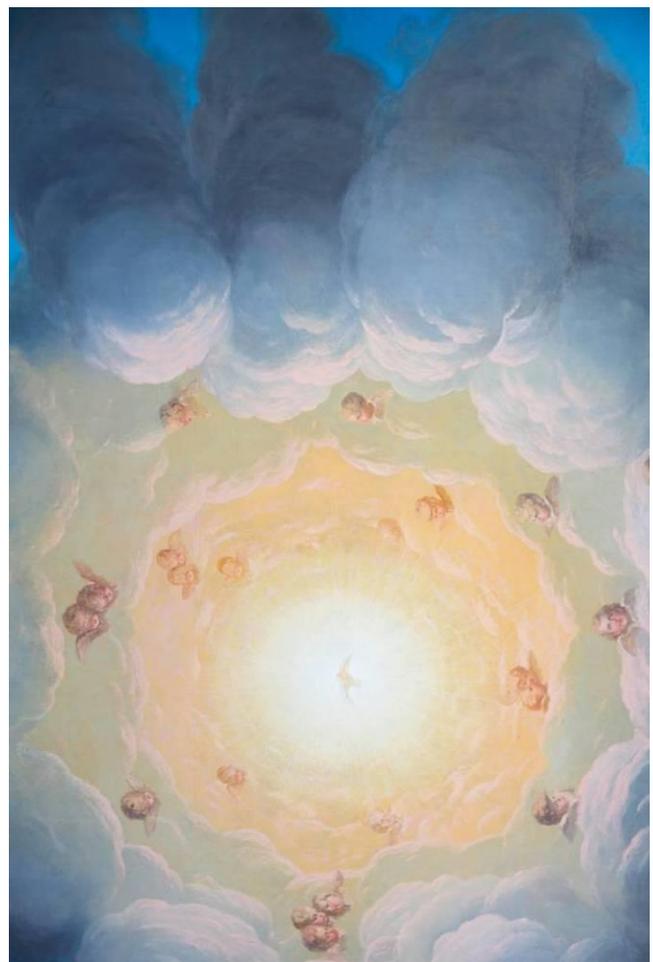
Paintings

The ceiling painting of the Ascension of Christ central hall in the 18th century was created by the Italian master Giuseppe Valeriani, and after the fire of 1820 the professor of painting Vasily Shebuev recreated it. During the Second World War, the central multi-figure composition of the ceiling was destroyed by a bomb that fell into the ceiling.

On the deacon's door to the altar there are icons of two archangels. The rest of the iconostasis was made anew by artists of the Academy of Arts as a scientific reconstruction. In the altar, the icon of 1749, "John of Damascus" by 20-year-old Ivan Argunov is miraculously preserved. This is probably the earliest of his works. The young serf of Count Sheremetev was given as an apprentice to court painter George Groota, who designed the church.

Alas, visitors will not be allowed into the altar, and it is a pity that they will not see the icon of Argunov, the canopy in the center of the altar, as well as the ceiling "Glory of the Holy Spirit".

The ceiling depicts faces of angels in the clouds. It was made by Academician Andrei Belloli. The canvas is preserved - given its age, condition and method of historical attachment to the ceiling, it was decided to restore on the spot. Artists revealed late layers and removed them.



Gilding, carving, papier-mâché

Today, there are three types of authentic decorative elements in the interior:

- wooden gilded carving (time of Rastrelli);
- preserved gilded fragments of papier-mâché (Stasov period);
- elements of mastic (Vidova period).

It was difficult to work with rich gilded interior decoration. More than 100 professional gilders tried to return the former luxury and brilliance to numerous figures of angels, complex details and flower garlands.

Under Elizabeth Petrovna, the walls of the church were decorated with wooden gilded carvings, made by the 35 best carvers under the guidance of Johann Dunker. After the fire of 1820, Vasiliy Stasov suggested to replace partially the carved decoration of walls, damaged in the fire, by an ornament and sculpture made of paper-adhesive mass (papier-mâché). Restorers working with papier-mâché (very complicated material, prone to deformation), found hidden notes with the names of the skilled workers who created these parts. So, the names of Akulina Nikiforova, Paraskeva Maximova have come to our days.



In the post-war years, more than 2.5 thousand pieces of church decoration were collected. Lost fragments recreated in wood, without gilding and tinting. So the visitor will be able to distinguish historical elements from new ones.

Restoration of the church was accompanied by interesting discoveries. In the altar part, 182 fragments of gilded decor were found. Neatly folded details of the church's gilded decor were hidden behind the iconostasis. Most likely, in the post-war years, this was done by members of museum staff. They hoped that the interior would be revived sooner or later. The craftsmen carried out painstaking work on the identification of these parts in order to find out their historical location. One shutter of the Royal Doors was assembled of the 54 gilded carved fragments. A joyful event was the discovery in the "hoard" of two angels who decorated the altar canopy.

Restoration of walls

As early as 1749, Elizaveta Petrovna approved dark blue as the colour of the church's walls. For the best colour preservation, old masters put paint on a fabric fixed on a wooden panel and impregnated with primer. By the beginning of the restoration about 60 percent of the canvas was preserved. During the cleaning, restorers found up to 12 layers of paint in some places. After washing away the upper post-war layer, they mothballed and strengthened all the historical colourful layers, taking into account the best of old technologies, presumably the beginning of the 20th century. The paint in places of losses was applied manually, by a thin brush, without affecting the remaining fragments.

Icons

Only four of 114 icons of the 18th century, painted on canvas or wood, were preserved: "John of Damascus", "Archangel Michael", "Archangel Gabriel" and "Healing of the Relaxed". After numerous discussions, the Scientific and Restoration Council decided to recreate all the lost images of the iconostasis. Modern masters from the Arts Academy made more than 40 icons. They focused on the iconography - watercolour by Edward Hau, black and white pre-war photographs, as well as paintings

of the Nicholas-Epiphany Naval Cathedral in St. Petersburg and St. Andrew's Church in Kiev. Since the images of the icons on the walls did not survive, it was decided to cover the places of the lost icons with canvases.



Putin and Beglov visited the restored church of the Catherine Palace

Russian President Vladimir Putin and the head of St. Petersburg, Alexander Beglov, on Wednesday, April 10, visited the restored Church of the Catherine Palace in Pushkin. The church built in the middle of the XVIII century, survived the fires, but was ravaged by the Nazis.

Among the guests were also permanent members of the Security Council, Presidential Plenipotentiary in the North-West Federal District Alexander Gutsan and Gazprom CEO Alexei Miller, engaged in the restoration.

High officials were told about the restoration and saw the restored icons and the dome.

- "Beautiful. It is very interesting. Thank you very much" - Putin thanked the restorers.



The head of state arrived in St. Petersburg at the fifth International Arctic Forum. Earlier on Wednesday, April 10th. This top-level event, which is attended by presidents and prime ministers of foreign countries, is held for the first time in the northern capital.

Videos - 1) https://www.5-tv.ru/news/246827/putin-ibeglov-posetili-vosstanovlennuu-cerkov-ekaterininskogo-dvorca-vpuskine/?fbclid=IwAR1288-7blpCtFuyAja4pH8_2SAoFNQfthOwK8bEzu1IDbkQqPsKnZengvc

2) https://tvkultura.ru/article/show/article_id/343533/

The 100th anniversary of departure of members of the Imperial Family in Yalta to exile

On April 11, at 12:00, the Club of Friends of Yalta and the Russian community of Crimea held a memorial event dedicated to the 100th anniversary of departure to the exile of members of the Imperial Family on the embankment of Yalta near the Romanov stela.



The event was initiated by the deputy of the Yalta city council, the chairman of “Russian community of Crimea” Irina Alexeeva and the public organization “Club of friends of Yalta”. Employees of the Livadia Palace-Museum, students of the cadet class of school number 11, residents and guests of the city also took part in it.

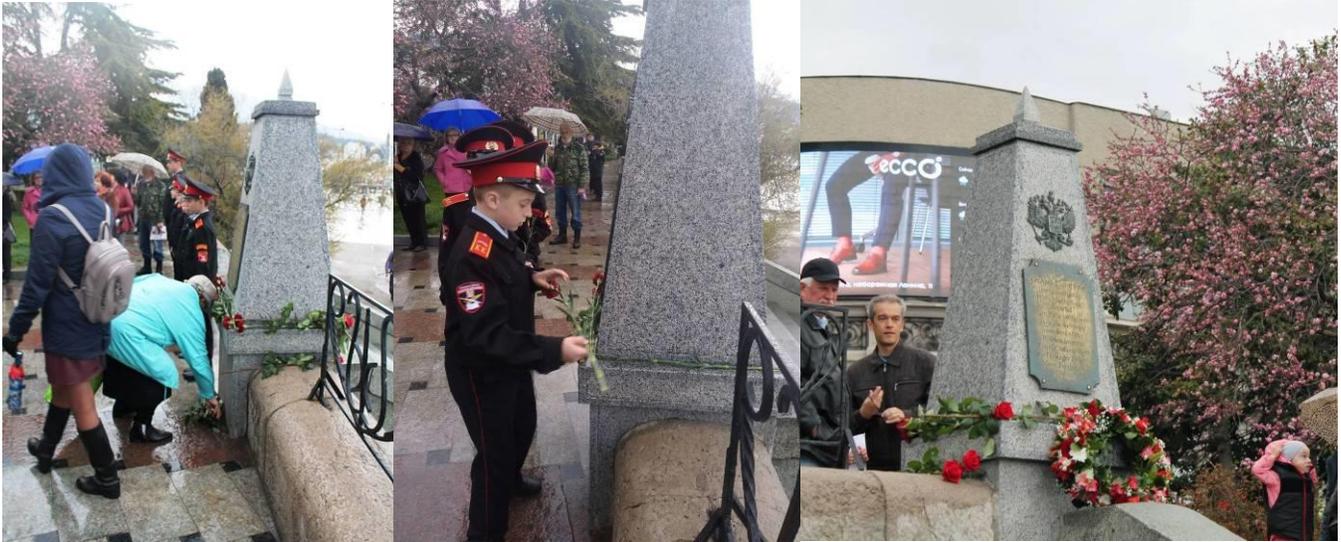
Irina Alexeeva stressed the importance of such events for the city, whose history is inextricably linked with the Romanovs. The deputy reminded the participants about the reasons for the forced emigration of members of the Imperial Family from Yalta.

- “Before the beginning of the civil war, the house of the Romanovs numbered more than 60 people. 19 people were shot by the Bolsheviks: Emperor Nicholas II with his family, his brother Grand Duke Michael Alexandrovich, the sister of the Empress the Grand Duchess Elizabeth Feodorovna, and many others. Only those Romanovs, who at that time were abroad or in the South of Russia, were saved. Since March 1917, Empress Maria Feodorovna with her daughters Xenia and Olga, the Grand Dukes Nikolai Nikolayevich and Peter Nikolayevich with their families were in the Crimean estates. In April 1919, the situation deteriorated sharply and the question of the salvation of the Imperial Family arose.

The Empress did not want to leave Russia, however, in order to survive, the members of the Romanov family had to emigrate,” said Irina Alexeeva.



At the end of the memorial event, flowers were laid on the Romanov stela.



Video - 1) https://youtu.be/aA_Ky2E4LLY
2) <https://www.youtube.com/watch?v=75qtbuwSWKc>

The route to Exile

When in 1919 the red troops broke through the front at Perekop, it became clear that leaving Russia was inevitable.

On the morning of April 7, 1919, on the birthday of the Grand Duchess Xenia Alexandrovna, the commander of the British fleet in Sevastopol came to Maria Feodorovna. She was invited on the same day to sail to England, aboard the Marlboro cruiser standing on the Yalta raid.



The Empress Dowager rejected this proposal with indignation, writing down in her diary: "I was in complete disarray because of the fact that suddenly like that, we, like criminals, are being forced to move away."

Her closest people with difficulty persuaded Maria Feodorovna to leave the Crimea. In the afternoon of April 7, 1919, the Empress made the final decision to leave Crimea. She asked the husband of her granddaughter, Prince Felix Yusupov, to take a letter to the Dulber estate, suggesting Grand Duke Nikolai Nikolayevich and his family to go with her.

In the estate Kharaks, a farewell dinner was held for of Empress Maria Feodorovna, her daughter Xenia Alexandrovna, grandchildren and friends.

When Maria Feodorovna arrived in Dulber, no one was there. "We had to go downstairs to the beach, where Xenia arrived. The poor woman was crying terribly - the Empress Dowager wrote. We headed for a small English steamer that took us aboard the enormous handsome Marlborough."

On April 8, 1919, the Marlboro cruiser was anchored and headed for Yalta. This stop was due to the need to take on board some of the refugees who wanted to leave the Crimea.

In his memoirs, Prince Felix Yusupov wrote: "Irina and I went aboard the Marlboro, where the Empress was already with the Grand Duchess and my brothers-in-law. When Irina told grandma that nothing was done to evacuate people, Her Majesty announced to the Allied Command that she would not go anywhere until at least even one person, of all those whose lives were in danger, would remain in Crimea."

Early in the morning, on April 11, 1919, the Marlborough, carrying the Dowager Empress Maria Feodorovna; Grand Duchess Xenia Alexandrovna with her sons Fedor, Nikita, Dmitry, Rostislav, Vasily, and daughter Irina with her husband Felix Yusupov; his parents Felix Yusupov Count Sumarokov-Elston and Zinaida N. Yusupova; Grand Duke Nikolai Nikolayevich Jr with his wife Anastasia; Grand Duke Peter Nikolaevich with his wife Milica and their children: Marina, Roman and Nadezhda; Princess Obolenskaya; Admiral Vyazemsky; and others (70 people), headed for Constantinople.



When the cruiser Marlboro left the Yalta bay, another warship carrying the White Army soldiers was moored to the Crimean coast. Seeing the Empress Maria Feodorovna and the Grand Duke Nikolai Nikolayevich on a nearby ship, the officers and soldiers began loudly to greet their Empress and the former Supreme Commander-in-Chief. "The ship passed in close proximity to us in complete silence," wrote Maria Feodorovna in her diary, which was suddenly broken by loud sounds of "hurray", which did not cease until we could no longer hear them. This episode is equally beautiful and sad, it touched me deeply".

As contemporaries recalled, the Empress Dowager was looking for a long time at the Crimean coast hiding behind the fog through binoculars, which, at her request, was held by her granddaughter, Princess Irina Alexandrovna Yusupova. The English cruiser Marlboro took the Imperial Family into exile, from which most would never return.

Maria Feodorovna wrote: "Now I also have heavy, but also bitter feelings because I have to leave this way because of evil people! This all outraged me, because I lived here 51 years and loved the country and the people. It's a pity! But since the Lord allowed this, I can only bow down before His will and try to reconcile with it with all meekness."

In his memoirs, Prince Felix Yusupov described the atmosphere and conditions that prevailed on the ship immediately after sailing: "There was darkness on board the battleship. Elderly passengers occupied cabins. Those younger were arranged in hammocks, on sofas and other random beds. We slept where it was necessary, many were simply on the floor ... At the request of friends, I picked up a guitar and sang gypsy songs. The door opened, Empress Maria Feodorovna came out of the cabin. With a nod, she asked to continue ... Looking at her, I saw that her eyes were full of tears. Ahead of the Bosphorus, the sun was shining in a dazzling blue sky. Behind - black thunderclouds fell on the horizon, like a curtain on the past. "



.... And on April 12, 1919, Red Army units entered Yalta.

April 13, 1919, Marlborough arrived in Constantinople. The British military authorities and the command took all measures to ensure the safety of the members of the Imperial Family. On that day, the Orthodox celebrated the Entry of the Lord into Jerusalem. The Empress Dowager wrote in her diary: "They served a beautiful service, the English priest spoke very well about Palm Sunday, the sailors sang, and then both our hymns were sung - it was so exciting to hear them again."

On April 16, 1919, the Grand Duke Nikolai Nikolayevich and the Grand Duke Peter Nikolayevich left the Marlborough with family. After transferring to the battleship "Lord Nelson" they sailed to Genoa, where they were welcomed by Queen Elena - the sister of the wives of the Grand Dukes. The route of the Dowager Empress went via Malta and then on to England.

Among the passengers on Marlborough, who had lived in Crimea, was not Grand Duchess Olga Alexandrovna with family and Grand Duke Alexander Mikhailovich with his son Andrei. The latter left the Crimea already on December 25, 1918 on the English ship "Forsyth".

In the end of 1918, Grand Duchess Olga Alexandrovna decided to move to the Caucasus, where she lived with her family a little more than a year. Only in February 1920 they left Russia via Novorossiysk. Grand Duchess Maria Pavlovna Snr and her son Grand Duke Andrei Vladimirovich left at the same time and same place.

They were the very last members of the Imperial Romanov family to leave Russia.

100 years ago, Gury Nicholaevich Kulikovsky was born in Russia

Gury Nicholaevich was born on 23 of April, 1919 in Novominskaya village, in Kuban. He was the youngest son of Grand Duchess Olga Alexandrovna and Colonel Nicholas Alexandrovich Kulikovsky. A grandson of Emperor Alexander III and Empress Maria Feodorovna, a nephew of Emperor Nicholas II and a first cousin of Tsarevich Alexei.



He was named in honour of one of the heroes of the First World War Gury Panaev, a captain of the Akhtyrsky Hussar regiment (Grand Duchess Olga Alexandrovna was chief of this regiment).

Gury Kulikovsky together with his mother, father and brother Tikhon, escaped the Russian revolution, and arrived in Denmark in April 1920.

10 May, 1940, Gury Nicholaevich married Ruth Schwartz (b. 06.02.1921 - d. 22.07.2015), the daughter of a farmer in Ballerup.

The couple had three children: Xenia (b. 19.06.1941), Leonid (b. 02.05.1943 - d.27.09.2015) and Alexander (b. 29.11.1949).

Gury Nicholaevich served in the Royal Danish Guard, as a hussar. In 1948 he resigned with the rank of captain, as the family was about to emigrate to Canada.





Above - Portrait of Gury in Danish Royal Hussar uniform. Watercolor by Grand Duchess Olga Alexandrovna (1940). Right - Ruth and Gury N. Kulikovsky with their daughter Xenia Gurievna, 1942



The Kulikovsky family in Knudsminde, 1948 - Standing: Gury, Nicholas, Tikhon, and sitting: Ruth, Leonid, Olga, Xenia and Agnete



Left - the Kulikovsky family arriving in Canada. Right - Grand Duchess Olga Alexandrovna and Ruth Kulikovsky with Gury N. Kulikovsky sitting behind, 1952.

In Canada, Gury Nicholaevich made carrier in the University of Ottawa. He taught Slavic languages and culture, and also - Russian to Canadian military pilots.

In 1956 Gury Nicholaevich and Ruth divorced. A few years later Gury Nikolaevich married Azanta Tamara Gagarin (b. 01. 08. 1924 - d. 05.08. 2012). They had no children.



Princess Marina of Kent visiting the Kulikovsky family in Cooksville - from left to right: Ruth, Gury, Agnete, Tikhon, Marina, Olga and Nicholas, 1954.



In Novominskaya, like in many other places in Russia, the churches were destroyed by the communists. Now there is a park on its place and a one-meter high stone was erected with a memorial plate. There is a picture of the cathedral and the following text:

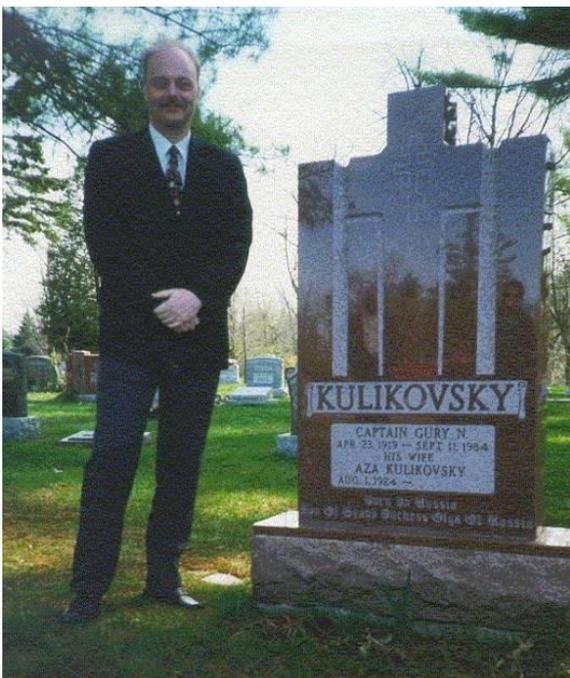
- "In 1906 Saint Pokrovsky Cathedral was built here on donations of staniza Novominskaya' inhabitants. It was destroyed in 1935. In 1919 Grand Duchess Olga Alexandrovna Romanova-Kulikovskaya baptised her son Gury, the nephew of Saint Tsar Martyr Nicholas II in this cathedral."

On the back is another plate and it says:

- "Memorable stone was put in commemoration of 185 anniversary of staniza Novominskay and 100 anniversary of Cathedral' consecration. The donors are: Y.D.Petrova, N.N.Aleksenko, V.A.Artemiev, I.N.Dubinina, Y.V.Serduk".

The memorial stone for the St. Pokrovsky Cathedral in Novominskaya.

Gury Nicholaevich Kulikovsky died September 11, 1984, in Brockville, Canada, and was buried on September 14, in Oakland Cemetery.



Paul E. Kulikovsky at the grave of Gury N. Kulikovsky in 2000.



April 23, 2019, Paul E. Kulikovsky lit a candle in honour of the 100 birthday anniversary of his grandfather in a Moscow church.

"The bravest of the brave"

On April 11 the exhibition "The bravest of the brave" was opened at the Exhibition Hall of the Federal Archives in Moscow.

It is devoted to the 250th anniversary of the establishment of the Military Order of the Holy Great Martyr and Victorious George. The exhibition is organized by the Federal Archival Agency, the Russian State Military Historical Archives and the Russian Historical Society with the participation of the State Archives of the Russian Federation and a number of federal archives and museums.



The opening was attended by Ludmila and Paul E. Kulikovsky; George Kushkov, director of the Publishing house Kushkov Pole; Alexander V. Kirilin, Major General of the reserve, collector; Vladimir E. Churov, ambassador-at-large of the Ministry of Foreign Affairs of the Russian Federation; and head of the Federal Archival Agency Andrei Artizov.

Sergei Mironenko, Scientific director of State Archives, greeted the guests and then were speaking Viktor S. Miskovets, Deputy Head of the Main Military Political Directorate of the Armed Forces of the Russian Federation, Major General; Alexander V. Kibovsky, Head of the Moscow city Department of culture; Alexander shelters, Acting Director of the Russian of State Military History Archive, before cadets of the Moscow Military Musical School named after Lieutenant General V. M. Khalilov made a drum show, and young girls sang romances.



In 2019, the 250th anniversary of the establishment of one of the most famous awards in the history of Russia - the Order of St. George is celebrated. The exhibition tells about the milestones of the history of the order, the exploits of St. George Cavaliers after the Russian-Turkish war of 1768-1774, the St. George awards before the First World War, in the White armies, and the revival of the Order in modern Russia. The exhibition presents more than 250 documents and museum items, showing documentary footage.

"The Imperial Military Order of the Holy Great Martyr and Victorious George" was established by Empress Catherine II on November 26 (December 7), 1769, and was intended to distinguish officers for their merits on the battlefield and long service in military ranks.

"Neither a high breed, nor wounds received before the enemy, do not give the right to be granted this order: but it is given to those who not only corrected their position in oath, honour and duty, but moreover distinguished themselves with a special courageous act, or filed wise, and for our military service useful advice"
- Item 3 of the St. George Statute of 1769

The beginning of the Order is a 250-year-old paper by Empress Catherine presented behind a glass showcase. She awards the Order of the 1st degree in December 1769 to Lieutenant Colonel Fyodor Fabritsian for victory in battle during the Russian-Turkish war.



In the first hall are some of the earliest documents related to the establishment of the order. In the center is a display-window in the shape of a St. George Cross, where orders and medals, miniature portraits and related objects are placed. This part looks really good. However, along the walls are some copies of portraits and flags in paper, which makes it all look a bit primitive. It is also not easy to understand the logic of the exposition, as there is no clear indications of years or which period (like the theme "Russian-Turkish war") the exposition is telling about.

In the small second hall are several archival photos and documents which attract attention. Some of them were enlarged and printed on the wall as design elements. Among the interesting artefacts are a photo of Tsarevich with his St. George medal, an order to the army and fleet of November 9, 1915, awarding Emperor Nicholas II the St. George cross 4th degree (signed by himself), and a photo of lower ranks of St. George knights of 277th Pereslavsky regiment with regimental flag, and swords with st. George crosses and medals, set with the portraits of Emperor Nicholas II in the middle, for awarding soldiers of the regiment - November 26, 1916.

In the third hall, in addition to sketches of banners, a documentary running on a TV-screen, and documents about St. George in the White Army, the re-established St. George Order in the Russian Federation are presented. At the grand opening all the number 1 of all the degrees from the Office of the President of the Russian Federation on state awards were displayed. Next day, they were replaced by dummies.

The first of the knights of the modern order - Colonel-General Sergey Afanasyevich Makarov also visited the exhibition. He received the Order of St. George IV degree № 002 on August 18, 2008, "For courage, bravery and dedication shown in the performance of military duty in the North Caucasus region."





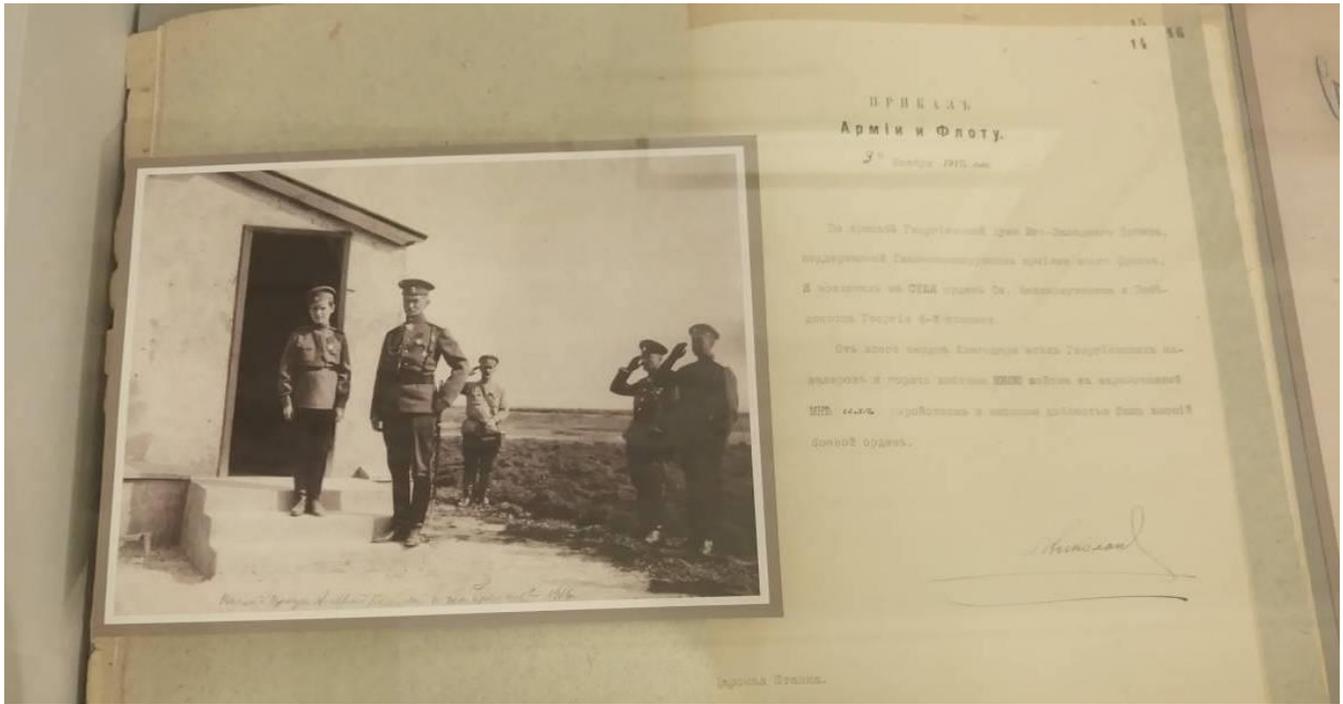
Unique exhibits are the Order Statutes of 1769, 1833 and 1913; the highest manifestos and decrees; graphic images of the orders, order ribbons, and St. George awards. In the special showcase there are authentic awards, medals and portraits of the autocrats-grandmasters of the order.





Visitors can see the original award documents of those people who were honored with the high military award, these outstanding personalities who left a noticeable mark in military history and Russian culture: Count, General Field-Marshal Peter A. Rumyantsev (1770), Prince Generalissimos Alexander V. Suvorov, Admiral Feodor F. Ushakov (1793), general- lieutenant and poet and Denis V. Davydov (1821), military painter Vasily V. Vereshchagin (1868), engineer general Eduard I. Totleben (1877), Tsarevich Alexander Alexandrovich (future Emperor Alexander III) (1877), vice admiral Stepan . O. Makarov (1877), general adjutant Michael D. Skobelev (1881), commander of the cruiser *Varyag* rear Admiral Vsevolod F. Rudnev (1905); Silver Age poet and officer Nicholas S. Gumilyov (1915); and soviet marshal Alexander M. Vasilevsky (1917).

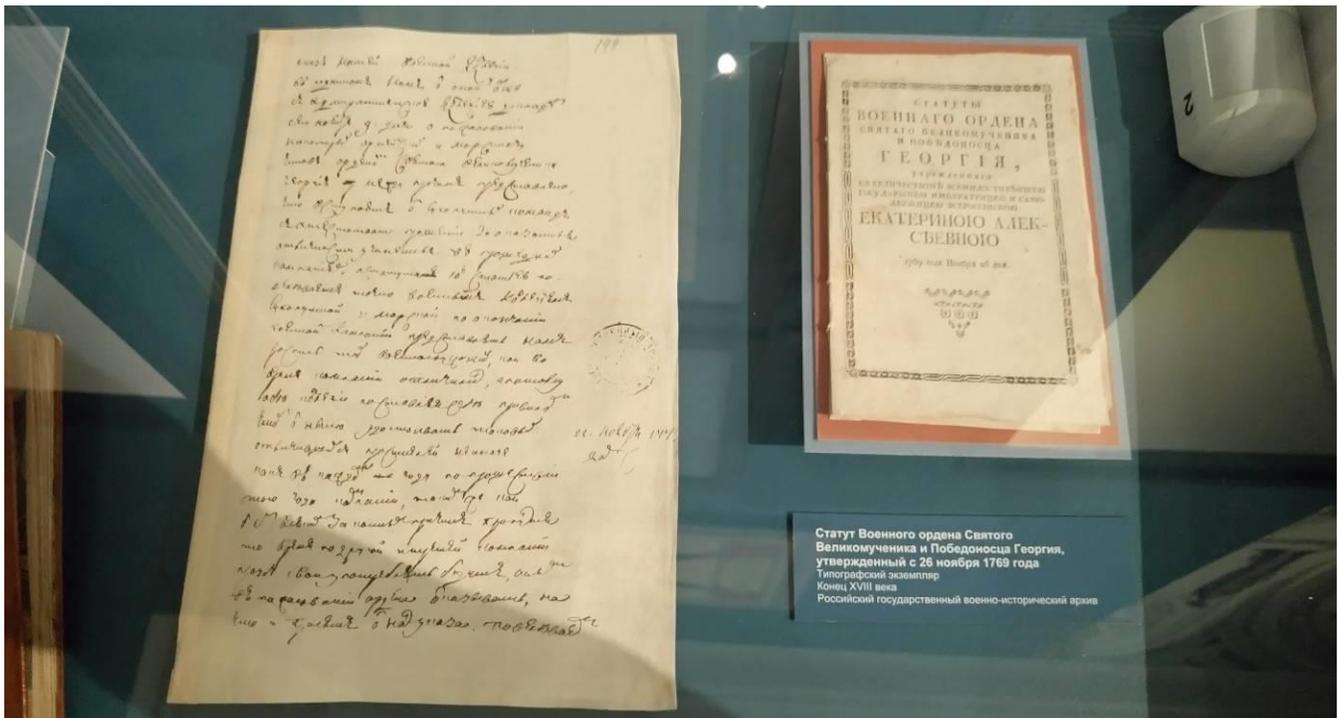




A photo of Tsarevich with his St. George medal, and the order to the army and fleet of November 9, 1915, awarding Emperor Nicholas II the St. George cross 4th degree (signed by the Emperor).



Lower ranks - St. George holders of 277th Pereslavsky regiment with regimental flag, and shields with St. George crosses and medals, set with the portraits of Emperor Nicholas II, for awarding soldiers of the regiment - November 26, 1916.



Exhibition artifacts are provided the State Archives, State Archive of the Navy, the State Archive of Ancient Acts, the Russian State Archive of Cinema and Photo Documents, the Russian State Military Archive, the Russian State Historical Archive, the State Historical Museum, the Moscow Kremlin Museums, the Central Museum of the Armed Forces, as well as Moscow collectors.

The exhibition will be open from April 12 to June 16, 2019, from 12:00 to 18:00 (entrance to the exhibition is open until 17:00). Weekends - Monday, Tuesday. Admission is free upon presentation of an identity document.



Videos - 1) https://tvkultura.ru/article/show/article_id/343625/

2) https://www.1tv.ru/news/2019-04-12/363496-v_moskve_otkrylas_unikalnaya_istoricheskaya_vystavka_hrabreyshim_iz_hrabryh

3) <https://youtu.be/Pq2Jqij5Fuo>



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.

According to gossip, the Investigative Commission is still working and is yet to make the final report. The report is expected to be completed only at the end of this year, which means only at a meeting in 2020 the Council of Bishops could make a conclusion of the question of recognising the Imperial relics.

The exhibition "Emperor Alexander III. Coronation. Family. Journey."



April 19, the exhibition "Emperor Alexander III. Coronation. Family. Journey." was opened in Massandra Palace, a branch of the "Alupka Palace and Park Museum-Reserve".



The exposition presents more than 90 items from the collection of the Tsarskoye Selo Museum-Reserve, which can be seen until October 13, 2019.

The Minister of Culture of the Republic of Crimea, Arina Novoselskaya, opened the exhibition together with Olga Taratynova, Director of the Tsarskoye Selo Museum. Alexander Balinchenko, Director of the Alupka Palace and Park Museum-



Reserve, and representatives of the museum community also took part in the opening ceremony.

The Minister emphasized that Alexander III was a significant figure in our history, because he managed to ensure long years of peace for Russia.

“The Palace of Alexander III in Massandra is a monument of architectural art, one of the most visited museums of the Crimea and one of the main attractions of the peninsula. The Massandra Palace is the custodian of the national cultural heritage, it helps to more vividly present the wonderful pages of the history of the Russian Federation and get acquainted with the richest unique collections.” - the Minister stressed.

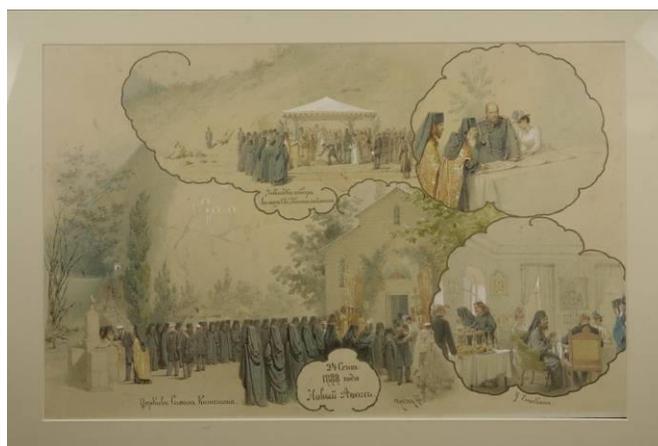
This year marks 125 years since Emperor Alexander III's death.

- The choice of location is not accidental - the Palace in Massandra was built according to the design of architect Maximilian Mesmacher for Alexander III. Therefore, it is here, in the year of the tragic anniversary, that the exhibition will give visitors possibility to turn to the bright pages of Russian history,” said Olga Taratynova.

The event was accompanied by a musical program of soloists of the Crimean State Philharmonic and Chamber Orchestra (artistic director and principal conductor Denis Charles). They performed musical pieces that were very popular during the reign of Emperor Alexander III.



The exhibition reflects significant events in the life of the Monarch: coronation in the Kremlin, travel to the Caucasus and Denmark. For the first time, the museum presents 12 watercolours of Mikhail Zichy from the series “The Journey of Emperor Alexander III to the Caucasus”.



Some items are from the archives of the Imperial family: rare watercolours, engravings, lithographs, books, uniforms, Danish porcelain, numerous photographs and documents - witnesses of the most significant events of the Monarch's life.

Authentic subjects tell about relationships within the family: photos of Alexander III, Maria Feodorovna and their children, documents from the archives of Grand Duchess Xenia Alexandrovna - added to the collection of the museum in 2017. These documents were bought in London with the sponsor's help from private collection.



Alexander III's palace in Massandra was built in two stages: from 1881 according to the design of architect Etienne Bouchard, and from 1892 to 1902 according to the design of Maximilian Mesmacher. In the final version, the palace acquired the character of early baroque architecture - the style of Louis XIII. In the interior elements of the most diverse styles are used - Romanesque, Gothic, Baroque, Rococo, Classicism. Each of the premises has its own unique artistic image. From 1992, the palace of Alexander III exists as a museum. On the first and second floors of the building there is an exposition of the palace interior of the second half of the 19th century, created on the basis of the Alupka Palace Museum. The halls of the third floor are occupied by permanent exhibitions.

Video - <https://www.youtube.com/watch?v=-Zhuq4QDG5A>

Restoration of the Imperial pavilion at Vitebsk station

The Imperial Pavilion is a separate building that was designed as a specially guarded place for the arrivals and departures of the imperial trains, as well as for meetings of important representatives and heads of other states.

The facades of the building are made in the style of the French Renaissance, richly decorated with stucco and wrought iron decor. Art forging was performed by the workshop of the famous master A.F. Engelson.

The Imperial Pavilion was badly damaged after the events of 1917 and during the Siege of Leningrad. The main restoration is completed, while architectural details are being reconstructed.



All work was based on historical photo documents found in the Archives of St. Petersburg. The recreated parts were drawn by hand in scale and then modelled in soft material, so that the blacksmith of art forging would better understand the shape of the part and try to get as close as possible to authenticity.

The first lantern was reconstructed and assembled: the parts were forged, the manufacturing and assembly technology was worked out, proportions were adjusted.



Now, the Imperial crown is recreated. The parts are forged and prepared for gilding; the forged crown mesh will be encrusted with crystal.

Alexander Kotov then asked the first question: As we heard, you are an honorary member of the Romanov Family Association. Who leads it today, do you keep in touch with them?

Paul - "There is the Romanov Family Association, an organization called the Imperial House of the Romanovs - and there are other organizations using the Romanov name.

The Romanov Family Association unites about 98% of all descendants of the Romanov dynasty. It is now headed by Princess Olga Andreevna Romanova. She is a descendant of Grand Duchess Xenia Alexandrovna and Grand Duke Alexander Mikhailovich.

Another organization, which is called the Imperial House, includes only two descendants - this is Maria Vladimirovna and her son George Mikhailovich.

There is a third organization, it consists of one person. He calls himself Nicholas III, but he does not attend any events or church services in Russia.

I am a member of the Romanov Family Association, I am the only member who lives in Russia, so I have the opportunity to travel around Russia, and attend various events.

In 2018-2019 I was the only one of the Romanov descendants who attended the major events related to the 100 years anniversary of the murder of the members of the Romanov family and the appearance of our new martyrs. I only missed one, the opening of a memorial cross in England in July 2018, but there other members of the Romanov Family Association took part in the ceremony. Beautiful granite cross with a bronze plaque on, with the image of the Royal Martyrs and Saint Grand Duchess Elizabeth Feodorovna was installed. It was made according to the project of the Russian sculptor Elena Bezborodova.

Irina Kvyatkovskaya, TNT 43 - For ten years you have been living in Russia, have you tried to learn Russian in memory of your ancestors?

Paul - "I speak very good Russian, but a little. Frankly, it is not easy - to keep traditions and the Russian language, if you were born in exile. Yesterday at the presentation you could learn that my family changed their place of residence often. And when you are in emigration, when you are constantly afraid, this is a special life. But, of course, at the very beginning the family tried very hard to preserve the traditions, and the memory of Russia. At the same time, by virtue of necessity, it was necessary to become part of the society of the countries in which we lived, it was necessary to learn a foreign language, and simply to live. At that time Russia was not at all the same Russia that my family knew. It was the Soviet Union, where they could not return. And they saw how from the 20s to the 60-70s of the last century, Russia became a more and more powerful state. Of course, they did not see the USSR as the Russia they left behind and loved - it was a different country. Gradually, Russian traditions were crowded out, by Western traditions, and language was also lost. I was born in 1960; my family had by then lost hope of returning to Russia. My grandfather - Gury Nikolaevich Kulikovskiy, who was born in 1919 in the village of Novominskaya, had an excellent knowledge of Russian, but already his children did not speak Russian so well. And I belong to the next generation, and since my parents did not speak Russian, how could I learn it? And in general, during the Cold War, it was scary to speak Russian in public in Western Europe - it was possible to be suspected of being a Soviet agent.

Of course, when I arrived in Russia, I was very sorry that I did not learn Russian at one time. And now there is no time to learn the language - work, social activities. Unfortunately, my desire to learn Russian is also decreasing by the fact that I have a Russian wife, and in terms of language, I have help 24 hours a day, so in some way I am spoiled."

Ivan Shvetsov, a correspondent for the TV channel "Russia":

You once said that the society in Russia is divided to this day, and we are still reaping the fruits of the revolution. What should happen to this separation stop? Is it a question of generational change? For example, I can say that not only a monument to the Imperial family was erected in our city recently, but also a monument to Felix Dzerzhinsky - no need to explain what kind of person he was. That is, the division is still large, and I do not see that it is a matter of changing generations.

Paul - "I agree that this problem is not connected only with the change of generations. We travel a lot, we see a lot of young people who do not know what happened during the revolution and do not want to figure it out. There are young people who, in general, fully share the communist convictions, and these young people will grow up, retain some illusions about the revival of the Soviet Union. It is necessary to work with young people in this area. First of all, it is necessary for them to study Russian history well -

the roots are there. We met young people in schools, universities, but sometimes even 4-5-graders said things that amazed us. There are questions about how history is taught in schools. Society does not know itself.

And if we talk about the media in Russia, especially about television, then there are many things that are not related to real life, some abstract topics, everything is done just like a show and is propaganda. Although it is possible to show good honest documentaries about Russian history. Thus, the existing division is more a matter of mentality and education, rather than a change of generations. This mentality is largely shaped by the media, in many respects by television. Sometimes I think that some TV shows seem to exist on purpose to take the place of serious and important programs. And the idea is to keep people uninformed."

Michael Davydov, the warden of the newly built church in honor of the Reigning Icon of the Mother of God in Kirov region. 102 years ago, this icon was found by the Russian people who see it as the Protector of Russian Land after the abdication of Emperor. This year, in Kolomenskoye, an important conference was held at the place of the icon's appearance. One of the issues that was discussed - the recognition of the Imperial family remains. What do you think about that?

Paul - "I was waiting for this question, March 15 - Day of the Reigning Icon of the Mother of God. Yesterday we even received a copy of the icon. I am embraced by mixed feelings at the sight of this icon - I am happy to see it, but it was precisely on March 15, 1917 that Nicholas II abdicated, and this is a sad day for me. The abdication did not have to be the end of the world, power could have been transferred to Tsarevich Alexei under the regency of his brother Michael, but in the end this event turned out to be a disaster. The subsequent fate of the Imperial Family is known until the tragedy in the Ipatiev House.

All questions begin with the transfer of their remains to the Ganina pit. There is an investigation by investigator Sokolov. According to his version the bodies were burned in the Ganina pit, and later the remains could have been dumped somewhere else. But other sources say that a day later their remains were sent to the Porosenkov Log, where they were found many years later.

DNA tests, anthropological investigation, were carried out and in 1998, the investigation of the remains from Porosenkov Log was completed. Romanov descendants were introduced to the results of the investigation. Most of the descendants in 1998 were convinced that these were the real remains of the Imperial Family. These remains were reburied in 1998 in the Peter and Paul Cathedral in St.

Petersburg. The descendants of the Romanovs were invited to the ceremony. Based on what I studied, I believe that it was the remains of the Imperial Family that were buried there.

But I have to admit that there were moments in the case that could make you doubt. The main question was that in 1998, the remains of only 9 people were found, and not 11 - the number of all the family and faithful servants. But in 2007, the remains of two more persons were found, and new research was conducted. It confirmed that they were members of the Romanov family.

In 2015, the Government of the Russian Federation formed a commission headed by the Prime Minister of the Russian Federation D.A. Medvedev on the reburial of Tsarevich Alexei and Grand Duchess Maria Nikolaevna - their remains were found in 2007. It was decided to put an end to this issue, preparing for the burial of the remains in the same Peter and Paul Cathedral. Invitations to the ceremony on October 18, 2015 were sent to the descendants of the Romanovs. At the initiative of the Patriarch, this ceremony was postponed until clarification of certain circumstances. A new commission was created with the participation of the Russian Orthodox Church for a new comprehensive investigation of the issue. All new investigations confirmed the validity of the 1998 study.

But now the situation has changed, since year 2000 it is relics of Saints. The only question now is when the Church will decide on the recognition of the remains as the relics of Saints. Personally, I have no doubt that these remains are the relics of our Holy Royal Martyrs."

The newspaper "Pure Monday" of the Church in honor of the icon of the Mother of God "The quick-hearted":

When you lived abroad, you probably had certain ideas about Russia. What did you experience when you came here for the first time? Share your opinion on today's Russia.

Paul - "When I lived abroad, I saw a lot of Russian television programs about Russia. Some of them were about nature, some about society and politics. Thus, it was possible to follow life in Russia on a

distance, so some impressions I had. When I first came to Russia in 1992, I was not surprised, I saw what I expected to see. Arriving in St. Petersburg, I immediately went to Peterhof. I met with the director of the Peterhof Museum-Reserve Vadim Znamenov and he showed me around. On one hand, I was thrilled by the beauty, but at the same time, I was overwhelmed with some strange feeling. It was like I had already been here and I knew everything. People very often asked me about the feelings that I experienced when I came to Russia. The answer is simple - I felt that I have returned home. Of course, later when I started to live here permanently, not everything that I saw in Russia - and I travel a lot through it - was in line with my expectations. Probably my idea was too idealistic, and I was naive about what people in Russia are and how they behave. I was brought up in an extraordinary love for Russia, and I was ready to see only the best sides of it. When you come as a tourist, sometimes you are surrounded by very friendly people and shown only the best places. Only when I began to travel through the outback, I realized that Russia can be completely different. I think my wife's mission was to show the real Russia, and that includes Vyatka."

"Vyatskaya Gazeta" Ch. Editor Alexander Kotov:

Sometimes you call yourself a man of the world, you live in different countries. When did you start to feel like a descendant of the Imperial family of the Romanovs?

Paul - "I cannot say the exact date, but, probably, at the age of 4-5 years, when I began to remember, just looking around the house, where many things spoke about the Romanovs. In 1964 a book was published by a very interesting person, a Greek by nationality, Ian Vorres. He was very interested in orthodox icons, he was in Canada, and in 1957-1960 visited Grand Duchess Olga Alexandrovna. Their acquaintance began with a conversation about icons, and then they began to talk about her life. And in 1964 the book "The Last Russian Grand Duchess" was published. It was the life story of Olga Alexandrovna, in a sense, it became the "family bible" - all about our family. This book was one of the first books I read. Then I began to read a lot of books that are related to my family. In Ballerup - the Danish town where Olga lived in exile - I am a member of the local Historical Society and we made a big exposition in the library of this city - pictures, things related to Olga Alexandrovna. So it began, and now wherever I go, I talk about my family."

Alexandra Korobeynikova, Kirovsky Internet Portal:

Share your impressions about Vyatka, which places have you visited?

Paul - "There are many impressions about Vyatka - meetings with interesting people, excursions, lots of information about the city. I think that in Vyatka there are many things about which people who do not live here and have not been here, even have no idea about. You have so many architectural monuments, such an amazing history! For example, yesterday we were in the town Slobodskoy, and we paid attention to the bell tower, which historically began as a triumphal arch, through which Emperor Alexander I passed. Usually such arches were built as temporary structures, and here the Slobodskoy merchants erected an arch of stone. Later on this basis, the bell tower was built - a very unusual decision, innovation, as they say. What kind of people lived here - solid, energetic. You should be proud of such ancestors - that is your background.

The city has a stunning landscape: willows, ravines. It gives the city charm and originality. Especially since I came from Denmark - an absolutely flat country, with the highest point is 150 meters.

Absolutely amazing people live in Vyatka. They told me a lot about the city, asking with genuine interest about me. I saw a lot of smiles - so my impressions about the city are very good.

And I was surprised when I heard negative remarks about the city from some residents. They said that the city was depressive and suicide rate is very high here. I think that, as elsewhere, there is a large field for work. Perhaps I did not see something, did not notice, but people did not seem to me as depressed. Of course, some buildings in the city require restoration, and there are complaints about snow, I will console you, there were a lot of it this year both in Moscow and in St. Petersburg. First of all, you need to see the positive side, and we believe that the city is fraught with enormous tourist potential. One of the reasons for such optimism is the organization "Revival of Vyatka", which arranged our visit."

Cossack Izmestev:

You said that your great-grandfather was born in Kuban, how do you feel about the Cossacks?

Paul - "I can talk for a long time on this topic, but I'll start with a short answer - I love the Cossacks. We hold a lot of joint activities with the Cossacks. This is one of the few trips where we do not have a Cossack escort. Especially good relations developed with the Terek, Kuban and Don Cossacks. When we first decided to go to the village of Novominskaya, we were accompanied by Terek Cossacks. We support the Cossack cadet schools, as I said, the need to educate children is very important, so we gave lectures in such schools. I'll tell you a short story. Somewhere in 2010, we were in Essentuki in a Cossack school, told about our family, and then to all children, both junior and senior, I asked one question - who is your favorite hero from Russian history? And in the first class, the bravest little boy replied - Lenin. And with us was the director of the Cossack corps and the history teacher - their faces just turned red! In the next class they called Stalin's favorite hero. In the third class they called Lenin and Stalin together. And only in the last class was sounded the name - Alexander Nevsky. This is an illustration of how important to teach history so that children know who their real heroes are."

Catherine Maryina, teacher of the Vyatka Orthodox gymnasium in the name of the Venerable. Tryphon Vyatka:

How do you see the future of youth and the future of Russia, in the light of the story you told?

Paul - "I see a bright future. It will probably take more generations to understand their history and learn from it. The world is now open to Russians - they can travel, see a different life, they can see that there are not just enemies in the West, and all is bad. Politicians may be different, but this does not apply to the attitude of ordinary people. Many Westerners do not just like to come here - they love to do it. If Russian youth see all this, their attitude will change. Sharing information will change the impression of each other. Cultural exchange always influences positively relations between nations and their creative potential. Even such as the most Russian thing - the Moscow Kremlin, was built by Italian architects. In Russia, there is the famous Kasli cast, but the technology is German. The more there will be an exchange in the field of culture, science, the better it will be for Russia. Then Russia will become a center of development, there will be a lot of innovation. Try to think about why the United States achieve its economic power? As I see it, in many ways, this is the merit of immigrants, including many from Russia, who came there and achieved a lot. You need to travel, you need to learn, communicate, and then take the initiative."

Why did you decide to move to Russia, and how much did it change your life? Or do you share your life between two countries?

Paul - "I must say at once, I live entirely in Russia, in Moscow. I am a citizen of the Kingdom of Denmark, my family lives there, but when I left, I sold my house there. About two weeks a year we spend in Denmark with my family. There are several reasons why I moved. First, I always wanted to see the legacy of my family. Secondly, in the company where I worked, in 2001 the opportunity



appeared to work in its overseas branches, and I immediately expressed a desire to work in Russia, but ended up in England. Years passed, and at the end of 2007 I was asked, do I still want to work in Russia? And in 2008, then I worked and lived in Hamburg, I was already made a specific proposal and I agreed without any hesitation. It all happened quickly - on February 28, 2008 we moved to Moscow. Thus, another reason for moving to Russia is business and career growth. In 2008, the Russian economy felt fine, but by the end of 2008, the economic crisis had erupted. It became much harder to work, we could return to Denmark or another country, but I decided to stay."

Lyudmila Lenitive, the Church in honor of the icon of the Mother of God:

How do you spend your free time? Do you have any hobbies, creative hobbies?

Paul - "I spend all my free time doing something related to the Romanovs. We travel a lot, participate in events, publish our own magazine. The truth is however, that there is one thing that I cannot miss - this is a Formula 1 car race. And now there is a race in Sochi.

Ludmila and I, we also love paintings. Today we visited the Vyatka Art Museum. And just the other day we were at the opening of the Ilya Repin exhibition in the Tretyakov Gallery."

"Vyatskaya Gazeta" Chief Editor Alexander Kotov:

Do you have family heirlooms of the Romanov dynasty that you keep and honor? It is also interesting, is it possible to arrange an exhibition of paintings by Grand Duchess Olga Alexandrovna in Vyatka?

Paul - "Yes, of course, we have relics, but most of all I love the paintings of Olga Alexandrovna, and your idea with the exhibition is wonderful, but it will not be easy. But I'm sure we can find some solution. The originals of the paintings are in Denmark, and at this stage customs problems arise, security issues, transportation, insurance. Perhaps it's much easier to make high-quality digital copies; this can be arranged very quickly."

Do you like cooking and what is your favorite dish from Russian cuisine?

Paul - "I cook at home myself. My favorite food - pancakes."

What values should we rely on for Russia to become a great country again?

Paul - "It should be the same spiritual values that were a hundred years ago. The lack of a monarch is not the main issue right now, the problem is in us, in low cultural level, lack of spirituality. People are too busy with themselves, even in churches people behave selfishly and inappropriate - pushing in front of the Cup with the Holy Sacraments, do not let children or anyone in front of them. What we lack is not nobility as such, but at least noble or decent behavior. And many do not understand what it is, and do not want to learn. Perhaps this is the main difference between today and the pre-revolutionary era."

In Denmark for one millennium, one dynasty, now Margrethe II is the Queen there. Do you have any family ties?

Paul - "Yes, we have family ties with the Danish Queen. When there are events related to the Romanovs and the Danish royal family, then we meet, but this does not mean that we participate in the activities of the royal family on a permanent basis. The Danish Queen is a descendant of the Romanovs, among her ancestors is the Grand Duchess Anastasia Mikhailovna. Therefore, Margrethe knows a lot about Russia and family history, she took part in creating a documentary film about the Romanovs and Russia, knows a lot about Empress Maria Feodorovna, mother of Nicholas II, who was a Danish Princess. Earlier, the members of the Imperial Family often traveled to Denmark and spent a lot of time there. There are many stories about how even Peter I visited Denmark."

Anna Khlybova, employee of Alexander Green Museum - "Do you have children, how do they manage to keep in touch with Russian culture?"

Paul - "I have two daughters, perhaps they are much better than me in preserving Russian culture. My eldest daughter studied at the University of Copenhagen, where she studied Russian language and culture. She graduated from the university and also studied at Moscow State University. Thus, she has the advantage over me in the study of Russian language. We often took daughters on trips, for example, to Peterhof, they took part in the most important Romanov events, but, of course, they have their own lives. An interesting story is that my the eldest daughter loves to play volleyball, and when she plays, she pretends to be Russian, since Russian volleyball players are among the best, this should have a freighting effect on the opponent. She is also very proud of her last name, Kulikovsky, which is printed on her T-shirt from shoulder to shoulder, while Danish last names are very short."

For an Orthodox person, the most amazing holiday is Easter. Do you have family traditions associated with this holiday?

Paul - "Difficult to say, as I do not see them as special traditions. For us it is just normal. We often celebrate Easter in different places. Very often in recent years we have been at the Easter service in

Moscow, usually in the Cathedral of Christ the Savior in the patriarchal service. Like everyone, we arrive an hour before the start, the service lasts a long time, but then there is always a wonderful meal with the Patriarch. We arrive home already in the morning, and in the afternoon we receive guests or visit friends.

When we travel, we are invited to the church of the places where we are. In the village of Novominskaya we were in a very tiny church at Easter. This is a Kuban Cossack village, so there were many Cossacks, Cossack Cadets in the church. Actually, the service was held in a house, since the church was destroyed during the Soviet era, only a memorial stone reminds of it. In this church my grandfather Gury Nikolayevich Kulikovsky was baptized - the son of the Grand Duchess Olga Alexandrovna. After our visit, a group of people initiated the reconstruction of the church, but according to the project the church will be much smaller than the previous one.

An interesting case was when we approached the church on Easter night, we saw lights along the road, it turned out that there were some other traditions in Kuban - and these lights were candles of local residents. Very unusual sight, at the Cathedral of Christ the Savior you cannot see this! After the night liturgy there were still many celebrations.

We traveled by car, and the locals are very hospitable - they decided to feed us a little, it was very touching, the residents filled our entire trunk with local goodies, and the driver told that a little more and the bottom would fail. Everything ended in a tragicomic episode - on the first bump the silencer fell off, and we had to repair it. The smell of Kuban sausages drew all the local animals to the car. In general, it was an unforgettable experience!"

- What do you know about Velikoretsky procession on Vyatka, do you plan to take part?

Paul - "Yes, this was one of the first things that we learned about when we arrived in Vyatka. They say you need to go for five days - a very long journey. At a meeting with us, Metropolitan Mark said that at this procession, people acquire an extraordinary spiritual experience. We will definitely think about the possibility of our participation!"



A fireplace screen of the Grand Peterhof palace

- An exhibition of one object, from 01/04/2019 to 12/31/2019

In April 2019 in the Dance Hall of the Grand Peterhof Palace, an exhibition entitled “In the Empress' cabinet. The Fireplace Screen of the Grand Peterhof Palace” has opened, continuing the tradition of displaying acquired or recreated exhibits as part of the program to revive the Grand Palace's historical collection. The presented screen is the completion of the first stage of work on the reconstruction of the lost chimney porcelain set from the Empress's Cabinet.

Emperor Nicholas I, who loved Peterhof with all his heart, invested a lot of manpower and resources in maintaining its greatness. In the 1840s, under his direct supervision, architect A.I. Stackenschneider carries out large-scale repair and restoration work in the Grand Palace, in particular the old marble fireplace was replaced with a new porcelain with a mirror frame in the style of the second rococo in the Empress's Cabinet. It was made at the Imperial Porcelain Factory by the personal order of Nicholas I, and immediately became the central motive in the decoration of the interior. The uniqueness of this headset was that all items were made of porcelain and were characterized by high artistic skill.

A distinctive feature of the fireplace was an amazing design and execution of the original marble screen, made of bronze in the form of a fan with porcelain inlays, painted with flowers.

This unique in its beauty and artistic solution, the artwork of Russian porcelain masters adorned the interior of the Great Peterhof Palace until 1941. During World War II, a fireplace with a screen died as a result of a devastating fire. From the exquisite work of art left only a few fragments, extracted after the war from the ruins of the palace. Work on the restoration of the fireplace headset began only in 2016.

Restorers used the only remaining black and white photograph. Botanists and entomologists were invited to the work. For a more accurate elaboration of details, similar fireplace screens were searched in major foreign museums.

“I think that when in the shortest possible time we see the porcelain screen recreated completely in the Empress's Cabinet, the value of this interior will be no less than the Amber Room in the Catherine Palace,” said the head of the Peterhof Museum Exposition Service Nina Vakhania.



Video - https://tvkultura.ru/article/show/article_id/343459/

"Russia: Royalty & the Romanovs" - Coming to Scotland

- The exhibition is open in The Queen's Gallery, Palace of Holyroodhouse, from 21 June to 3 November 2019.

The Palace of Holyroodhouse is the official residence of the British monarch in Scotland. Located at the bottom of the Royal Mile in Edinburgh, at the opposite end to Edinburgh Castle, Holyrood Palace has served as the principal residence of the Kings and Queens of Scots since the 16th century, and is a setting for state occasions and official entertaining.

A spokeswoman for the Royal Collection said: "The earliest links between Britain and Russia were formed in the mid-16th century through trade. "These links developed into political and military alliances, particularly during the Napoleonic Wars. In the 19th century, dynastic marriage and family ties dominated relations between the two countries. "Works of art of all kinds – from grand diplomatic gifts to intimate and personal mementos – have richly documented the relationship. "Beginning with the visit of Peter the Great, they mark significant moments of contact between Britain and Russia. These works of art are exhibited together for the first time to tell the story of the complex interconnection between two great countries and their rulers".

VisitScotland regional director Paula Ward said: "Almost two-thirds of visitors are attracted to Edinburgh for its history and culture and this exhibition will tell the story of Britain's historic royal links with Russia."

For more than 300 years Britain has been linked to Russia through exploration and discovery, diplomatic alliances and, latterly, by familial and dynastic ties. Russia: Royalty & the Romanovs, opening on 21 June 2019 at The Queen's Gallery, Palace of Holyroodhouse, explores the relationship between the two countries and their royal families through more than 170 works of art in the Royal Collection, many of which were exchanged as diplomatic gifts or intimate personal mementos.

The first Russian ruler to set foot on English soil was Tsar Peter I, known as Peter the Great. In 1698 he visited London for three months and met with the British King, William III, as part of a diplomatic and fact-finding tour of Western Europe. On his departure Peter presented the King with his portrait, painted by Sir Godfrey Kneller. The young Tsar is depicted wearing the mantle of a ruler and the armour of a warrior, looking to the West and hoping to establish a new, 'open' Russia.

The coronation portrait of Empress Catherine II (Catherine the Great) by Vigilius Eriksen, c.1765–9, is a clear statement of magnificence and power. It was recorded as hanging in the Privy Chamber at Kensington Palace in 1813, and may have been a diplomatic gift to George III.

The year 1815 saw final victory in the Napoleonic wars by the allied forces, including those of Great Britain and Russia. George IV commissioned Sir Thomas Lawrence to paint portraits of the central figures in the defeat of Napoleon for the Waterloo Chamber at Windsor Castle, a room created to celebrate the achievement. The series included portraits of distinguished Russian military leaders, recognising Russia's important contribution to the victory.



In the years that followed, a steady stream of Russian Emperors, Empresses, Grand Dukes and Grand Duchesses were entertained in Britain. The future Emperor Nicholas I visited in 1816–17. In 1874,

Queen Victoria's second son, Alfred, Duke of Edinburgh, married Grand Duchess Marie Alexandrovna, the daughter of Alexander II, as recorded in Nicholas Chevalier's painting of the ceremony.

This first direct dynastic marriage between the two families was followed by the marriage of two of Queen Victoria's granddaughters, the Princesses Elizabeth and Alix of Hesse, to Grand Duke Sergei, son of Alexander II, and the future Nicholas II respectively.

In October 1896 Queen Victoria's granddaughter Alexandra Feodorovna (formerly Princess Alix of Hesse) and her husband Emperor Nicholas II visited the Queen at Balmoral Castle, in a family reunion that was documented in a watercolour by Orlando Norie, and in the first ever film footage of the royal family. The Emperor and his family made their last visit to Britain in August 1909, when they attended the annual regatta at Cowes on the Isle of Wight. A double portrait taken by a local photographer shows the strong family resemblance between the Prince of Wales (later King George V) and his cousin Emperor Nicholas.



Helen Mirren, 73, cuts a regal figure as Catherine The Great in striking new images from upcoming Sky Atlantic drama

11 April 2019, Mailonline, by Kate Thomas

Helen Mirren looks incredible in the first look gallery of images showcasing the opulent costumes from the period programme, which will go on display in a limited costume exhibition at this weekend's BFI Radio Times Festival. The 73-year-old actress embodies the Empress in an array of extraordinary designs, set to transport viewers back to the 18th century.

The costumes include Catherine's golden ceremonial gown stitched with elaborate beading and pearls and the green military riding habit she wore whilst leading the charge on Russia's expansion alongside longstanding lover General Grigory Potemkin.

Another still shows a suit specially made for the Empress to enjoy at the ball - one of her favourite events - and the blue ball gown worn on the anniversary of the monarch's coronation.

Helen exudes power and confidence in the stunning creations by costume designer Maja Meschede.

Fans were previously treated to one image of Helen - who has Russian ancestry and was born Ilyena Mironov - as the Empress. Dame Helen, who has played both Elizabeth I and Elizabeth II, is pictured in a grey wig and blue and gold dress in a recreation of Catherine's private quarters.



Her grandfather was an aristocrat and diplomat who, with his family, was stranded in Britain after the Russian revolution in 1917.

His son married a British woman and anglicised the family name to Mirren when the actress was ten.

Sets have been modelled on Russian palaces, with paintings hand-copied from originals in the Hermitage museum.

The four-part drama will chart the latter years of Catherine's 34-year reign and is being filmed in Russia, Latvia and Lithuania.



Dame Helen was confirmed in January to be playing the role of the Russian Queen who had an extremely colourful love life.

Following the assassination of her husband Emperor Peter III in 1762, Catherine was rumoured to have had a string of male lovers and children through illicit affairs.

The series will particularly focus on Catherine's relationship with Russian statesman Grigory Potemkin, who will be played by Terminator Genisys star Jason Clarke.



It will be Helen's first major television role for 13 years, having last played Queen Elizabeth I in a Channel 4 miniseries.

The State Russian Museum will celebrate 125th anniversary in 2020

15 April. Gorod-plus.tv - Preparations for the celebration of the anniversary have already begun, and the first solemn exhibitions are opening in St. Petersburg. The museum director, Vladimir Gusev, told what the institution had achieved over the years, and what interesting events St. Petersburg residents could expect in the near future.

“We have the largest collection of Russian art since ancient times. For us, absolutely every year is the Year of Culture or the Year of the Museum. But next year, the museum will be 125, in this regard, we are preparing a special program. We will issue a booklet, plan to complete the repair of the Mikhailovsky Castle and the development of our other territories, change some of the permanent exhibitions, show works of art from the funds and hold a whole series of exhibitions. The first one opened on April 11th is the “Three Petersburg Collections”, says the director.



According to him, one of the tasks of the museum today is to acknowledge those who preserve the national treasure: collectors and patrons of art. Maintaining friendly relations with collectors and holding joint exhibitions is a tradition that the museum has been following since its foundation. Therefore, the first jubilee exhibition is dedicated to private collections. The exhibition “Three Petersburg Collections” presents works of painting, drawing, sculpture, theatrical-decorative and applied art and numismatics of three families: Paleevs, Berezovsky and Naumovs. Until June 10, visitors to the Benoit Corpus can see the works of the greatest Russian artists of the 19th and 20th centuries almost unfamiliar to a wide audience.

Also in the Mikhailovsky Castle a memorable series of exhibitions "The Saga of the Romanovs" are presented for several months Until May 20, the museum tells the guests about Emperor Nicholas I and about his contribution to the cultural life of Russia. During the year, such exhibitions will be devoted to Catherine the Great, Paul I and Alexander I.

Particular attention will be paid to Alexander III, who conceived the Russian Museum, his wife Princess Dagmar (Maria Feodorovna) and son Nicholas II. In addition to the 125th anniversary of the museum, the exhibition cycle is timed to the 175th anniversary of the birth of Alexander III and the 220th anniversary of the completion of the construction of the Mikhailovsky Castle.

Preparations are underway for work in the Throne and Arabesque halls and in the Church of Archangel Michael. Thus, the Mikhailovsky Castle finally will be renovated and fully accessible to guests.



Next year the works of the painter and graphic artist Konstantin Somov will also be shown in the Russian Museum. The exhibition of Ilya Repin with the legendary painting "St. Nicholas Mirlikijsky saves the death of three innocently convicted" will be brought from the Tretyakov Gallery. In addition, it is planned to show the public the museum’s funds. According to Vladimir Gusev, some permanent exhibitions may even be temporarily replaced.

“We have a lot of non-standard programs. Programs for the visually impaired and hearing impaired, art therapy, Students Club, Youth Club of the Russian Museum. The Centre for Electronic Technologies has appeared, virtual branches that are very attractive to young audiences. In the Summer Garden, which is also under our jurisdiction, spring art-work day will be held on April 20 to prepare the garden for the season,” the museum director says.

By the way, the Summer Garden will also celebrate its anniversary: it will already be 315 years old. On this occasion, the Russian Museum will prepare events in the House of Peter I and the Summer Palace. Holidays and excursions “Summer Garden for Children” and concerts “Classics in the Summer Garden” will be held. “They are demanding an increase in economic indicators from us, but we are holding on and still do not plan to introduce a fee for visiting the garden. In the near future, the entrance to it will definitely remain free,” promises Vladimir Gusev.

It is not planned to raise prices for entry to the main building of the museum in the Mikhailovsky Castle. The Russian Museum does not want to lose the elderly and student audience, because its task is to make art accessible. And on the Night of Museums from May 19 to May 20, the entrance to the Stroganov Palace will be free for all.

In addition, over the next year, the exhibition spaces of the Russian Museum will expand. By the 125th anniversary, the President of Russia decided to donate to it the premises of the Central Naval Library. Funding for repairs has already been allocated.

“For the last 30 years, we have, so to speak, conquered territory by peaceful means. We were able to get for the Stroganov Museum and Marble Palaces, Mikhailovsky Castle, Mikhailovsky and Summer Gardens. Now, for 5 years we have been developing this territory, because we conquered it not for the sake of ambition, but so that every visitor could find something for himself in the museum. To this end, we opened several branches, including in Spain, where, by the way, we achieved good success,” says the head of the institution.

The branch of the Russian Museum in the Spanish city of Malaga has been opened for 5 years. It entered the top 20 of the fastest growing museums in Spain according to the country's internal ratings and the top 10 of the most visited museums in Malaga, along with the famous Pompidou Centre.

In Russia, the branches of the museum work in Kazan, Yaroslavl, Murmansk and Saransk; they are preparing to open in Kemerovo, Vladivostok, Kaliningrad and Sevastopol. All departments regularly hold major exhibitions. Another 15 applications from other cities are being considered. The electronic system of the museum is also developing by leaps and bounds: you can already visit its online branches virtually anywhere in the world.

The State Russian Museum is a unique example of a mono art museum. It combines in its collection samples of Russian, Soviet and modern Russian art from ancient times to the present day. The first thoughts about the foundation of such a national museum arose in the country after the victory in the war of 1812. Russian soldiers saw European museums and wanted to create something similar in St. Petersburg. Private collections began to appear (for example, the Pavel Svinyin collection of the Russian Museum and the collection of Vasily Kokorev). The idea of creating the Russian Museum was expressed by Alexander III, and his successor Nicholas II put it into practice in 1895. This date is considered the birthday of the museum.

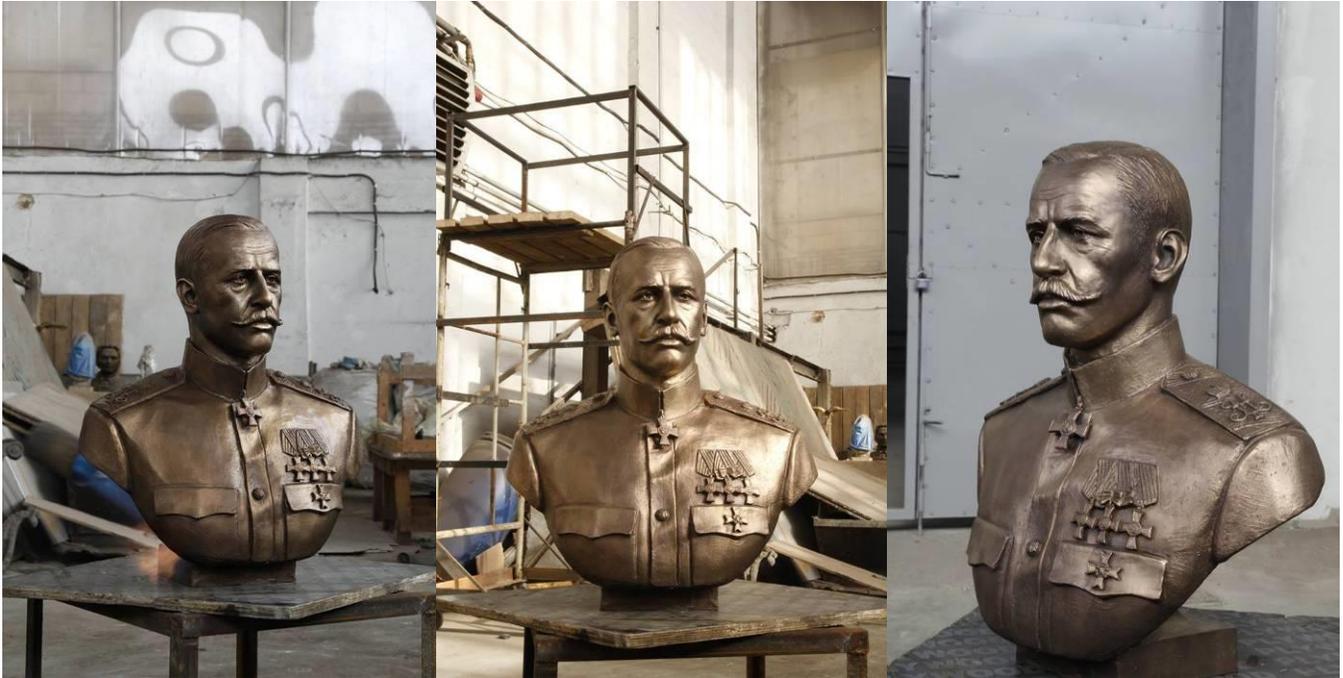


The first monument to Count F. A. Keller is ready

A bronze bust of Count Keller is ready and has already been delivered to St. Petersburg, where it is planned to be installed.

All the necessary funds for the manufacture of granite pedestal safely collected, and the pedestal is already under construction.

Sculptor is Victoria Alexandrovna Tishchenko.



The opening of the monument is tentatively scheduled for early September. Place and exact time will be reported additionally closer to the date of the ceremony.

The photos by V.A. Tishchenko, show the bronze bust of Count Keller in the foundry.

Count Feodor Arturovich Keller

Born October 12 (24), 1857, Kursk, killed December 8 (21), 1918, in Kiev - Commander of the Russian Imperial Army, cavalry General. He was one of the leaders of the White movement in the south of Russia in 1918.

On March 3, a telegram from the Headquarters about the abdication of the Emperor was received by corps commander, General Count Keller, at the corps headquarters of the 3rd Cavalry Corps. The Corps commander immediately, without doubting his officers, held a meeting of non-commissioned officers, where, he announced his loyalty to the renounced Tsar. On March 4, the General called the Corps in the vicinity of Orhei, where, he publicly declared:

"I received a dispatch about the Sovereign's abdication and about some kind of Provisional Government. I, your old commander, who shared with you both hardships, sorrows, and joys, do not believe that the Emperor at such a moment could voluntarily leave the army and Russia."



At noon on March 6, Count Keller sent a telegram addressed to Nicholas II, in which he expressed indignation on behalf of the Corps and himself personally in relation to those troops that joined the rebels, and also asked the Tsar not to leave the Throne.



General F.A. Keller did not intend to resign at his own will, so it is not surprising that his position on what is happening in the country and in the army made him "one of the first candidates on the list of senior officers who the new revolutionary government decided to dismiss as unreliable". The reason for the resignation did not have to wait long: Count Keller refused both to take the oath of office to the Provisional Government, and to bring his Cavalry Corps to it.

"I am a Christian, and I think it is a sin to change the oath"

The General also stated that he refuses to swear in his Corps because he does not understand the substance and legal justification of the supreme authority of the Provisional Government; he does not understand how one can swear to obey Lvov, Kerensky and other certain persons who may, after all, be removed or leave their posts

On March 16, 1917, the celebrated General gave the last order to the regiments of the 3rd Cavalry Corps:

"By today's order, I am expelled from the command of the glorious 3rd Cavalry Corps. Forgive all dear comrades, gentlemen generals, officers, Cossacks, dragoons, lancers, hussars, gunners, self-propelled gunners, arrows and all those serving in the ranks of this valiant fighting corps! We experienced with you together both grief and joy, buried our dear dead, who laid down their lives for the Faith, the Tsar and the

Fatherland, rejoiced at the success achieved with God through repeated successes over the enemies. Not once were themselves injured and suffered from wounds. We are close to you. Hot thanks to all of you for your trust in me, for your love, for your constant courage and blind obedience in difficult moments of battle. May God give you the strength to continue to serve also honestly and faithfully to your Homeland, constant good luck and happiness. Do not forget your old and loving commander of your Corps. Remember what he taught you. God help you."



"It always seemed to me disgusting and worthy of contempt, when people are ready to change their beliefs for personal benefit, profit or personal security, and the vast majority of such people".

Review of the 3rd Cavalry Corps on March 29, 1916. Behind the Sovereign in a line from left to right, the corps commander, General Count Keller, General A.A. Brusilov, Grand Duke Dmitry Pavlovich.



About the route of the Imperial Family from Tobolsk to Yekaterinburg - Part one

The route of the Imperial Family from Tobolsk to Yekaterinburg reveals details of the travel route of Nicholas Alexandrovich and his family, which became for them the ascent to "Russian Calvary."

By Yuriy Afanasievich Bastylev

Yuri Bastylev - (born in 1962) is a regional specialist, engineer of the Sverdlovsk Railway - a branch of JSC Russian Railways.

In the early 2000s I became interested in the theme of the route of the Imperial Family from Tobolsk to Yekaterinburg. During these years I visited almost all settlements and stations connected with this route. During the trips, little-known local lore publications and other materials were collected. An article was written as a result of summarizing all available documents on this topic. The first version of the article was published on April 26, 2018 in two parts on the website "Russian People's Line".

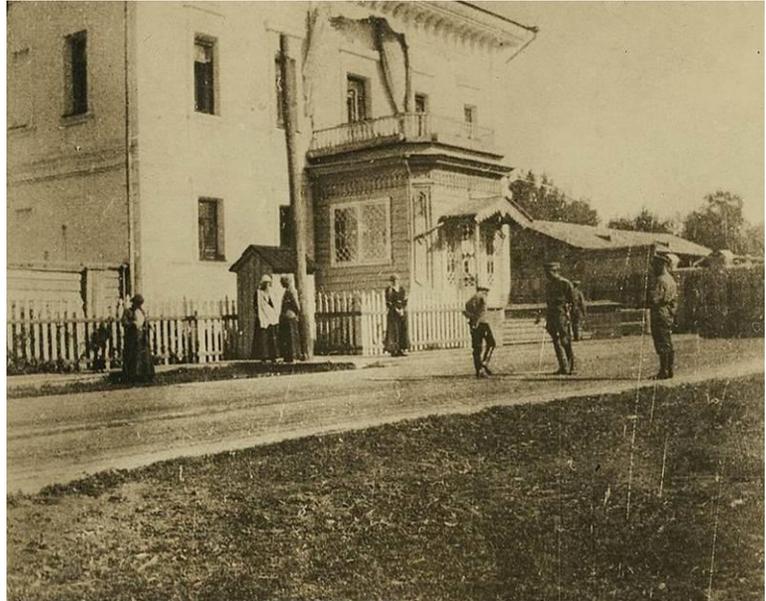


For Orthodox believers, the year 2018 is special: a century has passed since the murder of our Monarch, God's Anointed Sovereign, Tsar Nicholas II and his family. A large number of studies by both domestic and foreign authors is devoted to this tragic event. But a separate detailed study of the last route of the Tsar's family from Tobolsk to Yekaterinburg has not been carried out to date. This article will help to fill this gap.

It is known that from Tobolsk the Tsar's family was brought to Yekaterinburg on April 30, 1918 by the commissioner V.V. Yakovlev, who carried out a secret assignment of the Council of People's Commissars and the All-Russian Central Executive Committee. The publications in the description of the Romanovs' route often contain contradictory information. Some write that the transportation of the Tsar's family was ill-conceived and adventurous, since Yakovlev had to change the route of the train on

the move, while others specify only the initial and final points of the path. All these discrepancies can mainly be explained by the lack of access to archival documents on this topic. But now the situation has changed for the better thanks to the appearance of a new website of the State Archives of the Russian Federation, entirely devoted to the history of the murder of the Imperial Family.

A special thematic site's section is assigned to the issue of the transfer of the Imperial Family from Tobolsk to Yekaterinburg and the mission of Commissioner Yakovlev. The site contains electronic copies of unique documents from various government and departmental archives of the Russian Federation, archival funds and private foreign collections. Based on these documents, in particular, the diaries of Emperor Nicholas II and Empress Alexandra Feodorovna, as well as little-known publications of regional historians and local lore, the last way of the Imperial Family from Tobolsk to Yekaterinburg was recreated. The whole way of their travel can be traced on a map-scheme, which shows the main settlements where they stopped and changed the route.



Which events preceded this? The civil war and negotiations with Germany, which culminated in the signing of the separate Brest Peace on March 3, 1918, intensified the Bolsheviks' actions of the further fate of the Tsar's family, who was at that time under arrest in Tobolsk. A key role in organizing the transportation of the Romanovs to the Urals and the subsequent killing of them belongs to the chairman of the All-Russian Central Executive Committee of Workers', Soldiers', Peasants' and Cossack deputies Yakov M. Sverdlov. He is considered to be second man after Lenin in the Bolshevik leadership.

To execute the transfer of the Tsar's family to Yekaterinburg, Sverdlov elected a professional militant and revolutionary Vasily V. Yakovlev (K.A. Myachin), whom he knew well. To fulfill this assignment, Yakovlev endowed the powers of the Extraordinary Commissar of the All-Russian Central Executive Committee. He was given a considerable amount of money, and the People's Commissar of Communications identified a special train. In Ufa province, where Yakovlev came from Moscow (and where he was from), he personally selected assistants and members of the armed detachment from the number of proven militants - workers of the Simsk plant. The operation was well thought out and conspired, its goals were known to a limited circle of Bolsheviks. For constant contacts with Moscow, Yakovlev was accompanied by a personal secretary, a telegraph operator. All telegraph and telephone conversations were conducted using encrypted phrases, so, for the symbol of the Imperial Family, the words "cargo" and "luggage" were used.

Famous historian G.Z. Joffe was one of the first researchers who managed to work in Soviet times with archival records of telegraph and telephone conversations with Yakovlev and Sverdlov and others involved in the "mission". His opinion on this important issue, he formulated in the answers to questions from readers: "For a long time Yakovlev "Omsk maneuver " seemed inexplicable, in any case, unauthorized. But the documents found in the archive (Yakovlev's talks with Yakov Sverdlov and Sverdlov with the Urals) shed some light on this dramatic episode. From them it follows that Yakovlev made his "maneuver" with the sanction of Sverdlov. From Tyumen, and Omsk, Yakovlev reported on the obstacles that the Urals had given him, and his fears about the safety of the former Tsar and his family members. They should not have been the victim of any violence, lynching or falling into the hands of counter-revolution " [1].

At the present time, the Russian historian PV Multatuli, expressed even more definitely about the purpose of this operation. In one of his books he devoted a whole chapter to the "mission of

Commissioner Yakovlev." Analyzing archival documents, he concludes: "There is no doubt that the commanders and fighters of the Ural forces were misinformed about Yakovlev's true goals. In this disinformation, Sverdlov, Goloshchekin, Didkovsky and Yakovlev took part. Why was this done? The actions of the "independent" Ural detachments were to "force" Yakovlev, who officially took the Emperor to Moscow, to "change" his plan and deliver him to Yekaterinburg. After that Sverdlov could say to those who wanted to bring the Emperor to Moscow because of the revolutionary anarchy to fulfill their mission failed, and that the Emperor was detained in Yekaterinburg" [2].

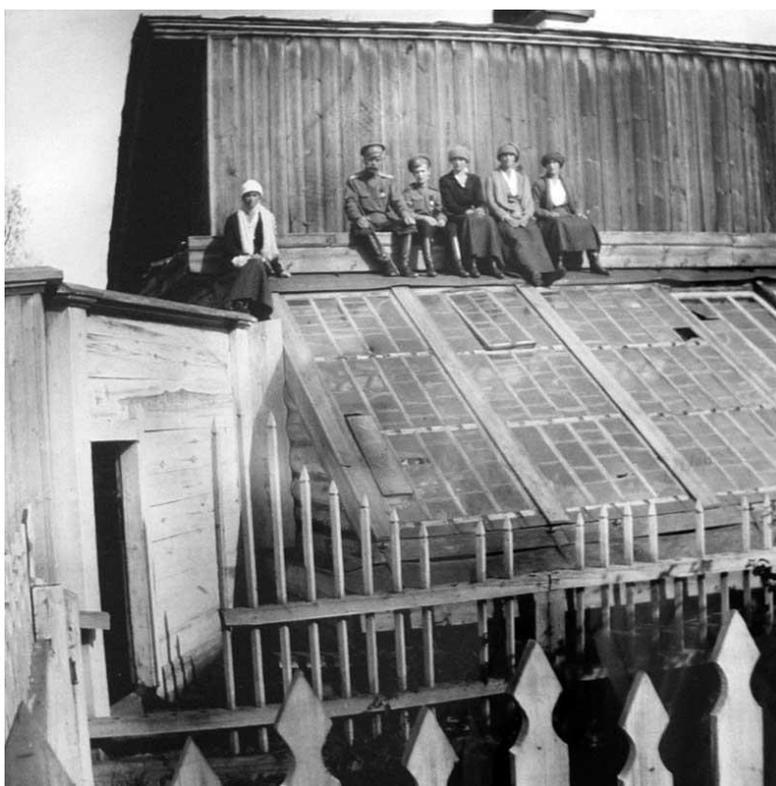


Left - the 2-storeyed Governor's House (the house of Freedom), in the background - Church of Saints Zechariah and Elizabeth. Photo of the Tobolsk Historical and Architectural Museum-Reserve.

Right - Tobolsk, May 2018. the Governor's House (now - The Museum of the Family of Emperor Nicholas II), in the background - the Church of Saints of Zechariah and Elizabeth. Photo of the author.

In Tobolsk

On April 22, 1918, Commissar Yakovlev arrived in Tobolsk. First of all, he established contacts with local Bolsheviks and commanders of armed detachments from Omsk and Yekaterinburg, who arrived in Tobolsk a little earlier and also claimed the Romanov family. Taking advantage of the rights of an extraordinary commissioner, Yakovlev acted skillfully and resolutely. At the first meeting, he declared that all the detachments were being subordinated to him. He promised the protection team of the Romanovs to give them a monetary allowance not received by the guard from the time of Kerensky's reign. The next day he met with Emperor Nicholas II and members of his family. He did not put anyone on the exact route, but skillfully misinformed a wide range of people with hints that the Tsar would be taken to Moscow. Threatening of possible reprisal Yakovlev forced Nicholas II to agree to move.



With Emperor Nicholas II, in the first group there were the Empress Alexandra Feodorovna with her daughter Grand Duchess Maria Nikolaevna [3]. They were accompanied by: marshal V.V. Dolgorukov (in the notes of the Tsar's family - Val), the family doctor of the Romanovs, the doctor E.S. Botkin [4], valet T.I. Chemodurov, lackey I.I. Sednev and maid A.C. Demidova (in the diaries of the Imperial couple - Nyuta).

At that time there was no railway between Tobolsk and Tyumen, they used river and cart transport. Yakovlev, following Sverdlov's instruction that he "must fulfill the mission extremely quickly" [5], did not wait for the opening of the rivers from the ice. With the help of Tobolsk council, the horse-drawn train was quickly assembled from simple carriages. Only for the Empress they found a covered tarantas. All the convenience of such a primitive transport consisted in an armful of straw on a wagon, and in the tarantas of the Empress they also put an ordinary sleeping mattress. Along the way, Yakovlev sent out small squadrons in advance and organized a timely overhaul of horses in the settlements. The departure of the equestrian train Yakovlev set to the morning of April 26.



On the indicated day, when it was still dark, "the carts of a horse-drawn train started concentrating at the request of the Tobolsk Executive Committee near the women's gymnasium. At dawn, up to 7 couples were sent to the courtyard of the Governors House for departing prisoners. The carts were guarded in the courtyard of another house. After leaving the yard, they joined in accordance with the plan with protection in several pairs with machine guns and mounted ... " [6].



*Left - Tobolsk, beginning XX century. A view of the Alexander Chapel and the Governor's House, in the background the Tobolsk Kremlin. Photo of the Tobolsk Historical and Architectural Museum-Reserve.
Right - Tobolsk, May 2018 - Alexander chapel, in the background the Governor's House, and in the distance on the hill Tobolsk Kremlin. Photo of the author.*

What is important, the departure of the Imperial Family from Tobolsk was marked by a local newspaper, where in the column "Urban Chronicle" was published a short note:

"At 2 o'clock in the morning on April 13 (26), Nicholas Romanov was taken from Tobolsk. This departure, thanks to the early time, passed completely unnoticed in Tobolsk, - only later did I learn some details. From the city the train left with a horse convoy tops, all those who came across were forced to leave the post road to the bushes " [7].

It should be clarified that at that time a winter trip to Tyumen passed on a different road than now. From the center of the lower part of the city it was necessary to go along Bolshaya Arkhangel'skaya Street (now - Lenina Street) to the Podchuvashinskaya Sloboda, near Podchuvash, or the Chuvash Cape [8]. In this place until the 1980s there was a ferry crossing (summer) and an ice crossing (winter) of the Irtysh River - the "old transportation". At the beginning of the 20th century, river transport was used in the summer, the city floating wharf - the landing stage - exists up to the present time and is located on the bank of the Irtysh, almost opposite the Governor's house.

The way from Tobolsk to Tyumen

The movement of the horse train from Tobolsk to Tyumen is described in sufficient detail in the diaries of the Tsar's family: the Tsar Nicholas II [9] - (N II) and the Empress Alexandra Feodorovna [10] - (AF). Here are the excerpts concerning the route; for the convenience of reading the diary entries, they are listed in chronological order, with small abbreviations, the author's notes in parentheses, the dates are given according to the old and new styles (via an inclined line):

13/26 April. Friday.

N II: "At 4 o'clock in the morning, said good-bye to the dear children and sat in the tarantas: I'm with Yakovlev, Alix (Tsarina Alexandra Feodorovna) with Maria, Valya and Botkin. Of the people with us went: Nyuta Demidova, Chemodurov and Sednev, 8 riflemen and a horse convoy (red army) of 10 people. The weather was cold with an unpleasant wind, the road is very heavy and a terrible shaking from the frozen track. We moved across the Irtysh through rather deep water <...> making 130 versts for the first day. Overnight we arrived in the village levlevo <...>".

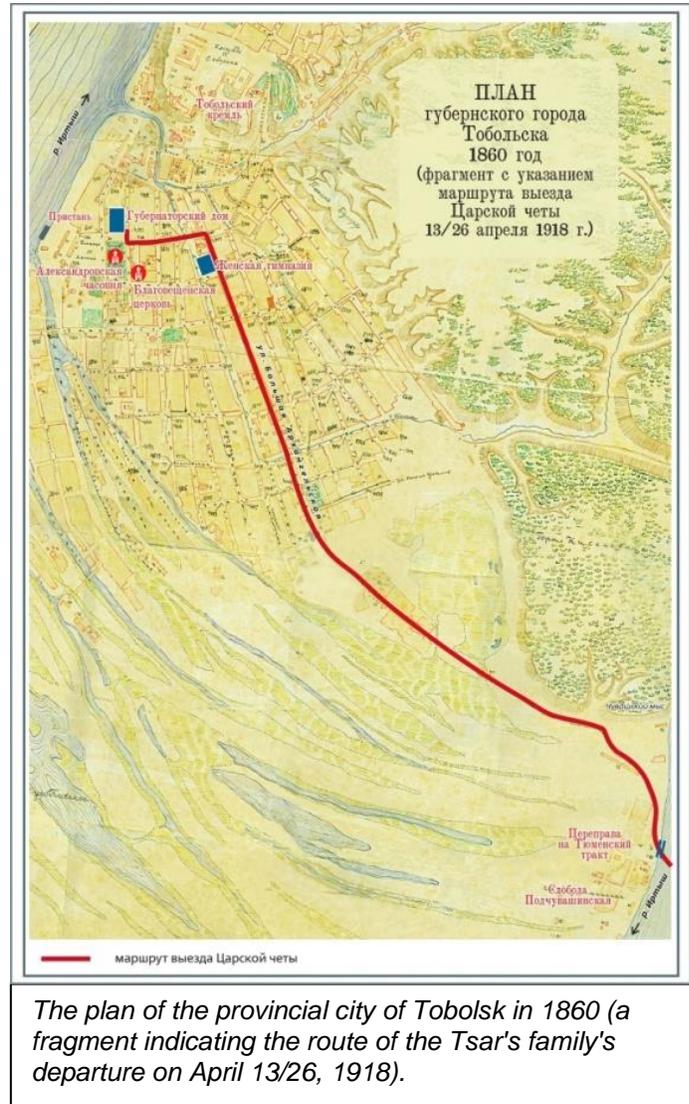
AF: "After changing horses at 8 [o'clock] and at 12 [o'clock], we stopped at the village and drank tea with our cold snack. The road is just awful, frozen ground, mud, snow, water to the stomach of the horses. She was trembling, her whole body hurts. After the 4th shift the check jumped off, and we had to climb into another carriage. 5 times they changed horses. The rest of the crews changed every time. In 8 [pm] got to d [erevni] levlevo, where we spent the night in the house, which used to be a village shop<...>. We went to bed at 10 [o'clock in the evening], dead tired, my whole body aches. Nobody says where we are going from Tyumen, - some suggest that Moscow <...>. In turn, each crew lost a wheel, or something else crashed shatteringly. "

The village levlevo was half way between Tobolsk and Tyumen.

14/27 April. Saturday. (Lazarev's Feast Saturday).

H II: "We got up at four o'clock, because had to leave at 5 o'clock, but there was a delay <...>. They crossed Tobol on foot on boards, only the other shore had to move sazhen 10 (about 20 meters) by ferry. Acquainted with the assistant Yakovlev - Guzakov, who was in charge of all the protection of the road to Tyumen. The day was excellent and very warm, the road became softer; but all the same I was shaking very much, and I was afraid of Alix. In the open places it was very dusty, but in the woods it's dirty."

AF: "It was an eternity before we left, 7 1/4 [hours]. Kom [issar] nervously fusses, runs around, telegraphes. Beautiful weather, the road is creepy. Again we change horses, about 6 times, our cavalymen - more often, both days - the same people."



The plan of the provincial city of Tobolsk in 1860 (a fragment indicating the route of the Tsar's family's departure on April 13/26, 1918).

The next stop and change of horses marked by the Tsar's cottage was the native village of Grigory Rasputin - Pokrovskoye and the village Borki [11]



Left - the village Pokrovskoye, 1960's. The house of G.E. Rasputin. Photo of the Tyumen Museum Complex.

Right - the village Pokrovskoye, May 2018. House of Grigory Rasputin. To the left - a memorial stone with the inscription about the halt of the Tsar's family during their journey from Tobolsk to Tyumen. Reconstituted by the Smirnovs, used as a private house-museum of G.E. Rasputin. Photo of the author.

H II: " <...> in with. Pokrovskoye was a jumper, stood for a long time against the house of Gregory, and they saw his whole family staring through the windows."

AF : "About 12 [hours] came to [the village] Pokrovskoye, changed horses. Long stood in front of our friend's house. We saw his family and friends looking out the window."

H II: "The last harness was in with. Borki (35 km before Tyumen) . Here at E.S. Botk [in] got strong kidney pain, he was put in the house for an hour and a half, and then sent forward without hurrying <...>."

The last overtaking was done slowly and with all the precautions. Arrived in Tyumen at 9 1/4 [21 hours. 15 minutes. time], with a beautiful moon with a whole squadron, surrounded our carriages at the entrance to the city. It was nice to get on the train, although not very clean. <...> We went to bed at 10 o'clock. not undressing <...> ».

In the diary of A.F. it is indicated that there were other horse harnesses and forced stops on the way, but the names of these villages are not indicated.

AF : "When the darkness came, the bells of our triples were tied <...>. Rushed at a frantic pace. When approaching Tyumen, a squadron of cavalymen formed a chain around us and escorted us to the station, crossed the [Tour] river along a mobile bridge, 3 miles drove through a dark city. At midnight we took the train."



"In the village of Pokrovsky we changed horses. For a long time we stood directly across of the house of Gregory and watched his entire family looking out the window...".
From the diary of Emperor Nicholas II, April 14, 1918.

Thus, the horse train for two incomplete days crossed the path at 257 miles [274 km] [12].

**Карта-схема последнего пути Императорской четы
с Великой княжной Марией Николаевной из Тобольска в Екатеринбург в апреле 1918 г.**



Map-scheme of the last route of the Imperial Couple with the Grand Duchess Maria Nikolaevna from Tobolsk to Yekaterinburg.

[1] Joffe G. Behind the Last Line. Fictions and truth about the end of the Romanov dynasty // Correspondence to historical themes: The reader leads the dialogue. - Moscow: Politizdat, 1989. - P. 83.

[2] Multatuli P.V. The Way of the Cross of the Imperial Family. Yekaterinburg Golgotha. - M.: Veche, 2013. - p. 215.

[3] The children of Emperor Nicholas II left in Tobolsk - Tsarevich Alexei and three Grand Duchesses: Tatiana, Olga, Anastasia and 26 more loyal subjects were taken out in a month, on May 20.

[4] On February 3, 2016, at the Bishops' Council of the ROC, E. Botkin was glorified in the face of saints as a righteous martyr Eugene, a doctor.

[5] What are you doing? Yakovleva (Stoyanovich-Myachin, Anton) "Transportation of Nicholas Romanov from Tobolsk to Yekaterinburg". (GARF, F. 601. Op., 2. 31. 31. LI 26-73, 75-81 vol.).

[6] Note on the departure of part of the Romanov family from Tobolsk. (GARF, F. 601. Op., 2. D. 33. LI 75, 78).

[7] The Siberian leaf. 1918. April 17 (30). No. 40. (State Archives in the city of Tobolsk, F. G-1, Op. 1. D. 810. L. 112 vol.).

[8] Historian P.A. Slovtsov argues that "Chuvash was not visible in Siberian history," and therefore the name of the area "under Chuvashi" should be understood as the designation of the area in translation from Ostyatsky (the old name of the local Ugric people Khanty) - "coastal village"

[9] From the diary of Nicholas II from March 14 (27) - April 16 (29), 1918 (GARF, F. 601. Op. 1. D. 266. LI 71-92).

[10] The last diaries of the Empress Alexandra Feodorovna: February 1917 - July 16, 1918 / Ed., Ed., Preface., Introduce. and comments. V.A. Kozlova and V.M. Khrustalev's. - Novosibirsk, 1999. (URL: <https://www.sakharov-center.ru/asfcd/auth/?t=page&num=12457>).

[11] The modern highway Tobolsk-Tyumen lies somewhat away from these settlements. So, the village Ievlevo is now 3 km from it, the village Pokrovskoe - about 1 km.

[12] The list of populated places of Tobolsk province. Edition of the Tobolsk Provincial Statistical Committee. - Tobolsk, 1912. - P. 24.

Activities in Tsarskoye Selo



Alexander Palace may not be opened this year

It all depends on the timing of the allocation of funds from the federal budget. The Museum is waiting for the 300 million roubles required for the completion of the first stage of restoration work.

The exposition in the Alexander Palace has been closed to visitors since 2015. It was originally planned to complete the first part of the work in the beloved residence of the last Russian Emperor by July 2018 - the 100th anniversary of the murder of the Imperial Family. But the opening date for visitors to the updated exhibition had to be postponed to the end of 2019.

Now, according to Olga Taratynova, director of the Tsarskoye Selo state museum, these terms are also questionable: the state museum awaits about 300 million roubles from the federal budget. "If the money arrives within the next month, then at the end of the year we will open for inspection the first eight rooms of the left wing of the palace," said Olga Taratynova.

- "There are all objective prerequisites for completing the work. If the funds are delayed, the opening of the renovated apartments will take place in the first quarter of 2020. And in the same year we hope to open 7 more rooms. Thus, the entire left wing of the palace will be restored."

In particular, visitors can see the Moorish room with a pool with a capacity of 1000 buckets of water - not only the Emperor, but also Tsarevich Alexei liked to swim in it. "This was all lost, and now the restorers, based on the found pieces of ceramics from the walls, have recreated the interior completely," said Olga Taratynova. On the second floor of the outbuilding, where there was a children's half, the museum plans to accommodate exhibition facilities.

"We really want to make everyone happy for the new year. But in any case, the recovery process is underway and has already progressed significantly. So, if not at the end of December, then in the first quarter of 2020, the Alexander Palace will open its doors," says the director of the museum-reserve.



Tsarskoye Selo sculpture took off "winter clothes"

April 15, the museum began to release the park sculpture from the "warm clothes". The first to reveal the statues in front of the facade of the Catherine Palace from the side of the parade ground, in the Own Kindergarten of the Catherine Park and the figures of the Chinese on the Big Chinese Bridge in the Alexander Park. In total, special wooden cases will be removed from 74 objects.

In the coming days, 22 marble sculptures on the Hermitage Alley, statues on the Granite terrace, opposite the central facade of the Catherine Palace, the famous poetic symbol of Tsarskoe Selo - "The Girl with the Jug" will be unveiled.

In the museum's park sculpture collection there are marble, bronze, galvanoplastic and cast-iron statues, busts, marble and granite pedestals and vases, three antique mosaics of the I-III centuries AD. The pride of the collection is the Venetian decorative sculpture of the first quarter of the XVIII century. These are mainly images of mythological characters and allegories - the works of Antonio Tarsia, Pietro Baratta, Giovanni Bonacza, Bortolo Modolo, Giovanni Dzordzoni, Giuseppe Dzimianiani and other masters.





The Golden Gate of the Catherine Palace is repaired

The restoration of the Golden Gate, which lasted eight months, has been completed. It was made in the middle of the XVIII century by the project of Savva Chevakinsky and

Francesco Rastrelli.

Restorers dealt with big amount of work - three and a half thousand decorative details and more than 12 thousand rivets. First, all the overhead details of the decor were removed, numbered and cleared whether. Then the masters removed the gilding with a special solvent, it turned out that some of the historical details of the 18th century were preserved. They, as well as the later parts of the 1960s, straightened and compensated for the losses. Specialists made not preserved elements in an art forging workshop. The most crucial stage is the coating of details with the thinnest sheets of gold leaf using the technology of the 19th century for a special varnish "Mordan". Gold leaf is sheets of real gold with a thickness of 0.1 micron. In total, more than three hundred "books" were used for gilding, each containing 60 sheets. For example, the largest element - the double-headed eagle - took six books, 4 grams of gold each. In addition, brickwork, basement of the supporting part of the fence and stucco decoration, as well as architectural details made of natural stone, have been restored. The customer was the North-West Directorate for Construction, Reconstruction and Restoration of the Ministry of Culture of the Russian Federation; Works performed by a group of companies "Slavic project".

The central gate of the Catherine Palace in Tsarskoye Selo was erected in 1748-1756. The masters of the Sestroretsk plant produced them according to the design of Savva Chevakinsky, and the gold details of the openwork pattern were made according to the drawings of Francesco Rastrelli. During the Great Patriotic War, the Golden Gate was badly damaged. In the 1960s, they were restored.





"Brusilovsky breakthrough"

April 27, in the museum-reserve "Tsarskoye Selo" opened the

exhibition "Brusilovsky breakthrough." The exposition in the First World War Museum is based on photographs of the staff clerk Markov album with the plots of the 1916 campaign from the collection of Pavel Khoroshilov (Moscow). The exhibition is dedicated to the offensive of the armies of the South-Western Front, which is known as the Brusilov breakthrough and became for Russia the most famous event of the First World War. The Brusilovsky breakthrough is the last victorious battle of the Russian Imperial army before the collapse of the monarchy and the largest battle of the Great War in terms of total losses.

Markov, a clerk at the headquarters of the 8th Army of the Southwestern Front, reflected the period from December 1914 to June 1916. There are about 350 pictures in the album. They recorded an attempt to change the military scenario of long-term trench confrontations - the use of heavy technology (tanks and armored vehicles), the mass destruction of enemy personnel (gases), the active use of artillery and aircraft.

Markov, the clerk, collecting front-line photos taken by different people was, in fact, a tactician and strategist of the photographic record of war. Sometimes he composed compositions on a sheet of several images united by a single event or place. Sometimes he placed on a separate cardboard just one picture (usually it was a portrait of one person or a small group of people; a type of strategically important terrain from different heights). Photos he supplied with explanations.

- "This eyewitness of the war collected pictures according to his feelings, and this is what gives the album lasting value. It is the concrete, individual view and genuine interest of the common man, a contemporary of those distant events, at war, front-line life, victories and defeats" - says Ekaterina Shvigleva, a military history officer.

The museum also presented objects from its collections at the exhibition: uniforms of Russian, German and Austria-Hungarian; samples of cold arms and firearms. The simplest instruments and accessories, without which warlords and commanders could not do, are represented by binoculars, a tablet and a compass. The officer corps could also afford relative comfort in everyday front-line life - this is evidenced by the faience plate and the fruit bowl that once belonged to the combined arms commander Mikhail Khanzhin, donated to the museum by his descendants. Among the expressive items of military life donated to the museum are the traveling suitcase-bed of the commander of the 46th Army Corps Nikolai Istomin.

The exhibition is open until July 28, 2019.





The history of military honour and glory. The permanent exhibition entitled "The Museum of the Russian Guard" is opened at the General Staff Building of the Hermitage. About 200 items - uniforms and weapons, regiment regalia, paintings and documents - represent the brilliant and dramatic history of the Russian Imperial Guard.

Where else could the exposition begin in the Museum of the Russian Guard, if not from Peter I's uniform. The Emperor fought in it, during the Battle of Poltava. According to legend, the Swedish bullet pierced his hat.

"This is a rare thing that has been preserved just as the uniform of Charles XII is preserved in Stockholm, in which he was killed during the siege of one of the Norwegian fortresses," says George Vilinbakhov, Deputy Director of the State Hermitage Museum, State Heraldist of the Russian Federation.

During the excursion, George Vilinbakhov constantly repeats: Petersburg is the most guard city in Russia. Most of the northern capital, such as we see it today, was formed precisely because of the elite parts. Therefore, it was here that the Museum of the Russian Guard was opened just over a year ago.

"The saturation of the military in the city is reflected in its toponymy. I have already mentioned that there is Konnogvardeysky Boulevard, Sapper, Artillery companies of the Life Guards Izmailovsky Regiment and so on," adds George Vilinbakhov.

Today the museum is located in seven halls, in which the history of the Guard from Peter I to Nicholas II is told. Guardsmen participated in almost all serious wars of the Russian Empire. Trophies were brought from each of them. Thus, this Turkish sabre appeared here.

"The sabre of St. George of Nikolai Nikolayevich Sr., commander-in-chief of the Russian-Turkish war of 1877-78. And you see on it the gold mural of the officers of his, shows Alexander Dydykin, head of the department of the "General Staff" of the State Hermitage Museum.

This blade was presented to the Grand Duke as a memory of victories in the war. However, nowadays, experts have found out that this is not a Turkish weapon, but a fake. Arabic ligature on the blade is just a set of characters that the master invented, possibly to sell a sabre more expensive. The exhibits that were taken out of Russia after 1917 are stored in this room. Among them are truly unique. For example, this is the banner of the Life Guards Grenadier Regiment. It was stored in a box of billiard balls. That is how it was taken out of Russia.

Today, about 6.5 thousand Guards flags and uniforms are kept in the museum's storerooms. Some of them are going to be shown at the Museum of Heraldry, which they plan to open in the Stock Exchange building. The restoration project is ready. Until the end of the year, workers will begin to restore the roof and facade of the building.

Video - https://tvkultura.ru/article/show/article_id/343224/



Video about the exhibition project of the Mogilev diocese of the Belarusian Orthodox Church, the Russian Historical Society, the History of the Fatherland Foundation, the State Archives of the Russian Federation, the Russian State Archive of Cinema and Photo Documents: "Tsarist Family. Ascension".

Video - <https://youtu.be/fhY4FTI5h3E>



On April 4, at the Museum of Macedonian with the support of Rossotrudnichestvo, the opening of the exhibition "Romanovs" was held, dedicated to the 100th anniversary of the martyrdom of Emperor Nicholas II and his family.

The event was organized by the Embassy of the Russian Federation in the Republic of Northern Macedonia.

The head of the diplomatic mission Sergei Bazdnikin recalled the terrible crime that had

happened more than a hundred years ago. The Metropolitan of Povardar, Agatangel, presented the book Romanovs: Love is Stronger than Death. Lenin Zhila, researcher of the Institute of National History acquainted the audience with facts about the life and death of representatives of the Romanov dynasty.



Central Naval Museum in St. Petersburg opened the exhibition "Pages from the life of a sailor-artist." It is dedicated to the 195th anniversary of the marine painter Alexei Bogolyubov. His legacy is about three thousand works, but little known to lovers of painting. Details - Ludmila Burim. Clipper "Robber" for his 25 years has been everywhere: from Chukotka to Argentina and from the Baltic to China. It died tragically: in 1904 it was flooded near Port Arthur during the Russian-Japanese company. Long before that, he was portrayed by Alexei Bogolyubov. This picture marked the beginning of the collection, part of which is on display at the Central Naval Museum today. In total - 70 graphic and pictorial works, as well as studies that Alexey Bogolyubov and his students created abroad.

"He had his own sea, his own vision of the sea. It is very naturalistic, it is very artistic, it is very interesting. When you communicate one-on-one with Bogolyubov, you stand at his picture for a long time, charging with some kind of energy that is difficult to describe," admitted the director of the Central Naval Museum, Ruslan Nekhay.

Alexey Bogolyubov graduated from the Naval Cadet Corps in Kronstadt. After a full 10 years, served on military courts in the Baltic. And only after that he entered the Academy of Arts as a free listener. On his canvases you can safely explore the brigantines, armadillos and clippers.

"He was a workaholic. He was called a bee because he was constantly collecting something. And for his museum, not only painting, but also dragging everything that, as they say, lay badly. He was at the theater of operations on the Danube, and from there he cut off the flagpoles of the Turkish battleships that were flooded," said the exhibition curator Olga Tsekhanovskaya.

Alexey Bogolyubov was appointed painter of the Main Naval Staff. In peacetime, he painted views and outlines of the coast, approaches to raids, and during the wars portrayed sea battles. But besides this, Bogolyubov remembered his contemporaries as a philanthropist and populariser of Russian art abroad.

"The man was very responsive, unselfish. He helped his artists, who took care of in France. His workshop was called "Russian Paris". And all the future famous Russian painters visited it: Polenov, Repin, Pokhitonov, Tkachenko," added Tsekhanovskaya.

How it happened that the brightest cultural figure of the era was almost forgotten by the modern generation, it is difficult to say now. But the Naval Museum emphasizes that without Bogolyubov's paintings, it is impossible to present a full-fledged exhibition on the maritime theme. Here they are ready to correct historical injustice. There are already plans for the future - to open a large exhibition dedicated to this man.

Video - https://tvkultura.ru/article/show/article_id/343339/



An exhibition of icons opened in Arkhangelsk, which in 2014 were stolen from the Church of the Epiphany in Oshevskoye village. They managed to find and partially recover them.

A priceless relic was cracked - the icon of Zosima and Savvatiy of Solovki, more than 160 years old. The shrine was thrown into the field and lay in the snow for several months.

"It was impossible to touch. The paint layer resembled butterfly wings that are loose and lie on a wooden base," explained Olga Agamirova, an artist and restorer.

The 19th century icon of the Great Martyr Paraskeva Pyatnitsa is almost lost. It can not be saved. On the other - preventive labelling. Their special composition should protect against any external influences. This is a unique case. Shrines exhibited at the stage of conservation.

"There is a whole series here - the forefather row of the iconostasis - which was made by northern masters at the end of the 18th century. And for us it is very important! These masters are known, we define them by style, by the manner of painting. This is the whole artel of Ivan I. Bogdanov Karbatovsky," said Tatyana Koltsova, head of the department of the Museum Association Artistic Culture of the Russian North.

It would seem that the icons have disappeared without a trace. Five years ago, they, who had never left the Epiphany Church in the village of Oshevskoye, were stolen. The best detectives were invited to look for the shrines. And a year later, the icons were found. Each was strengthened and partially restored. Art restorers from all over the country and their students worked.

"We plan to hold a larger school of restoration in the summer involving foreign colleagues. Because where can you work on the masterpieces of the XVIII century? The museum will not give such an opportunity," says the deputy governor of the Arkhangelsk region Elena Kutukova.

In May, after the completion of the exhibition, the icons will have a long and complicated restoration.

Video - https://tvkultura.ru/article/show/article_id/343250/



In Murmansk, representatives of societies and historical education "Double-headed eagle" installed a portrait of Admiral Kolchak on Ushakov Street.

Thus, monarchists want to draw attention to the biography of a politician, which, in their opinion, contains innuendo.

"The FSB of Russia declassified the criminal case of Admiral Kolchak. But there is a problem: the researchers will not be able to familiarize themselves with it, since the admiral who was shot without trial was not rehabilitated. Together we will make public the materials of the criminal case of an undeservedly forgotten

oceanographer," activists of the "Double-Headed Eagle" said.



In memory of the Imperial Family, rarities were brought to Tyumen from the Livadia palace.

Visitors will be able to see about 200 unique pieces of history in the Museum Complex. It is part of the project "Collection of Livadia archives."



The creator of the project is Konstantin Kapkov, the historian, writer, theologian, author of books about the last Russian Emperor.

As is known, the southern residence of the Russian Emperors Alexander II, Alexander III and Nicholas II was in Livadia. The palace is a living witness to many events in the life of Monarchs, as well as the home church, which now has a small museum. For several months, the imperial exhibits from the Crimea will be in Siberia.



In the Church pavilion of the Great Menshikov Palace in Oranienbaum, work has been completed on the restoration of wall paintings and the iconostasis. In 1939 the church was completely destroyed. Picturesque decoration was recreated according to archival photographs. The work lasted for several years. It was possible to restore the iconostasis up to the smallest details. It was created almost three centuries ago, with four tiers of wall painting. The final stage of the restoration was the installation of seven icons depicting the Passion of Christ on the upper tier.

Video - https://tvkultura.ru/article/show/article_id/343748/



Belarusian city names streets in honour of members of Russian Imperial Family.

Russia and other former Soviet states continue the process of restoring the historical names of streets and cities, as many Christian names had been replaced with the names of famous and even murderous Soviets by the godless authorities.

Most recently, three streets in the Belarusian city of Borisov, 45 miles northeast of Minsk, were christened with names in honour of the Russian Imperial Family and Emperors: Alexander, Paul, and Romanov Streets. While these particular streets are newer and were previously unnamed, before the Russian revolution there were streets named in honour of Emperors Alexander and Paul, though they were in a different part of the city.

The streets are located in a relatively recently-built up area called Airport in the northern section of the old town. According to the newspaper *Goman Barisaushchyny*, one resident appealed to the regional executive committee and asked why new streets had appeared with the names of Russian royalty. The Deputy Chairman of the executive committee replied that it is "a return to tradition. There were streets of the city named in honour of Imperial persons in the early 20th-century."



The monument to Emperor Nicholas I is under restoration. What happens under the protective cocoon that covers the monument to Nicholas I? And what secrets are kept in monuments - symbols of St. Petersburg? Reporting Eugenia Altfeld. "Pulse of the City", April 5, 2019.

Video - https://youtu.be/PIAPpo9uo_M



The Grand Kremlin Palace marks an anniversary date - 170 years from the date of its consecration. The stairs, on which the president walks today, were consecrated in the presence of Emperor Nicholas I. The palace was conceived as a temporary residence for members of the Imperial Family during their visits to Moscow.

Today, this is the official ceremonial residence of the President of Russia, where state awards and credentials are handed over, and the inauguration ceremony is held in the restored Andreevsky Hall.

The most important solemn events in the life of the country take place in the Kremlin Palace. The length of the facade is 125 meters. It is perfectly visible from the waterfront. But most people do not have the opportunity to see this building closely.

The fact that the palace chambers are already 170 years old and consecrated in the presence of Nicholas I is hard to believe. Everything is in perfect condition. The main hall is Andreevsky. There the president takes office and takes the oath. And the throne part usually closed by a big screen. But this is the throne of Emperor Nicholas. Initially, the furniture was made of wood, and elegant gold thrones - exact replicas - were made 20 years ago.

But not all rooms of the palace are made using gold leaf. The corridors on which employees move are much simpler. A curious detail that no one else has yet shown is the shelf for storing mobile phones. So that nothing rang and buzzed in the pockets of the guests.

Video - <https://www.ntv.ru/novosti/2179421/>



The scientific and practical conference "Romanovs and Crimea conference will be held in the White Hall of the Livadia Palace Museum from May 23 to 24, 2019.

The year 2019 was marked by significant events in the history of the country, in the history of the Crimea and Livadia. 100 years ago, in April 1919, the "Crimean group" of the Romanovs forcedly emigrated from Russia. 110 years ago, in September 1909, the entire family of Emperor Nicholas II arrived for the first time in Livadia. The five-year-old heir Tsarevich Alexei Nikolayevich first set foot on the Crimean land.



The conference program includes a plenary and breakout sessions, presentations of new exhibitions and publications, an excursion program.

The conference is planned to work in the following areas: Emperors of Russia and their role in the history of the state and the world; 1919: dynasty tragedy, tragedy of the country; The Imperial Family and its environment, the fate of the Russian nobility; palaces and estates of representatives of the House of Romanov; the role of the Romanovs and the Russian nobility in the development of the Tauride province; charity of the Romanovs; the history of Livadia; images of the Romanovs in works of art; and reflection of the history of the Imperial Romanov Dynasty in museum expositions, collections, in the practice of museum pedagogy.



The Society of Historical Enlightenment "Double-headed Eagle" opened in Novosibirsk a multimedia exhibition about the fate of Nicholas II. They made a video invitation for it.

Novo-Nikolaevsk - Novosibirsk is the only city in Russia that stands on the Emperor's land, donated to the people by the Last Russian Emperor Nicholas II.

The multimedia exhibition "Nicholas II: from Novo-Nikolaevsk to Novosibirsk" provides an opportunity to plunge into the history of the capital of Siberia and into the fate of the Imperial Family in a bright, spectacular and innovative presentation with elements of augmented reality.

The exhibition run from April 17th to May 20th in the Officers' Club.

Video - <https://www.youtube.com/watch?v=4NI0QVL6nyg>



2019 marks the 250th anniversary of the birth of the outstanding Russian military leader, Prince Peter Bagration. In honour of the commander's anniversary, the Bagration Historical and Patriotic Association and the State Archive of the Russian Federation organize the All-Russian Scientific Conference "War and Peace of Prince Peter I. Bagration (on the 250th anniversary of birth)". The date of the conference is November 22, 2019. The date is timed to the anniversary of the Schöngrabensky battle and the commemoration day of the founder of the IPO "Bagration", a long-term employee of the GARF Igor S. Tikhonov.

The venue is the State Archives of the Russian Federation (Moscow, Bolshaya Pirogovskaya, 17).

We invite you to take part in the conference and speak on one of its directions:

- new information about P.I. Bagration;
- the military art of General P.I. Bagration;
- the environment of Prince P.I. Bagration;
- P.I. Bagration in historical memory and modern culture.

For questions, contact the Chairman of the Organizing Committee of the Conference, the Chairman of the IPO "Bagration", Grigori E. Brodsky, tel. +7 (909) 658-24-77, el. mail: greg.b@inbox.ru.



In 2023, a complex of five fountains may open in Perm. It is called the "Romanov Fountains" in honour of the Imperial Romanov Family.

The project was done earlier, but at the time it was suspended. It was now decided to resume it in connection with the preparation for the 300th anniversary of Perm city. This will be done by the non-profit foundation Perm Association of Squares and Parks "Sibirskaya Zastava", its founder, as well as the director of the Gorky Park, Rashid Gabdullin. Design project already updated, now they are searching for investors.

"Romanov Fountains" - a complex consisting of five fountains, its area will be 735 square meters. Fountains will be decorated with decorative veneer and lighting, imitating the movement of water. The author of the project is young architect Alexey Mazur.

Thematically, the fountains will be associated with the Imperial Rotunda in the park, which was built in 1824 for the arrival of Emperor Alexander I. It is also known that in 1918, during exile, Grand Duke Mikhail Alexandrovich often walked in the city garden, which he wrote about in his diary.

"The Romanov Fountains will be a tribute to the great family and its representatives, also a well-deserved gift for the residents of the city for its 300th anniversary," - Rashid Gabdullin comments.





April 19, 2019, the cultural and educational center "Tsarsky" opened the exhibition "The contribution of the Romanov dynasty to the development of archeology in Russia", dedicated to the 160th anniversary of the establishment of the Imperial archaeological commission. The exhibition features archaeological finds from the epochs of the Mesolithic, Neolithic, Iron Age in Western Siberia and the Urals, as well as antiquities of Novgorod and Crimea. The exhibition is accompanied by modern artistic images of ancient writings, performed by Alexander V. Sivkov, a member of the Union of Artists of Russia.



April 19, the Volgograd Museum of Fine Arts opened the exhibition "Rulers", dedicated to the 290th anniversary of Empress Catherine II. It is an unusual project. The exposition combines paintings and graphic works of the 18th century from the museum's collections with the works of Peter Chaplygin, famous Volgograd sculptor, People's Artist of Russia, dedicated to Russian emperors. The famous Volgograd sculptor regards the personalities of the Russian Emperors as certain key points, turning points in the outline of our history. The exhibition will include nine sculptural busts and ten reliefs devoted to nine Russian Emperors - from Peter I to Nicholas II. The exposition also included three engravings and three paintings from the museum's collections, made in the 18th century. The portrait of Catherine II, created by Alexei Antropov in 1766, in fact, begins the collection of Russian painting of the Volgograd Museum. The coronation portrait was transferred in 1960 from the State Historical Museum. The exhibition will run until June 10 in the main building of the museum.



The film "Matilda", which was released accompanied by numerous scandals, turned out to be the most unprofitable of those Russian films that in recent years received funding from the state budget. The relevant data are cited by the publication "Project", which analyzed the results of the rental of films created with state support. As a result, the picture of the famous director Alexei Uchitel "Matilda", released on screens in 2017, topped the list of the most unprofitable films with state support. "The most unprofitable was the film Matilda by Alexei Uchitel, which received 280 million roubles from the Cinema Foundation. With a film budget of 1.5 billion rubles, only 537 million rubles were collected at the box office," the study authors say. As is known, the premiere of the film "Matilda" by Alexei Uchitel, dedicated to the ballerina of the Imperial Theaters Matilde Kshesinskaya and her relationship with the future Emperor Nicholas II, was held in the autumn of 2017, but even before, a number of activists demanded that the film should be banned.

For the first weekend, the picture "Matilda", as reported by the "Film Distributor's Bulletin", collected in total about 225 million rubles. The picture's rating is still extremely low, it amounts to 5.6 points on the Kinopoisk website.



A portrait of Olga Alexandrovna, a daughter of Alexander II, was given to Peterhof. The portrait was brought by the great-granddaughter of the Emperor Baroness Clotilde von Rintelen. The ceremony took place on April 23, 2019.

The oval-shaped picture is made in gouache. Strokes are made in light beige and blue tones. Numerous shades of white and pearl colors create a refined and noble image of the Princess. Olga Alexandrovna presented this portrait to her husband in 1917. A masterpiece is very important for the Romanov dynasty.

Clotilda von Rintelen, is great-granddaughter of Alexander II and great-great-granddaughter of A.S. Pushkin:

"Olga Alexandrovna made a gift to her husband. And she wrote in French "to my beloved George".

The picture was signed by the author: "Countess Olga Hasselman Kurt, 1917. Wiesbaden". Now the experts of Peterhof will have to work hard to find information about the artist.

This is not the first gift of the Baroness to the museums of Russia, thanks to her family rarities are returned to their homeland.

Princess Olga Alexandrovna Yurievskaya (St. Petersburg, 8 November 1873 – Wiesbaden, 10 August 1925), daughter of Alexander II of Russia and hismorganatic second wife, Princess Ekaterina Mikhailovna Dolgorukova.

Video - <https://topspb.tv/news/2019/04/24/kollekciya-petergofa-popolnilas-portretom-docheri-aleksandra-ii/>



The trustees of the Russian Geographical Society (RGO) are planning to restore the Orthodox Holy Trinity Chapel on the territory of the Fort Ross national historical park in Jenner, California, Nikolai Tokarev, the head of oil company Transneft stated at a meeting of the RGO Board of Trustees yesterday.

Tokarev said that Russian and American politicians, businessmen, and public figures meet annually at Fort Ross. "Today we can definitely say that the Fort Ross dialogue has turned into a positive point in the relations between the U.S. and Russia, which is very important today," he explained, adding that when they were asked to support the reconstruction of the church, they didn't have to spend much time thinking about it.

According to him, the upcoming work will contribute "not only to the reconstruction of the historical appearance of Fort Ross, but will fulfil the mission of dialogue, the center of gravity for all who care about Russian-American relations."

Another RGO Trustee, Frederick Doug Arfst Paulsen, also noted that "the Russian development of North America is an important part of history that is often forgotten." Fort Ross is the only surviving Russian wooden stronghold in America, he noted, "but the United States does not allocate sufficient funds for its maintenance, and the structure needs restoration."

He also highlighted the joint Russian-American work on the Fort as especially important in today's political climate.



Fort Ross is a former Russian settlement and stronghold on the California coast, about 50 miles north of San Francisco. It was founded in 1812 by a Russian-American company to provide food for Russian possessions in Alaska and to expand the resource base of Russia in America. The Holy Trinity chapel was used by Russians and Aleuts who were members of the colony. The fort was sold to American landowners in 1842.

Several American saints - St. Innocent of Alaska, St. Sebastian Dabovich, and St. Tikhon of Moscow - had visited and stayed at Fort Ross. Today, the fort is a place of pilgrimage several times throughout the year, on Memorial Day, the Fourth of July, and St. Vladimir's Day.



Six modern buildings in seven floors - this is what the Hermitage's storage look like today, which contain everything that is not shown in the exhibition halls.

About a million pieces of art from the vaults of the main museum of the country moved to a new storage facility.

There are indoors climate control and security with the latest technology. But the exhibits are not just moved, they have become available for public viewing. The Hermitage has made the storage system open.

15 halls of the Storage Facility at the Old Village are free to visit. Every hour there are guided tours to show what was previously hidden from strangers: a collection of furniture from Peter the Great to Nicholas II, a unique gallery of Russian costume, the Carriage Hall, which contains the entire lineup of the Imperial Family's crews.

Video - <https://gorod-plus.tv/videos/58944>



Schoolchildren of Berdsk made a video about an Easter egg from the time of Tsar Nicholas II.

Schoolchildren from Berdsk in cooperation with the city museum created a story about a unique exhibit and won in the Regional Contest "My Family Relic". Soon their work will take part in the All-Russian stage.

The participants of the project "School of TV Berdsk" from school No. 9 told about Easter eggs from the time of Tsar Nicholas II, which was donated to the museum by the family of Grigory Litvinenko - Honorary Citizen of Berdsk.

The idea of capturing the relic arose when the competition regulations arrived at the school.

There were no obstacles to make this work interesting and high-quality, because the pupils of 9 schools are engaged in television journalism for the fourth year. The children turned to the museum for advice. Natalia Shapenkova, the head of the museum's exposition department, offered several exhibits to choose from.

"The choice fell on an egg, because I wanted to introduce the children to the Litvinenko family," director Tatyana Sviridova told Berdsk-Online. "While they were shooting at the museum, the pupils were able to talk with Valentina Stepanovna and learn the history of the relic from the first hand. I know that this work prompted children to start their own research within their families. One of the students interviewed relatives and has already made a kind of inventory of valuable items.

Video - https://www.youtube.com/watch?time_continue=109&v=6GdmVs87YwI



An exhibition of photographs from the collection of the Yusupov Princes will open on the 100th anniversary of the Arkhangelskoe estate museum in the Multimedia Art Museum. Relics, stored in the photo fund in Arkhangelsk.

After a long winter restoration work is continuing. Part of the renewed sculptures was returned to the places. Some have not yet had the tags removed. Exhibitions are being prepared for the centenary of the estate. Multimedia Art Museum will present the photo exhibition "Album of Princes Yusupov".

"Its main message is to show the family, to show it in all the beauty of family life," explains Konstantin Bolenko, head of the sector of rare books, manuscripts and photo collections.

After the revolution, Yusupov's photographs were dispersed in various museums. But most stayed here. Pictures were never taken out of the estate. In the main photo fund of Arkhangelsk includes more than one and a half thousand units. These are photos, daguerreotypes, photo albums. Access to office space is only possible for a few employees.

Relics are in these fireproof closets. They are stored in acid-free cardboard folders, acid-free paper envelopes, and pictures are wrapped. There are 13 daguerreotypes. In 1861, the Yusupovs invited a German photographer, Schneider, to shoot the Moika palace, which was renewed after restoration. In the collection there are portraits of the owners of the Arkhangelsk in different years - from the 1850s - until the emigration.

"Zinaida Nikolaevna - we have about 200 of her photographs from different angles. This is the husband of Zinaida Nikolaevna - Felix Felixovich. She chose him, despite the desire of her father, Nikolai Borisovich Yusupov, to marry her to a Bulgarian Prince. She married the handsome cavalier guard Felix Felixovich Sumarokov-Elston, whom she loved," tells Olga Machugin, curator of the funds of Arkhangelsk.

The Yusupov family could have ceased, and Zinaida's father, Nikolai Borisovich, petitioned the Emperor to transfer the title and surname *Yusupov* to Felix Felixovich Sumarokov. And these are the sons of Yusupov - Nikolai and Felix.

"Felix is in a dress - up to three years then it was fashionable. And then the boys were put in sailor suits, and pants were short at first, then of medium length, then long. When the boy grew up - by the age of 10-12, he should have looked like a man," adds Olga Machugin.

Specially before shooting, young children curled their hair - it was also fashionable.

Pazetti and Bergamosko, Alexandrov and Dyagovchenko - the Yusupovs had favorite photographers. They captured travel, social life, daily activities. The album contains photographs that today tell you the interiors, the life of the manor - these are the cooks in the kitchen in the eastern wing of the palace, the summer terrace, which is no longer there.

Video - https://tvkultura.ru/article/show/article_id/344167/



Livadia Palace will show a rare photo album of the daughter of Emperor Alexander II. The album, which until recently was considered lost, was bought by the Revival of Traditions charity foundation (from a private collector) and returned to Livadia.

In the pearl of the Crimea - Livadia Palace, they are preparing to surprise all the guests. A unique rarity appeared in the museum. 22 authentic photos of the family of Emperor Alexander II.

Livadia Palace has a difficult fate. Many exhibits are copies. Therefore, the relic recently presented to the museum is stored here like the apple of an eye.

"With seven seals, we keep this relic," says Irina Fomenko, the main curator of the museum objects of the Livadia Palace Museum.

This is a calfskin photo album, decorated with opaque - that is, opaque enamel. Pages with gilded edging. It is believed that Emperor Alexander II ordered the album for his only daughter Maria and her husband, Duke of Edinburgh Alfred. He was made at the Moscow silver factory of Pavel Ovchinnikov. In the album there are 22 authentic photos that the daughter of Alexander II put in on her own. The location of the pictures is intriguing.



“The first five photographs are photographs of Emperor Alexander II. Instead of her husband, she placed an image of her father”, tells Irina Fomenko, chief curator of the museum objects of the Livadia Palace Museum.

Most likely, Maria Alexandrovna missed Russia and her family in foggy London.

“These photos still keep many secrets. Here is the Grand Duke Sergei Alexandrovich with his wife. On the reverse side - the inscription in English “Our dear cousin with heartfelt love.” Who wrote these words and to whom they were addressed?” - says Nikolai Ivanov, correspondent of Izvestia Information Centre.

For a long time, this photo album was considered lost. Patrons – Foundation Revival of Traditions - returned it to Livadia. In just two years, the Foundation has helped ten museums across Russia. The total amount of donations is more than 78 million roubles.

“I have wonderful friends, people who were at the forefront of the foundation. Museums acquire a completely different meaning sound, when they have an internationally significant value in their collection center. It attracts an audience. They are beginning to be interested in people, the culture of people is growing,” - says People’s Artist of Russia, founder of the “Renaissance of Traditions” foundation Sergey Roldugin.

Now art critics continue to study unique photographs. The pictures will allow you to take a fresh look at the life of the Romanovs. And very soon all the visitors of the Livadia Palace will be able to see the album.

Video - <https://www.5-tv.ru/news/248716/video-vlivadijskom-dvorce-pokazut-raritetnyj-fotoalbom-doceri-aleksandra-ii/>



At the end of April 2019, the restoration of the pulpit of the Peter and Paul Cathedral, which lasted just over a year, will be completed.

The wooden gilded pulpit was made by master Nicholas Kraskop in 1732. In an Orthodox church such an elevation to read sermons is due to Western influence. The last restoration was carried out in 1992: then the painting was cleaned and the gilding of wooden elements and sculptures was renewed. The reason for the next restoration, which began in February 2018, was the deformation of the structural elements of the department, cracks and loss of gilding on decorative wooden elements and sculptures, partial loss of the paint layer on the picturesque inserts.



At the beginning, the restorers carried out a by-element disassembly of the pulpit. The dismantled fragments of the staircase, canopy, and sculptures went through all the technological stages of the restoration process. The darkened nine paintings that adorn the pulpit were cleared. In addition, the restorers have eliminated the deformations of the wooden base of the compositions, as well as compensated for the loss of the paint layer and varnished it.



The famous Lyon Hall of the Catherine Palace will soon find its original appearance. For the revival of its former luxury identical silk was brought from France, and lapis lazuli from Afghanistan. More than 70 years have passed since the fascists were beaten out of Tsarskoye Selo, but so far the restoration has not been completed. White walls, a box in the middle - this is the famous Lyon Hall. And within a few weeks, it will be as Catherine II saw him — luxurious, truly royal.

“There is no such volume of lapis lazuli anywhere, but with the possible exception of the columns of St. Isaac’s Cathedral. This is generally a gemstone, it is used, as a rule, until today in some decorations” - explained the director of the amber workshop of the Tsarskoye Selo State Museum-Reserve, Boris Igdalov.

The only surviving watercolour of 1878 shows what the Hall of Lyon was like. Charles Cameron created these rooms for Catherine in European fashion. Silk and stone met in palace interiors, but such luxurious silk and Afghan lapis lazuli - no.

This is a mastery of such a level that there is even a special term - "Russian mosaic". The thin plates of lapis lazuli fit so precisely that there is no gap between them at all. And after processing, the overall impression is created that it is a monolith. This fact impressed the guests of the Emperors, but those who know the secret of the subtleties of the work were amazed even more.

Lazurite plates were attached to slate stone. Now more modern materials, but, in fact, the same lazuli panels. The silk that the walls were upholstered in has been almost completely lost, but the miracle is that the Lyon factory that made the fabric still works in France. The Lyon Hall will indeed be Lyon. And part of the miraculously preserved furniture is already upholstered in silk.

"We received news from the archive of the Prel factory that they have orders from the palace administration from the 19th century, and even drawings of this silk, ordered by the Romanovs specifically for the Lyon Hall. We compared, one hundred percent hit," said Olga Taratynova, director of the Tsarskoye Selo museum-reserve.

Squirrel brushes and micron plates of gold - restoration of the ceiling comes to an end. In the gaps will be paintings. And for the sake of such beauty of own forces it is not a pity. It remains only to gild. And this work will be done in one day. The quarters that Catherine the Great and Empress Maria Alexeevna loved so much, begin to shine royally in early June.

Video - https://tvkultura.ru/article/show/article_id/344206/



A book about the Imperial Romanovs Dynasty was published in Smolensk

In Smolensk a historical essay "Imperial dynasty of the Romanovs and Smolensk land" was issued. The book was written by ethnographer N.M. Skvabchenkova and published by the Smolensk regional branch of the "Imperial Orthodox Palestinian Society".

The central theme of the study is the visits of representatives of the House of Romanov to the Smolensk region.

According to the historian I.I. Orlovsky, Smolensk region is the cradle of the first "historically known person of this family", the 14th century boyar Andrei Ivanovich Kobyla, who lived near the city of Roslavl. One of his descendants Roman was a Moscow okolnichy. The name of the future Russian Tsars arose from his name. It was worn by the grandson of Roman Feodor Nikitich, who later became Patriarch Filaret.

ЦАРСКАЯ ДИНАСТИЯ РОМАНОВЫХ И СМОЛЕНСКАЯ ЗЕМЛЯ



Император Николай II Александрович

Урочище Смоленск с пригородом Николая II. Фото 1912 г.



которой напругу связки с его судьбой. 30 октября 1888 года царский поезд, шедший с юга, недалеко от Жарькова потерпел крушение. Слов вагончик оказался разбитыми и обожжены, были жертвы, но Александр II и его семья остались живыми. В момент крушения они находились в вагоне-ресторане, кухня которого оказалась, но император невосприимчиво уселись за столом и на своем сплеча, пока жена и дети выбрались наружу. В память о спасении царской семьи во многих городах России возвели храмы во имя Александра Невского – святого покровителя императора. Смоленск не стал исключением. Предложение построить церковь Александра Невского в городе внес в 1889 году председатель попечительского совета городской Николаевской церкви Владимир Фёдорович Тиллен. Его поддержала местная администрация, получено было «благодарное разрешение» и от верховных властей. Во вторую годовщину спасения императора и его семьи состоялось закладка храма. Совершил её епископ Смоленский Трудный вместе с соборными дьяконами. Строили церковь медленно, в октябре 1892 года уже освятили. На этом праздничном мероприятии присутствовали все высочайшие члены рода Голцове. Вокруг храма был собраны крестьянские люди, выступил хор певчих. Церковь украсили зеленью, живыми цветами и фонарями. Подготовки и исполнения, но она вскоре погасла из-за непогоды. К сожалению, в 1929 храм снесли.

Последний российский император Николай II (1894–1917) Смоленск посетил в 1912 году – в столетнюю годовщину войны с Наполеоном. А своей желанной побывать в городе царь высказал ещё в мае того же года, принимая в Санкт-Петербурге смоленского губернатора Николая Иосифовича Сухомина. Вскоре городская дума начала обсуждать вопрос, связанный с предложением посещения Смоленска императором. Царя было решено встретить по старинному русскому обычаю – хлебом-солью на блюде и изображением



Imperial court of Russia of the era of Paul I



The monograph is devoted to the history of the Imperial court of Russia during the reign of one of the most controversial Monarchs - Paul I. After four years on the throne, the son of Catherine the Great managed to carry out a number of transformations, one of which was the reform of the Imperial court. The book represents the first study of the new state of the court, adopted in 1796, the history of its introduction, the establishment of new funding for the Imperial Family, as well as a review of the personal composition of court officials, gentlemen and women.

The book comprehensively covered the official court life in the era of Paul I, which made it possible to reveal its rapid evolution, to show the peculiarities of the Emperor's tastes and his style of communication with the Russian elite, gathered in the Imperial residences.

Publisher: Kuchkovo Pole, Moscow. Pages: 440. ISBN: 978-5-9907285-6-1. Price: 750 rub.

Foreign experts in Russia in the era of Peter the Great



A biographical dictionary including more than 700 articles, presents immigrants from the European French-speaking countries in Russia under Peter the Great - their activities, life, religious life, families. These people left a deep and original imprint on the development of the country, their contribution to Russian culture is huge. Architects, shipbuilders, military, engineers, cooks, hairdressers, representatives of many other professions, they took part in the construction of the new Russian capital, in the creation of palaces and parks, were at the beginning of the Russian fleet, under their supervision the first steps were taken by Russian secular art. And, perhaps most importantly, with their participation, the entire Russian life was reorganized.

Publisher: Lomonosov, Moscow. Pages: 800. ISBN: 978-5-91678-466-4

Under the Hammer...

Romanov related items in Auctions



Auction House Empire, Moscow, Russia, March 29

Award medal "For zeal".

Portrait of the young Emperor Alexander II. Signature of the medallist under the neck trim "V. R. Alekseev." Gold, 72.60 grams. Diameter 51 mm.

Estimate: 1.000.000 roubles.



Jetton "In memory of the miraculous salvation of the Imperial Family October 17, 1888"

Unknown workshop, Kherson?, 1880s.

Silver, enamel. Weight 4.79 grams.

Size 41x22 mm. Stamp on the reverse side: "84", assay the emblem of Kherson?

Estimate: 8.000 rub.



Jetton "Her Majesty's Red Cross Warehouse of Empress Alexandra Feodorovna in St. Petersburg for the soldiers of the Russo-Japanese War of 1904-1905 "

Unknown workshop, Russia, 1905.
Bronze, gilding. Weight 7.64 grams.
Size 35x23 mm.
Estimate: 20.000 rub.



Jetton "In memory of visiting the chapel of Christ the Saviour in the original palace of Emperor Peter I".

Unknown workshop, St. Petersburg?, 1908-1917. Silver, 4.79 grams. Size 20x29 mm. Stamp assays "84".
The chapel was located in the House of Peter I - his "original palace." Peter and the soldiers built the house in just three days, May 24-26, 1703, and the following five years the Tsar lived in it before the construction of the Winter and Summer Palaces. There was a highly esteemed icon in it, according to legend, it was brought from Germany for Tsar Ivan III and was with him on Ugra river, although it is more likely that famous icon painter Simon Ushakov made it for Tsar Alexei Mikhailovich. It came to Peter from Field Marshal F.A. Golovin, who accompanied the Tsar in campaigns. In the 19th century, the icon became one of the most revered in the capital, and the words "go" or "go to the Saviour" were understood by every St. Petersburg citizen."
Estimate: 3.500 rub.



Token in the form of the monogram of the Prince of Imperial blood George Konstantinovich.

Unknown workshop, Russia, 1910-1917. Bronze, silvering. Weight 5.45 g. Size 29x20 mm.
George Konstantinovich Romanov (1903-1938), Prince of Imperial blood, son of the Grand Duke Konstantin Konstantinovich and the Grand Duchess Elizaveta Mavrikiyevny. Great-grandson of Emperor Nicholas I."
Estimate: 12.000 rub.





To commemorate the decade since the appointment of the Empress Maria Feodorovna as the first chief of the [Cavalry Guard] Regiment. March 2, 1881 - March 2, 1891.

SPb . Golike, 1891. 89 p. 24x15,5 cm. Chromolitographed title page, portraits of the Imperial Family and Maria Feodorovna on separate sheets. On the front cover: "Memo of the lower rank of the Horse Guards". On the back cover: "The sovereign order of St. John of Jerusalem." Estimate: 30 000-32 000 Roubles

Litfond Auction House, Moscow, Russia, April 18

To the coronation of Alexander II. P.A. Vyazemsky, Moscow.

August. 1856. [Verses]. 8 p. 25.6 x 16.5 cm. Reprint from No. 127 of Moscow Vedomosti for 1856. Half-leather cover made in the middle of the XIX century.

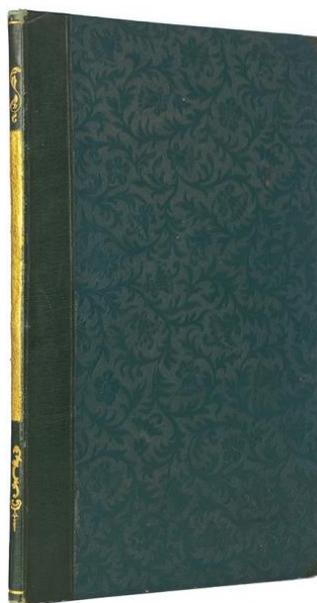
The inscription on the spine is hidden under the "golden" paint; the bookplate is glued to the bookplate of Grand Duke Mikhail Nikolayevich.

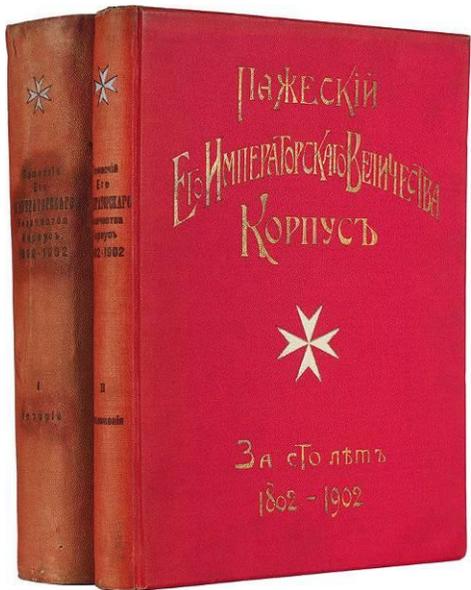
The rejoicing of the coronation of Alexander II in the ancient capital took place on August 26, 1856, and is described.

Prince Peter Andreevich Vyazemsky (1792-1878) - poet and literary critic, historian,

translator, close friend and regular correspondent of A.S. Pushkin, a prominent statesman. In 1856-1858 Vyazemsky headed the General Directorate of Censorship, led the preparation of censorship reform. In the late 1850s, he enjoyed considerable influence in the court, was one of the favourite approximate of Empress Maria Alexandrovna, devoted a lot of poems to her and other members of the ruling house.

Estimate: 7 000 - 7 500 roubles.





The Page Corps of His Imperial Majesty for a hundred years. Comp. D.M. Levshin. Edition of the Passenger Commemorative Committee, SPb. The institution of graphic arts "Art print shop", 1902. 34 x 25 cm. The title page, and illustrations according to the drawings of N. Pirogov, made by N. Samokish.

A luxurious commemorative edition on thick paper, prepared by the Page Anniversary Commemorative Committee for the 100th anniversary of the Page Corps. It contains a large number of portraits, photographs, maps and facsimiles, reproductions from engravings, paintings and drawings. The publication consists of two volumes: an essay covering the different periods of the corps's existence and the history of its occurrence, as well as appendices containing factual material (lists of pages studied at different times, the number of war dead, St. George Cavaliers, names of excellent students, etc.).

Estimate: 350 000 - 400 000 roubles.



Формы обозначения 1785—1886 г.



Знамя ВѢСОЧАЙШЕ пожалованное корпусу
10 октября 1902 года.



Correspondence of Emperor Alexander I with my sister Grand Duchess Catherine Pavlovna.

Comp. Grand Duke Nikolai Mikhailovich. SPb. 1910. 320 p. 27.9 x 19 cm. Ten illustrations on separate pages: six portraits; "View of the palace in Tver", "The grave of Grand Duchess Catherine Pavlovna at Stuttgart" and two pictures from the letters of Alexander I and Catherine Pavlovna.

The book included a significant part of the sister's correspondence (in French) for 1805–1818, as well as: minor notes; excerpt from the memories of Princess D.H. Liven; letters from Empress Maria Feodorovna regarding the marriage projects of the Grand Duchesses Catherine Pavlovna and Anna Pavlovna; letters from Prince George of Oldenburg to Emperor Alexander I in 1812; petitions of Grand Duchess Catherine Pavlovna for awarding various persons to the Prince of Oldenburg court and others. Grand Duke Nikolai Mikhailovich (1859-1919) - Adjutant General, General of Infantry, collector, publisher, eldest son of Grand Duke Mikhail Nikolayevich, grandson of Emperor Nicholas I. Estimate: 65 000 - 70 000 roubles.

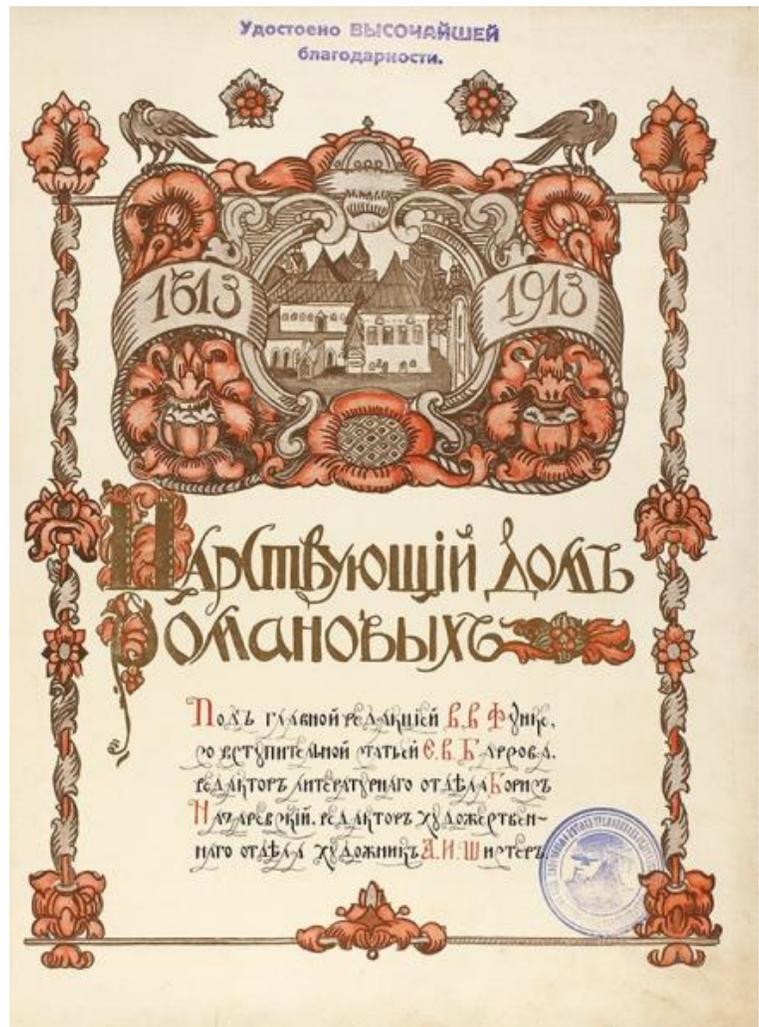
The Reigning House of the Romanov. 1613-1913

Chief editor is V.V. Funke. Art. E.V. Barsova. A.A. Levenson, 1913. On the counter-title, a stamp with the text: "The income from this edition, with the permission of Her Imperial Highness Grand Duchess Xenia Alexandrovna, the most august patron and chairman of the Xeniinsky Society for the Care of Children of Navigators of Shipping and Aeronautics, goes to the Society to arrange its educational institutions".

The sheet is stamped "Awarded with the Highest Gratitude" and the round stamp of the Society for the Care of Children of Toilers of Shipping and Aeronautics.

A luxurious illustrated gift edition, timed to coincide with the 300th anniversary of the reign of the House of Romanov.

Estimate: 180,000 - 190,000 roubles.



At Christie's auction put up an emerald of the Imperial Romanov Family

May 15 Christie's auction house will hold the auction "Outstanding Jewelry", which will exhibit a historical emerald, belonging to the Romanov Family.

This stone was owned by the Imperial Family for more than 100 years. Its first owner was Catherine II. In 1874, Emperor Alexander II presented it to Duchess Maria of Mecklenburg-Schwerin on the occasion of her wedding with his son, Grand Duke Vladimir. After the wedding, the Duchess received the name Maria Pavlovna. When she died in 1920, jewellery from her collection was divided between children. The emerald passed on to Grand Prince Boris Vladimirovich, who in 1927 sold it to Cartier's house.



Cartier masters subsequently made the emerald a part of a diamond necklace. In 1954, the house decided to give the stone a new cut to improve performance. The result is a pear-shaped emerald weighing 75.63 carats. In this form, it will be presented at the upcoming auction.



Superb emerald and diamond pendent necklace

Pear-shaped emerald of 75.61 carats, pear, circular and marquise-cut diamonds, platinum and gold, necklace 40.9 cm, detachable pendant 7.1 cm.

Estimate: CHF2,300,000–3,500,000 / \$2,300,000–3,500,000

Elaborate gold and enamel umbrella handle made by iconic Russian jewellers Faberge sells for £75,000 at auction

21 April. MailOnline - The stunning three-inch item was only expected to fetch £10,000 at auction, but a private collector spent nearly eight times the estimate for the rare object.

The intricate parasol handle was made by one of Faberge's most important workmasters, Michael Perchin, and is set with diamonds and rubies.



It had an estimate of £10,000, but was bought for much more than was expected to a private collector in the room at Woolley & Wallis auctioneers in Salisbury.



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Perchin became the leading workmaster in the House of Faberge in 1886 and remained so until his death in 1903.

During this time, he made a number of important commissions, including some of the Imperial Easter eggs, and his time as head workmaster is generally considered to be the most artistically innovative.

The handle has three trellis panels set with rose-cut diamonds, each centred with cabochon rubies within green enamel laurels and further rose-cut diamond borders.

The top of the handle has a cabochon ruby surrounded by a rose-cut diamond border. Each of the panels is separated by green and red enamel foliate lines and six pearls and another cabochon ruby at the top surrounded by a rose-cut diamond border.

The previous owner bought the parasol handle from Wartski, a renowned art and antique dealers that specialises in Faberge, in 1968.

This piece is three inches long and was sold with its box and a copy of the purchase valuation from Wartski.



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Marielle Whiting, head of jewellery at the auction house, said: 'It's so good to see pieces like this going from one private collector to another, over half a century in the same collection and with such a great provenance from Wartski.'

'The new owner was in the room and is absolutely delighted to now be in possession of such a rare and beautiful object.'

The piece sold for a hammer price of £60,000, which came to £75,000 with buyer's premium.

Have you seen this.....?

The former Russian Imperial Yacht *Standart*, leaves Helsinki on April 4, 1914 for the first time sailing under the red flag. Only a few days later German forces arrived in Helsinki taking it from revolutionary forces.



This photograph - here with "Frank" additional processing and coloration, was taken by the Finnish photographer G. Lönnqvist. The image is in the Helsinki City museum archive.

"*Standart* was an Imperial Russian yacht serving Emperor Nicholas II and his family. In late 19th/early 20th century was the largest Imperial Yacht afloat. After the Russian Revolution the ship was placed in dry-dock until 1936, when *Standart* was converted to a minelayer. During World War II, she participated in the defence of Leningrad."