



Romanov News Новости Романовых

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St. Mary Magdalene with alabaster jar - Icon painted by Grand Duchess Olga Alexandrovna




Murmansk Airport named after "Nicholas II" by Executive Order

On May 31st, President Vladimir Putin signed Executive Order "On Giving Several Russian Airports Names of Persons Who Have Performed Special Service to the Fatherland".

This means, that the airport in Murmansk will now be named after "Nicholas II". In addition, Voronezh airport will be named - Peter I, Krasnodar airport - Catherine II, and Kaliningrad - Empress Elisabeth Petrovna.

Particular for the name of Murmansk airport a battle was fought between Communists and Monarchists. The fight was between supporters of the name of Emperor Nicholas II, the founder of the city, and Ivan Papanin, a two-time Soviet hero and a "butcher" in Crimea. In the end, 67,3 thousand people voted for Emperor Nicholas II, and 58.9 thousand people voted for Ivan Papanin.



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 УКАЗ ПРЕЗИДЕНТА РОССИЙСКОЙ ФЕДЕРАЦИИ О присвоении аэропортам имен лиц, имеющих особые заслуги перед Отечеством В соответствии с пунктом 1 Указа Президента Российской Федерации от 28 ноября 2018 г. № 681 "О присвоении отдельным географическим объектам имен лиц, имеющих особые заслуги перед Отечеством" постановляю: 1. Присвоить имена лиц, имеющих особые заслуги перед Отечеством, следующим аэропортам: международному аэропорту Анцарь (Угольный) - имя Ю.С. Рытсу; международному аэропорту Анапа (Витязево) - имя В.К. Кокшенин; международному аэропорту Архангельск (Талги) - имя Ф.А. Абрамова; международному аэропорту Астрахань (Нариманово) - имя Б.М. Кустодиев; международному аэропорту Белгород - имя В.Г. Шуква; международному аэропорту Благовещенск (Игнатьево) - имя Н.Н. Муравьева-Амурского; международному аэропорту Владивосток (Киевчичи) - имя В.К. Арсеньев; международному аэропорту Воронеж (Чертовицкое) - имя Петра I; международному аэропорту Екатеринбург (Кольцово) - имя А.Н. Демидов; международному аэропорту Казань - имя Г.М. Тукаев; 	2 международному аэропорту Калининград (Храброво) - имя императрицы Елизаветы Петровны; международному аэропорту Калуга (Грабцево) - имя К.Э. Циолковского; международному аэропорту Каспийск (Пашковский) - имя Екатерины II; международному аэропорту Красноярск - имя Д.А. Хворостовского; международному аэропорту Магadan (Сокол) - имя В.С. Назаров; международному аэропорту Минеральные Воды - имя М.Ю. Лермонтова; международному аэропорту Москва (Внуково) - имя А.Н. Туполева; международному аэропорту Москва (Домодедово) - имя М.В. Ломоносова; международному аэропорту Москва (Шереметьево) - имя А.С. Пушкина; международному аэропорту Мурманск - имя Николая II; международному аэропорту Нижний Новгород (Стригино) - имя В.И. Муравьева; международному аэропорту Нижнекамск (Бегешино) - имя Н.В. Леманев; международному аэропорту Нижний Новгород (Стригино) - имя В.П. Чкалов; международному аэропорту Новосибирск (Толмачево) - имя А.И. Покрышкин; аэропорту Новый Уренгой - имя И.М. Губкина; аэропорту Норильск - имя Н.Н. Урванцева; международному аэропорту Омск (Центральный) - имя Д.М. Карбышев; аэропорту Пенза - имя В.Г. Белинского; международному аэропорту Петропавловск-Камчатский (Елизарово) - имя Витуса Беринга; международному аэропорту Псков (Кресты) - имя княгини Ольги; международному аэропорту Самара (Курумоч) - имя С.П. Королёва;	3 международному аэропорту Симферополь - имя И.К. Айвазовского; международному аэропорту Сочи (Адлер) - имя В.И. Севастьянова; международному аэропорту Ставрополь (Шпакское) - имя А.В. Суворова; международному аэропорту Сургут - имя Ф.К. Салманова; международному аэропорту Сыктывкар - имя П.А. Истомина; международному аэропорту Томск (Богашево) - имя Н.И. Каюков; международному аэропорту Тюмень (Ропкин) - имя Д.И. Менделеев; международному аэропорту Уфа - имя Мухаммеда Карима; международному аэропорту Хабаровск (Новый) - имя Г.И. Невельского; международному аэропорту Чебоксары - имя А.Г. Николаева; международному аэропорту Челябинск (Балашихино) - имя И.В. Курчатова; международному аэропорту Южно-Сахалинск (Хомутново) - имя А.П. Чехова; международному аэропорту Якутск - имя Платона Ойунского. 2. Настоящий Указ вступает в силу со дня его подписания.  Президент Российской Федерации В.Путин Москва, Кремль 31 мая 2019 года № 246

President Vladimir Putin signed a decree naming more than 40 airports in the country. The document was published March on the official Internet portal of legal information.

The assignment of the names of prominent compatriots to the airports of the country is aimed at perpetuating their memory and contribution to the development of the state. The competition began on October 11, 2018, via a nationwide vote held on the Internet.

A month later, a short-list of the names of the finalists for each airport was formed, then the final vote was held and the results were announced in December 2018.

According to the website "Great Names of Russia", 4 million 828 thousand people took part in the final voting. In March, the Public Chamber of the Russian Federation sent proposals to the government following the results of the competition.

Celebrations in honour of Emperor Nicholas II's birthday

"The Romanovs did not come, but the worship cross was consecrated"

May 22. Kursk TV - A solemn service took place in the St. Nicholas Church in Lgov. It was led by the Bishop of Kursk and Rila Benjamin. By tradition, a procession is held on this day. The key event was the consecration of the worship cross, established in memory of the passion-bearers of the Romanovs. It was very crowded in one of the oldest churches in the region, despite the morning hours during the week.



In the Kursk region was planned a visit by descendants of the Imperial Family, however, the guests of honour did not arrive, but relatives of the sculptor attended the consecration ceremony. They came from Sevastopol. Alexander Goditsky was born in Kursk region. land. As his daughter told, he was a very religious man and he took the story of the Romanov dynasty to heart. According to Alexander's idea, a badge was created first in honour of the martyrs, but later it was decided to make the symbol truly popular. He received the blessing of the priest, and made a sketch of the worship cross. The memorial sign was created on donations and installed on the territory of St. Nicholas Church.



Video - 1) <https://www.youtube.com/watch?v=ZWHfJRSfEa4>
2) http://qtrkkursk.ru/lenta-novostei/29052019154004_1.html

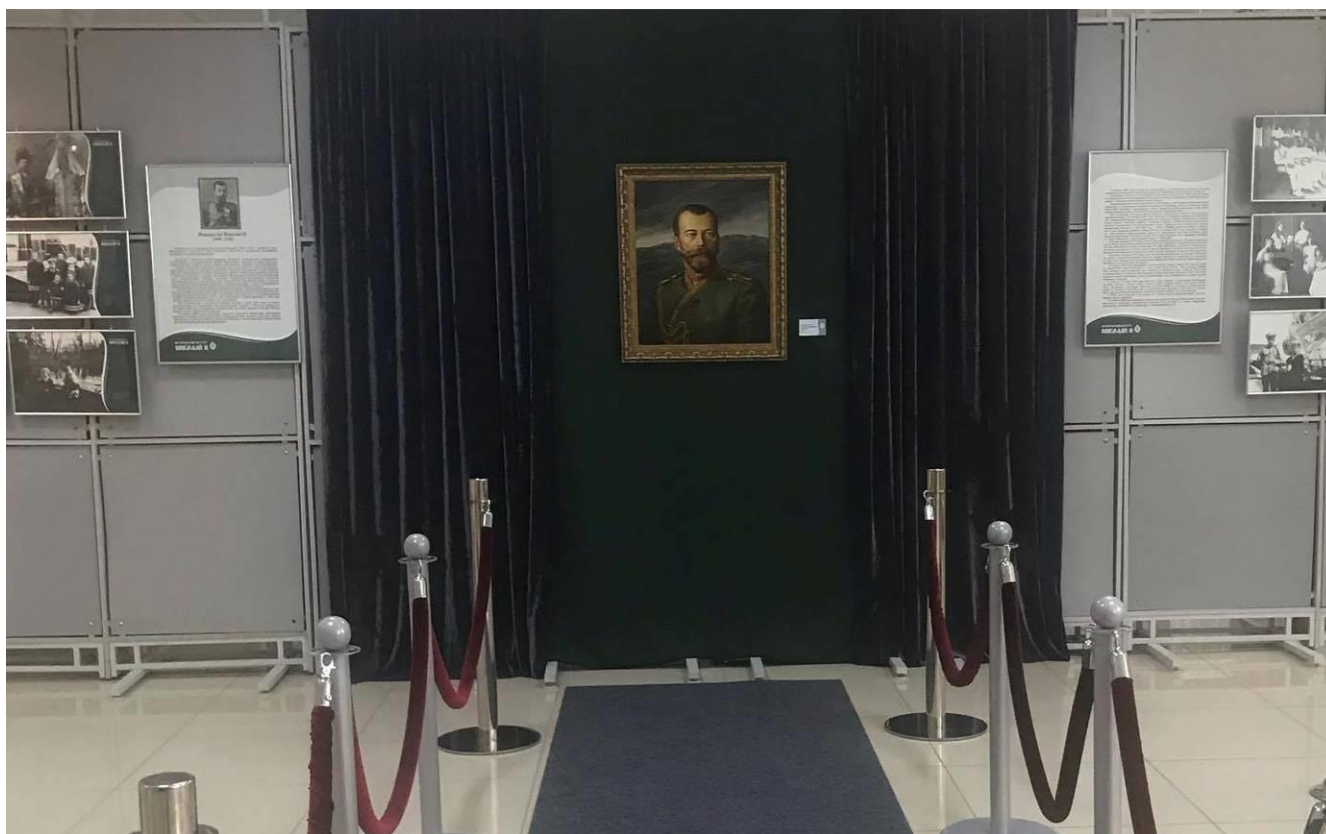
"Historical portrait - Nicholas II"

On May 17, the exhibition "Historical Portrait. Nicholas II" was opened in the Museum of Fine Arts, Museum Resource Center, Tyumen region. Open until June 16, 2019.

The exhibition introduces the personality of the last Russian Emperor through the prism of paintings of famous artists. The project tells about different historical periods in the biography of Nicholas II - from his birth and ascension to the throne to the celebration of the 300th anniversary of the Romanov dynasty and the tragic death.

The central place is occupied by the painting "Sovereign Emperor Nicholas II", created by contemporary Russian artist Philip Moskvitin. A portrait of the Emperor with the sign of the Order of St. Vladimir can be named a ceremonial and at the same time it is psychological portrait. The artist makes the image of the Emperor, noting his correct posture, proudly raised head, direct look. The author wanted to emphasize the rich inner world of Nicholas II, his spirituality, honesty and loyalty to the country. Also, in the exhibition are reproductions of paintings of the late XIX - early XX century by famous Russian masters, photos of the Emperor and his family. Reproductions of famous paintings and information about the authors will allow visitors to know better the events of that time and the personality of the last Emperor.

Video - <https://www.youtube.com/watch?v=GqPCw9TUojo>



A memorial plaque dedicated to the arrival of Emperor Nicholas II in Tambov

In Tambov, on May 18, a memorial plaque was installed dedicated to the arrival of Emperor Nicholas II to the regional center. It appeared on the facade of the administrative building of the railway station. The event was attended by Tambov regional historians, representatives of the diocese and history buffs.



Nicholas II was in the city in the summer of 1904 and in the winter of 1914. It is written on the board.

"There is a monument to Nicholas II in Tambov, and now there is a plaque. He was in Tambov only for one day, but memory of his visit is still kept," said Vladimir Sereda, a historian.

After the event, all those present laid flowers at the memorial plaque.

The initiative to establish a memorial plaque was made by the head of the regional branch of the All-Russian public organization "Society for the Development of Russian Historical Education "Double-Headed Eagle." The initiative was supported by the Council on Monumental Art in the Tambov City Duma.



Video - 1) <https://www.youtube.com/watch?v=teYrKDqf13s>

2) <https://www.youtube.com/watch?v=xIGIQ4L1KCY>

Imperial Ball in Yekaterinburg

On May 18, 2019, Metropolitan Kirill of Yekaterinburg and Verkhotursky and Governor of the region Evgeny V. Kuyvashev congratulated Ural excellent students of the region's school, at the Imperial Ball, held annually under the auspices of the Yekaterinburg Metropolia.

"All of you are not just decent students, winners of competitions and Olympiads. You are experts in the history of the Fatherland, patriots of Russia, and people of a clear civil position who are ready and able to change the world for the better. The support of such initiative, thinking, creative youth is our absolute priority, - Evgeny Kuyvashev told the audience.



Metropolitan Kirill, congratulating the graduates, noted that now there was an interesting period for them - the time of entry into adulthood.

- This period is very joyful and difficult at the same time. You are all people with your mind, your vision of life. And I would very much like you to go further by the proven ways in which our fathers and grandfathers who created a great country followed, he said.

According to tradition, the ruling bishop and the head of the region awarded the participants of the Imperial Ball with the medal "To the Successful". These awards were created on the model of the jubilee gold and silver medals of 1913, which were approved by Nicholas II in honour of the 300th anniversary of the reign of the Romanov dynasty for gymnasium graduates.



Prayers in the Church-on-the-Blood in Yekaterinburg

A host of hierarchs prayed in the Church-on-the-Blood in Yekaterinburg on the eve and on the very day of the 151st anniversary of the birth of Emperor Nicholas II. During the Divine Liturgy, a prayer was made for the multiplication of love and the eradication of hatred and all malice.

Video -

<https://www.youtube.com/watch?v=y5FYqIDvNDo>



In Novosibirsk appeared a huge portrait of Nicholas II

In the center of Novosibirsk, a square was opened in honor of Emperor Nicholas II - his portrait along with Novosibirsk sights appeared on the walls in the square near the House of Officers.

One of the initiators, the director and a member of the historical society "Double-headed eagle" Andrei Krupin, told the square was opened on May 19 to the birthday of Nicholas II.

"We had a multimedia exhibition about Nicholas II for the month in the Officers' House, and yesterday was the birthday of the last Russian Emperor, and we wanted to celebrate it. They made a memorable stela that works with augmented reality," said Krupin.



According to Krupin, visitors to the public garden can watch a movie if they install the ARDREAM application on their smartphone. "When you direct (for example, a phone) onto it (on the stela), it comes to life and includes our film called "From Novo-Nikolaevskaya to Novosibirsk", which tells about the history of our city," the film director explained.

Andrei Krupin said that the panels were painted by artists Marina Yagoda and Ivan Yagoda. Marina Yagoda regularly participates in street-art projects in Novosibirsk and in early March came up with the image of the Guardian of wooden houses.

"These are wonderful street art artists, one of the best in Russia <...>. We had all the preparatory [actions] there, ten days [painted



the panels]. We have cameras there, anti-vandal coating. Everything is being washed away,” Krupin told about protective measures.



He clarified that in addition to the opening of the panel, their historical society had planted 7 pines in the square.

“According to the number of members of the [Imperial] family, with signs. Now we will expand this square, equip it. The inhabitants of the houses really like it. Plus, we will do concerts with brass orchestra on this stage,” Krupin promised.

Video - 1 https://www.youtube.com/watch?v=-npbGqO_QAU

2) <https://www.youtube.com/watch?v=rXPXi8X0W0>



Memorial plaque to Emperor Nicholas II opened in Omsk

On May 19, the restored plaque in memory of the laying of the first stone in the foundation of the Omsk Cathedral was opened in Omsk.

Originally it was in honour of the Assumption of the Most Holy Mother of God, commonly known as the Assumption Cathedral. The opening ceremony was which was held in 1891 was attended by Tsarevich Nicholas Alexandrovich.

In memory of this, a board was installed inside. Its opening took place on May 6, 1914. In 1935, the cathedral was destroyed, and the plaque was destroyed with it. In 2007, the church was revived at a historic place, but the board in memory of the visit by the last Russian Emperor in Omsk was missing.

The ceremonial opening of the memorial plaque was timed to the birthday of Nicholas II on May 19. It was planned to establish a memorial sign last year, on the 150th anniversary of the birth of the Emperor, but then there was not enough money. This year they were found, and the new board was made.

True, now it is not inside the cathedral, but is fixed on the wall of the northern part of the facade of the church.



The initiative to restore a memorial plaque in honour of Nicholas II on the wall of the Assumption Cathedral was made by members of the Omsk branch of the All-Russian Society for the Preservation of Historical and Cultural Monuments, the All-Russian public organization "Society for the Development of Russian Historical Education "Two-Headed Eagle" and the organizing committee for the "Tsar Days on Omsk Land". Funds for the manufacture and installation of a memorial plaque were allocated by the Two-Headed Eagle Society and Scientific and Production Association Mir.



The Divine Liturgy and a prayer service were included in the program of the celebrations. Then a literary and musical composition on the life of the Imperial Family, by the actors of one of Omsk amateur theatres, was presented. And finally the consecration and the opening of the board took place.

Video - 1) <https://www.youtube.com/watch?v=Vh-LMuAUUtl>
2) <https://www.youtube.com/watch?v=mnosDJcWaLk>

A memorial board was installed in memory of the stay of Nicholas II in Achinsk

128 years ago, Tsarevich Nicholas Alexandrovich, making a world tour, stopped for one night in the house of the merchant and the mayor Gregory Maximov in Achinsk. In the evening, the future Emperor went to pray at Holy Trinity Cathedral.

On May 18, a memorial plaque was opened in the Trinity Park of Achinsk dedicated to the visit of the Tsarevich, the future Emperor Nicholas II, to the city on July 2-3, 1891. The memorial board was erected on the pedestal of the worship cross on the site of Holy Trinity Cathedral.

The right to open the plate was granted to the dean of Achinsk district, Fr. Evgeny Frolov, then a prayer to the Royal Passion-bearers was made.

The plate was installed on the initiative of the Achinsk Museum of Local History. It opening was timed to the birthday of the Tsar-Martyr.

Earlier, the city museum organized special event for citizens in honour of this occasion and everyone could walk along the path of the Tsarevich from his residence in the house of merchant Maximov (now the Employment Centre) to Holy Trinity Cathedral.

Video -
<https://www.youtube.com/watch?v=5i0WXhpmS8A>



Theatre performance in Moscow

On May 19, a performance in honour of the birthday of Tsar-Martyr Nicholas II was held in the theatre "Living Water" in Moscow.

The performance "True Point", about true beauty of feelings, courage, sacrificial love, illuminating the souls of contemporaries, and perhaps forcing them to rethink their lives ... filled with live music.

A photo exhibition about the feat and ministry of Saint Tsar's Family "Way of suffering to the great glory" was presented in the foyer of the theatre.



135 years ago, Tsarevich Nicholas Alexandrovich reached majority

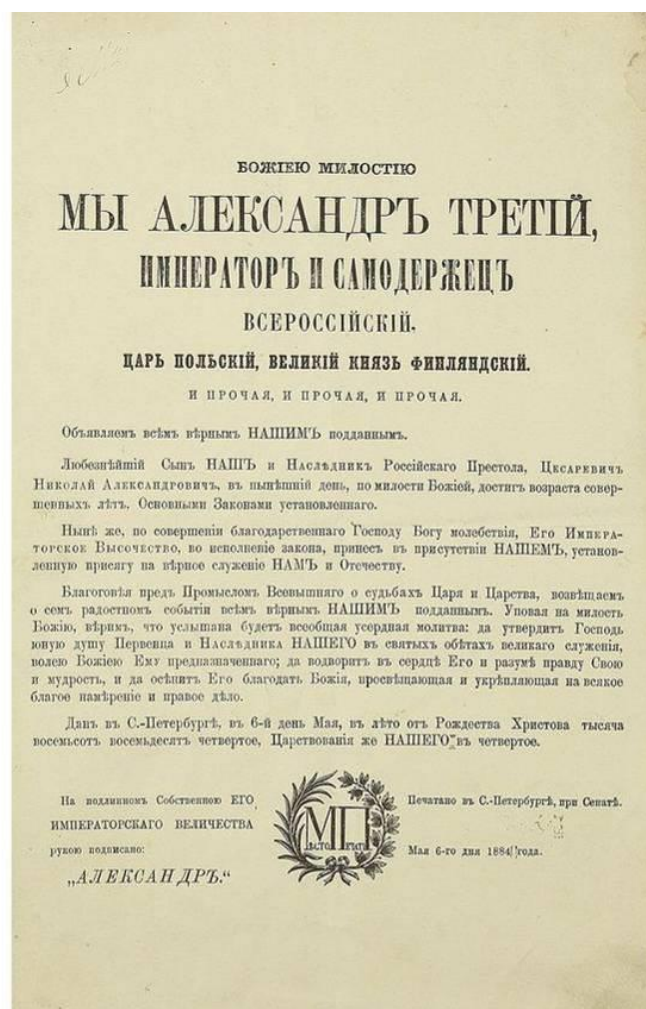


"... In the name of God Almighty before his holy gospel I swear and promise his imperial majesty to my all-gracious sovereign, parent, faithfully and impersonally to serve and obey in all things, not sparing my stomach to the last drop of blood, and all to the high of his imperial majesty autocracy, strength and the powers belonging to the rights and benefits, legitimized and further legitimized, according to the extreme understanding, strength and ability to warn and defend, promoting everything to his imperial majesty faithful service and favour I can relate to the state, and by the title of my member of the Imperial House I undertake and I swear to abide by all the decrees on the heritage of the throne and the order of the family institution, depicted in the fundamental laws of the empire, in all their strength and immunity, as before God and the Court its terrible answer is to give can".

The age of majority was established for the heir to the Russian throne at the age of 16, for other children, grandchildren and great-grandchildren of the Emperor at 20, for other descendants at 21. On May 6, 1884, Nikolai Alexandrovich (future Emperor Nicholas II) reached the age of majority, and took the oath in the Great Church of the Winter Palace, as notified by the Imperial manifesto.

As defined in the "Institution of the Imperial Family", signed by Emperor Paul I on April 15, 1797, and, reprinted under Alexander III on July 2, 1886, operated until 1917, the heir to the throne, other children, grandchildren and great-grandchildren the Emperor upon reaching the age of majority - everyone took the oath of allegiance to the head of the Imperial House and pledged to observe family regulations. The head of the Imperial family was the Emperor.

Members of the clan were obliged to "peace-loving treatment" and "family silence and consent", each had to comply with the "Establishment of the Imperial family".



A token was issued

On May 18 (6), 1884, a token was issued "In commemoration of the majority of the heir to the throne, Tsarevich Nicholas Alexandrovich".



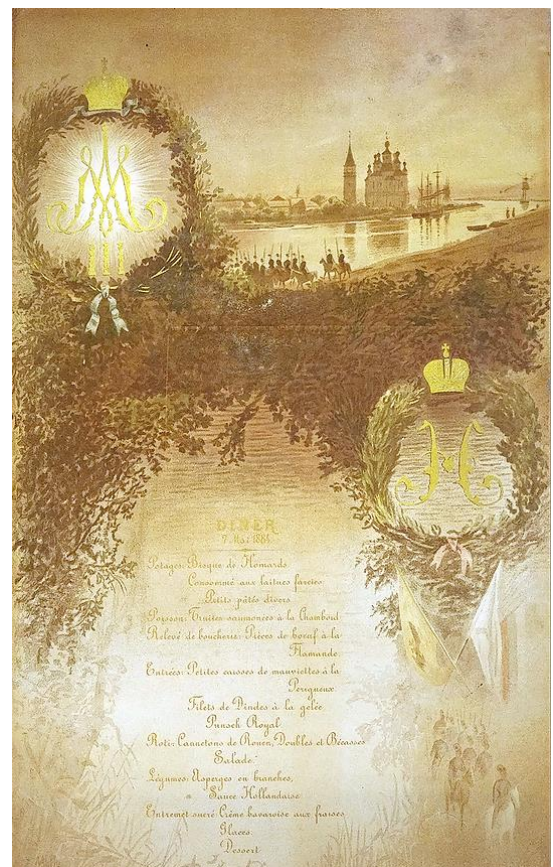
A bronze commemorative token was issued by a private workshop weighing 7.71 grams. and a diameter of 27 mm. with an inscription on the circumference: "The age of majority of the heir to the throne. May 6, 1884, and in the center was placed the monogram of Nicholas under the imperial crown.

On the other side of the token above was the inscription: "Grand Duke Tsarevich", in the center in two lines: "Nicholas Alexandrovich" (above the imperial crown, and below a bunch of oak leaves), and below: "May 6, 1868".

Dinner in the Nicholas Hall of the Winter Palace on May 19 (7) 1884

The day after, Their Imperial Majesties Emperor Alexander III and Empress Maria Feodorovna hosted the dinner in honour of the sixteenth birthday and Majority Ceremony of their eldest son, His Imperial Highness the Tsarevich, in the Nicholas Hall of the Winter Palace, St. Petersburg.

This banquet set amongst all the splendour of the Winter Palace, marked an incredibly important juncture in the history of the Romanov family. Just one day earlier the future and last Tsar of Russia turned 16 years-old and, reached his majority enabling him to inherit the throne. Ten years later the young man would do just that and reign as Emperor Nicholas II.



The Times reported - "although it is not a public holiday the streets today remain decorated and the festivities continue in the Imperial palaces. The reception of the Diplomatic Body by the Tsarevich this morning in the Anitchkov Palace, and the family banquet given this evening in the Nicholas Hall of the Winter Palace, are to be followed later by a ball for the nobility, for which 2,500 tickets have been distributed".

The menu card, from that evening's family banquet at the Winter Palace, is above right with the dual monogram of the reigning Emperor and Empress (AIII and M beneath the imperial crown), with the Tsarevich's monogram (H (the Cyrillic for N)) on the right.

The mastermind of this fifteen-course banquet was the imperial chef to Alexander III, Monsieur Eugène Krantz, from Mulhouse in Alsace.

In the early 1870s Krantz's culinary skills were spotted by the Russian Prince Bariatinsky who offered to put the young chef in charge of his own personal kitchens. Having moved into the circles of Russian nobility, Krantz then impressed Prince Obolonsky, Marshal of the Court to Emperor Alexander III, who offered him a generously enticing contract to head up the imperial kitchens in Saint Petersburg.

On the night of this banquet it can almost be certain that the bisque was made from lobsters from Ostend in Belgium. The Emperor had a passion for these along with Ostend oysters; and the two seafoods were regularly transported as a special imperial consignment by train to the Tsar's kitchens, no matter which palace he was residing in.

Guests also dined on whole salmon-trout (lake trout), that had been stuffed with creamed fish, before being baked in red wine and served with a garnish of sautéed roe, truffles and poached crayfish.



In his adult life Emperor Nicholas II became accustomed to grand banquets in his honour. However, this dinner in 1884 is likely the first ever imperial banquet specifically held in his honour.

All members of the Imperial Family attended this dinner. Also, the future German Emperor, Wilhelm II, attended. Of him, The Times suspiciously noted of the previous day's procession that "conspicuous immediately after the Emperor's younger children walked Prince William of Prussia, in the same Russian grenadier uniform in which he arrived here last night, for the first time".

As guests focused on the 16-year-old centre-of-attention for the night, they would have remembered the previous day's events when the Tsarevich, dressed in the blue uniform of the Cossack Guard placed his hand upon a bejewelled bible and golden cross to take the Oath of Allegiance.

And while the guests sipped the lobster bisque, nibbled on fine pastries stuffed with morsels of larks' breast with truffles, and munched into whole boned spit-roasted woodcock stuffed with foie-grass, they didn't realise that this would be the last ever Majority Ceremony for a future Russian Emperor.

Prince Edward, Duke of Kent has unveiled a memorial bench next to the Romanov monument in East Cowes

His Royal Highness was in the town as it prepares to celebrate its royal connections with four days of celebrations. East Cowes is marking 200 years since the birth of Queen Victoria (24 May 1819) and Prince Albert (26 August 1819), as the pair cherished Osborne House as a holiday home. The Prince paid a visit to the lifeboat factory in East Cowes, before making the short journey to the in Jubilee Recreation Ground at York Avenue, where a monument was unveiled last year to the Royal Martyrs and Saint Grand Duchess Elizabeth. The Romanovs visited East Cowes in the north of the Isle of Wight, in 1909.



Onlookers gathered as the Duke laid a bouquet of flowers, taken from Barton Manor which once played host to Royal visits, alongside a symbolic candle. He also formally unveiled a granite memorial bench, etched in gold. The Bicentennial Bench at The Romanov Monument is created by the skill of Wight Stone Masonry and sponsored by GKN East Cowes.

Video - 1)

https://www.youtube.com/watch?time_continue=4&v=39oWw_oChZg

The Grand Duchess Elizabeth Romanov Society in UK had an Orthodox Service of Thanksgiving at The Romanov Monument after the visit of HRH.

2) <https://www.youtube.com/watch?v=RHcdg6giHZw>



"Photo album of Princes Yusupov"

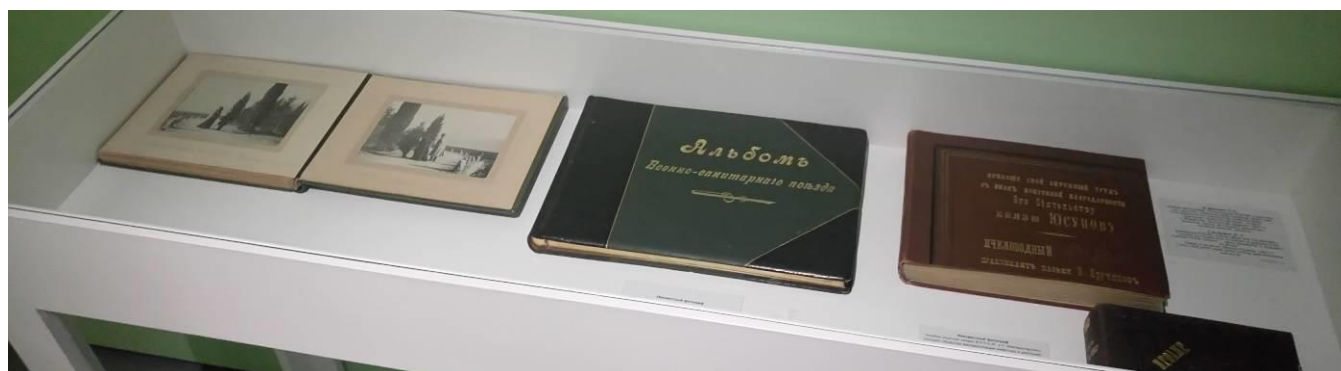
Multimedia Art Museum in Moscow and the State Museum-Estate "Arkhangelskoe" for the first time present an exhibition of photographs from the unique family archive of the Yusupov Princes, timed to the 100th anniversary of the foundation of the museum-estate. It is open until June 23, 2019.

On May 19, Ludmila and Paul E. Kulikovskiy, together with the Klienmichel descendant - Misha Jones - visited the exhibition.

The exhibition starts on first floor, and continues on third floor. There is a pale green background and almost all photos are inserted into black frames with rather big white passe-partout. There are both Russian and English captions. There are a few of the photo albums themselves presented on display and a documentary runs constantly, showing "postcard"-photos of the estate at Arkhangelsk.



The collection of photographs in Arkhangel'skoe is only a fragment of a huge collection of the Yusupov Princes, the Sumarokov-Elston Counts - 150 out of several thousand. After the revolution these were dispersed in the largest museums and archives of Russia. Collection includes the works of the best known photographers of the second half of the nineteenth - early twentieth century - L. Lacroix, A. Pazetti, D. Asikritov, S. Levitsky, K. Bergamasko, A. Denier, K. Bulla, etc. - and covers almost all established directions in photo art: portrait, landscape, species and genre photography, from the 1860–1910s, illustrating the life of one of the most famous and noble families of the Russian Empire.



The Yusupovs owned palaces in Moscow (Bolshoy Kharitonievsky Pereulok), St. Petersburg (Moika embankment and Liteiny Avenue), in Tsarskoye and Krasnoe Selo, Koreiz, Paris (villa in Parc de Prince), Lower Brittany (Château Cariolle) and other places. However, the Arkhangel'skoe in Moscow Region was the most beloved by the family. The estate was named after the Church of the Archangel built in the 17th century.

The architectural and park ensemble of the estate was formed by Princes Golitsyn. Since 1810, when Princes Yusupov became the owners, Arkhangel'sk became one of the centers of artistic and social life. In the summer months, famous relatives, friends, representatives of the creative elite and members of Imperial Family stayed at the Yusupov estate near Moscow.

In his memoirs written in emigration and published in Paris, Felix Yusupov Jr. said: "I had many plans that I would certainly have implemented if I did not have to leave my country. I dreamed of making an Arkhangel'skoe art center, having built in the vicinity of a whole series of dwellings in the same style for artists, musicians, writers and actors. There would be an



academy, a conservatory and a theater. I myself would make the palace a museum, leaving a few rooms for future exhibitions.”

At the beginning of the twentieth century, photographs of the aristocratic mansions of the Princes Yusupov were often published in the magazines “Capital and Manor”, “Old Years”, “World of Art” and even were issued in the form of cards, which allowed everyone to become acquainted with one of the most extensive collections of fine and decorative -applied art and fashion trends in the design of interior decoration. The Yusupov mansions attracted attention with wealth and luxury, and the family collections placed in them were the subject of study by researchers.

A special place in the exhibition is occupied by the portrait gallery, which introduces us to members of the family of Princes Yusupov. The photographs of Princess Zinaida N. Yusupova, one of the most beautiful women of high society in the Russian Empire, deserve special attention. Following a long-standing family tradition, the Princess was engaged in charity. As a member of the Committee on the device of the Museum of Fine Arts in Moscow, she donated about 50 thousand rubles for the creation of the Roman Hall of the museum.

In the fall Yusupovs were in the Crimean estate in Koreiz. Built on the mountainside, on the north side - one-storey, and on the west and south - three-storey, the house, like a rock, grew over the park going down to the sea. The architectural appearance of the building changed over time. Secular life did not subside here - this was facilitated by the proximity of the Imperial Livadia and the numerous grand summer residences of the Grand Dukes. After the February Revolution of 1917, Koreiz became the refuge of the Yusupovs until the last days of the family’s stay in Russia. On April 13, 1919, together with Empress Maria Feodorovna, on the battleship Marlboro, the Yusupovs left their homeland forever.

From the will. St. Petersburg, May 31, 1900:

“We, the undersigned Prince Felix Felixsovich Yusupov Count Sumarokov-Elston and Princess Zinaida Nikolayevna Yusupova Countess Sumarokov-Elston, for ourselves and for our minor children Nicholas and Felix, hereby express our next will.

In the event of a sudden cessation of the kind of our <...> all of our movable property, consisting of collections of fine art objects, rarities and jewels collected by our ancestors and us and stored in our St. Petersburg (Moika 94) and Moskovsky (Trekhsvyatitsky lane from the Red gate) and in the Moscow Region estate of Arkhangelskoe, bequeath to the state in possession of the conservation of these collections within the Empire to meet the aesthetic and scientific needs of the Fatherland.



<...> We express our full confidence that the side heirs of our estates, who, besides the State bequeathed by us, will have a rich heritage, will willingly submit to this our will for the benefit of the Fatherland to create a century-old monument to the extinct Yusupov family."

Video - https://tvkultura.ru/article/show/article_id/344838/



Prince Nicholas F. Yusupov on a toy horse, mid-1880s. Prince Felix F. Yusupov in a carriage, in the Musical Drawing Room in the Palace on Moika, 1888. Felix (top) and Nicholas, 1892.



Russian porcelain sculpture of the late XVIII - early XX century

On May 30, Ludmila and Paul E. Kulikovskiy attended the opening ceremony of the exhibition "Russian porcelain sculpture of the late XVIII - early XX century" in State Historical Museum in Moscow. The exhibition is dedicated to the 200th anniversary of the magazine "Magic Lantern" and the eponymous series of porcelain sculptures by the Gardner factory.

200 works of the Imperial and Russian private porcelain and faience factories are on display, reflecting the main theme of the national Russian - images of common people of Russia. In addition there are reproduction of prints and paintings who served as models when sculptures and thematic murals were created in porcelain.

The Magic Lantern is one of the first illustrated magazines in Russia. It was issued once a month for a year and talked about the everyday life of St. Petersburg in the time of Pushkin, about the manners and customs of ordinary people. Pancakes sellers, lackeys, city guards - they could be met on the streets, but the high society didn't care about them ... until the Magic Lantern appeared and these statuettes.

Each individual statuette is a delight, sweet and lovely created, full of life and with a story to tell. And as here in the exhibition, with so many in the same place, they also tell a greater story about the people of the Russian Empire and the fashion in those days.



Vanka, so called cab drivers of the cheapest carriages, looks at the stars: all evening and midnight he waited for the gentleman he brought to the tavern. The lord did not pay and disappeared, leaving Vanka deceived. It is not known whether this story was invented or real, but it is written in a book, and then made into small statuettes.



The first series of sculptures of the peoples of Russia, traders and craftsmen appeared in the reign of Catherine II on the Imperial Porcelain factory. Later, during the war of 1812, sculptor S.S. Pimenov created classic works of the Imperial Factory - sculptures of peasants in Russian costumes similar to ancient heroes. One of them, a woman with a yoke or "The water carrier", became a symbol of Russian porcelain. The Gardner plant acquired the right to the repetition of the sculpture "The Waterboat" and at the same time created its own models of sculptures depicting the national and the vulgar types.

All the characters of Russian porcelain are united by the faces as a seal of time, an indisputable sign of their historical authenticity. At the exhibition, the face of each character can be seen in an enlarged reproduction, in perspective, in which it was painted by the master painter.



The exhibition is open until September 9, 2019

Video -

https://tvkultura.ru/article/show/article_id/345400/

Memorial plaque to Saint Grand Duchess Elizabeth unveiled in Bari, Italy

May 19, on the Memorial Day of St. Nicholas, memorial plaque of Grand Duchess Elizabeth Feodorovna was opened in the Italian Bari in the Patriarch's Compound of St. Nicholas. It was on the initiative of the Imperial Orthodox Palestine Society, blessed by His Holiness Patriarch Kirill.

Sculptor Andrei Tartyshnikov, member of the Russian Academy of Arts of Russia, made the portrait of Grand Duchess Elizabeth Feodorovna.



The memorial plaque was consecrated by the Metropolitan of St. Petersburg and Ladoga Varsonofiy, who led the delegation of the Russian Orthodox Church at the celebrations in Bari. The ceremony, conducted by IOPS deputy chairman Elena Agapova on behalf of the Chairman of IOPS Sergey Stepashin, was attended by Head of Rossotrudnichestvo Eleonora Mitrofanova, Counselor-Envoy of the Russian Embassy in Italy Alexander Grigoriev, Honorary Consul of Russia in Bari Mr. Michele Bollettieri, Honorary Citizen of Bari Tatyana Shumova, high representatives of Bari city authorities and others.



It was a historic day in Bari, where thousands of Russian believers paid tribute to the memory of Grand Duchess Elizabeth Feodorovna, a saint, holy

martyr, her spiritual feat. This great woman, an angel in the flesh, connected peoples and countries, including Russia and Italy.

Video -

<https://www.vesti.ru/videos/show/vid/798553/?fbclid=IwAR1cR5NIke20PqHyUoVQfYYSkLhTt2SZlaebiEOareEHZVCavMQaGP9ceU0#>

The Historical and Cultural Exhibition - "I will not be silent for the sake of Zion, and for the sake of Jerusalem I will not rest" (Is.62: 1) - August Chairmen of the Imperial Orthodox Palestine Society"

On June 9, 2019, the parish of the Church of the Savior in Usovo Village, supported by "Elizabeth Sergei Enlightenment Society" opens the exhibition "For the sake of Zion and for Jerusalem I will not rest". (Is.62: 1) The Most August Presidents of the Imperial Orthodox Palestine Society."

The event is dedicated to the 135th anniversary of the marriage of the owners of the Imperial estate "Ilyinskoe-Usovo" - Grand Duke Sergei Alexandrovich and Grand Duchess Elizabeth Feodorovna, which took place on June 3, 1884 in St. Petersburg in the Great Church of the Winter Palace. The date of the wedding was chosen by the Great Prince not by chance. June 3 - the day of memory of his mother - Empress Maria Alexandrovna, the Most August philanthropist and Orthodox ascetic, raised her children in the Christian faith. Thanks to her personal involvement in Jerusalem, a school was opened for Arab girls in Beth-Jala and the Russian Hospital in Jerusalem.

In memory of Empress Maria Alexandrovna, the Imperial Orthodox Palestine Society, under the chairmanship of Grand Duke Sergei Alexandrovich, built a temple of Equal-to-the-Apostles Mary Magdalene in Gethsemane (Jerusalem) at the expense of the Imperial Family.

The exhibition tells the story of the creation of the Imperial Orthodox Palestine Society, founded by decree of Emperor Alexander III on May 21, 1882, on the day of commemoration of Saints Equal-to-the-Apostles Constantine and Helen, who erected the first Christian churches in the Holy Land and found the Life-Giving Cross of the Lord.

The tasks of the Society included the promotion of pilgrimage, the strengthening of Orthodoxy and spiritual ties with the Holy Land, the study and popularization of knowledge about the Holy Land, scientific and educational activities. The exhibition will feature unique items, documents and photographic materials related to the Russian presence in the Holy Land.

Thanks to specially selected exhibits, visitors will learn the history of the activities of the Imperial Orthodox Palestine Society from 1882 to 1917, when it was headed by Grand Duke Sergei Alexandrovich, and after his tragic death by his spouse, Grand Duchess Elizabeth Feodorovna.

The exhibition is not by chance held in Usovo. Until 1905, the official office of the Chairman of the Imperial Orthodox Palestine Society, Governor-General of Moscow, Grand Duke Sergei Alexandrovich,



was located in the Imperial estate "Ilinskoe-Usovo. Immediately after the wedding, he brought his wife, Grand Duchess Elizabeth Feodorovna, to this manor. Here she comprehended Orthodoxy, joined the folk life, studied Russian, took part in religious processions and holidays.

One of the sections of the exposition will be devoted to the history of St. Nicholas the Wonderworker monastery in the Italian city of Bari, created by the architect A.V. Shchusev thanks to the works of Grand Duchess Elizabeth Feodorovna as chairman of the Imperial Orthodox Palestine Society (from 1905 to 1917).

The exhibition tells about the museum complex "Ilyinskoe-Usovo" Imperial Manor, revived by the Elizabeth-Sergei Enlightenment Society together with the administrations of Odintsovo and Krasnogorsk urban districts. The new museum complex will become the central object of display of the national tourist project "The Imperial Route" in the Moscow Region, implemented by the European Union of Experts and Women under the auspices of the Ministry of Culture of the Russian Federation.

The exhibition will be available until December 31, 2019.

Monument to Emperor Peter the Great opened in Kronstadt

On May 27, a monument to Emperor Peter I was erected in the city of Kronstadt, on the territory of school No. 422. It was opened in the courtyard, in the presence of students and teachers.

The guests of honor took part in the ceremony: vice-governor Anna Mityanina, head of the administration of the Kronstadt district Oleg Dvoryanov, deputy of St. Petersburg Alexander Weimer, and head of the St. Petersburg branch of the project "Alley of Russian Glory" Vitaly Shiyannikov.

"We celebrated the 315th anniversary of Kronstadt on Saturday. We saw how our people celebrate the city holiday. Few cities can be proud of being founded by Peter I," said Oleg Dvoryanov, addressing the residents.

"Peter I is the great Emperor of Russia, a man who reared up the entire state. He put Russia to a special level. It is not by chance that that we open this monument on the territory of 422 schools. The school teachers and students work a lot in the field of local history. The exhibits of the school museum show this activity. The personal stamp of Peter I inscribed the following words: "I am a student and I need teachers." This life motto was the most important for him. It is very important for us to follow this motto," said Anna Mityanina.



The bust was created in the framework of Mikhail Serdyukov's project "Alley of Russian Glory" and is a gift from the sculptor to students of 422 school.

The project of the Emperor Alexander III monument in Gatchina is decided

The monument is planned to be erected in the courtyard of the Great Gatchina Palace in March 2020. On May 15, the Russian Historical Society announced the winner of the competition for the creation of the monument to Emperor Alexander III the Peacemaker.

"Alexander III spent a significant part of his life here - within the walls of the Great Gatchina Palace. Here he was engaged in state affairs, spent time with his family, well, and, of course, paid attention to the Russian Historical Society. Since the creation of the society, he was its honorary Chairman" - said Sergei Naryshkin, Chairman of the Russian Historical Society, director of the Foreign Intelligence Service.

The competition for the creation of a new monument to Alexander III was announced by the Russian Historical Society in cooperation with the Russian Military History Society in May 2018.

It was necessary to create a draft of the monument based on the sketches of the sculptor Paolo Trubetsky, who portrayed the Monarch sitting in a chair.

"Let me remind you that sculptor Paolo Trubetsky submitted this model to the competition in 1899. However, it gave way to another of his works - the horse sculpture, which has been installed in the courtyard of the Marble Palace in the center of St. Petersburg, on the banks of the Neva River for several decades," said Sergey Naryshkin.

Sergei Naryshkin announced that the majority of the jury members voted for the project of the sculptor Vladimir Ivanovich Brodarsky. The members of the commission noted that the monument conveys the spirit of the times, but they advised to work out a portrait resemblance to the Emperor.

"Obviously, the jury is inclined to give preference to the project of Vladimir A. Brodarsky, with the comments and suggestions that were made today by our colleagues," - said Sergei Naryshkin, summing up the discussion.

The meeting, chaired by Sergei Naryshkin, was held at the Grand Gatchina Palace. The jury consisted of cultural figures from St. Petersburg and the Leningrad Region, rectors of relevant universities, architects, Deputy Minister of Culture of the Russian Federation Alla Manilova; the governor of the Leningrad Region Alexander Drozdenko; Director of the Gatchina Museum Vasily Pankratov; Deputy director of Hermitage Museum George Vilinbakhov; Chairperson of the Culture Committee Konstantin Sukhenko; People's Sculptor of the RSFSR Grigory Yastrebenetsky and others.



"The installation of the monument to the Emperor, is a very important matter. As for the monument, I think it should be a work of art. The soul must be invested in the work, and this must be seen. It is important that there is not only a portrait likeness, but also aesthetic beauty," - Alexander Drozdenko noted.



The jury reviewed 4 works prepared by artists Anatoly Popov, Marat Huseynov, Andrey Korobtsov and Vladimir Brodarsky. The first three authors approached the assignment literally: the Emperor sits on the throne. The sculptor Huseynov even indicated the name of the Sovereign on the pedestal. Vladimir Brodarsky depicted the throne in a stylized impressionist way, resembling a stormy sea wave, which flows around the figure of the Emperor and is tamed at his feet. Of course, non-standard approach. This fact was noted and members of the jury. In their opinion, the sculpture of the young architect conveys the spirit of the times, represents the Emperor as a smart and strong man, and the monument itself will become the best similar object not only in Gatchina, but in Russia. Therefore, the corresponding verdict was rendered - the work of Vladimir Brodarsky became the winner of the competition.

The young Vladimir Brodarsky is a graduate of the St. Petersburg State Academic Institute of Painting, Sculpture and Architecture named after I. Repin, and a student of Albert Charkin and Gregory Yastrebenetsky.

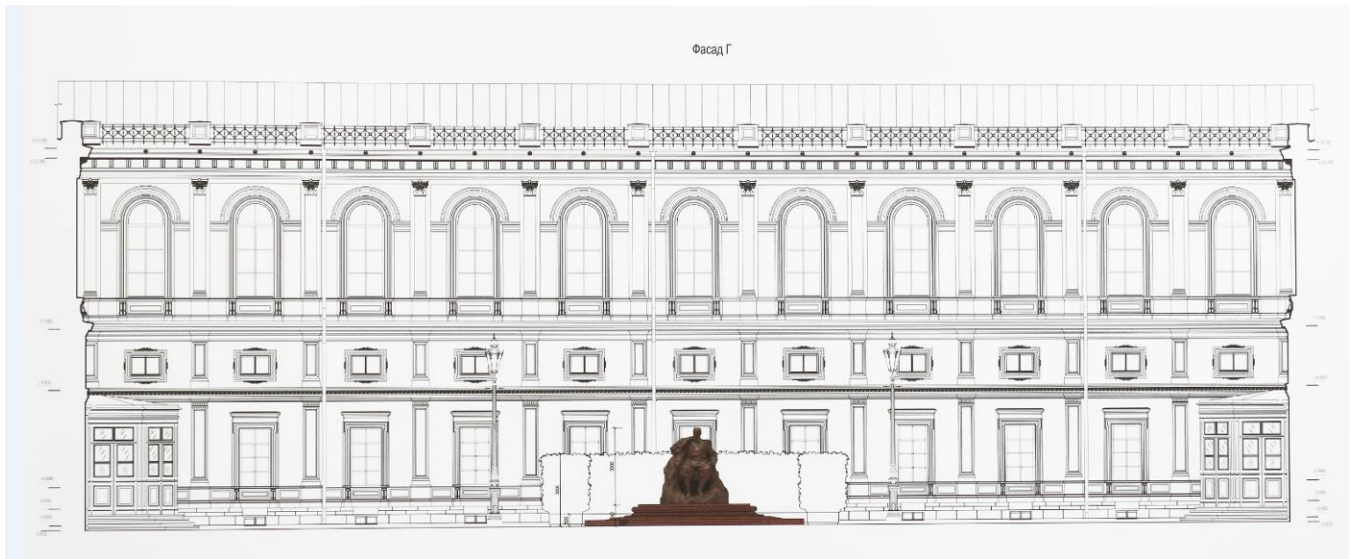
The project of Brodarsky was chosen almost unanimously. However, Brodarsky was advised to - when working directly on the monument - to increase the portrait resemblance to the ruler.

The financing of the new monument to Alexander III will take place through the Russian military-historical society, since, according to Deputy Culture Minister Alla Manilova, the Ministry of Culture does not have the right to pay for such projects directly.

The new monument will be placed in the courtyard of the Arsenal, where also a new main entrance to the palace will be created.



Vladimir Brodarsky





The most famous work of Italian sculptor and painter of Russian origin Paolo (Pavel) Trubetskoy is the equestrian monument to Emperor Alexander III, currently located at the Marble Palace in St. Petersburg.

With the project of this monument, the author won in the second round of the competition, announced on the eve of the completion of the construction of the Great Siberian Way (Trans-Siberian Railway). The monument was solemnly opened in the presence of Emperor Nicholas II in 1909.



Left - The Italian sculptor of Russian origin Paolo (Pavel) Trubetskoy at his model of the equestrian monument to Emperor Alexander III. Right - The monument is today standing at the Marble Palace in St. Petersburg

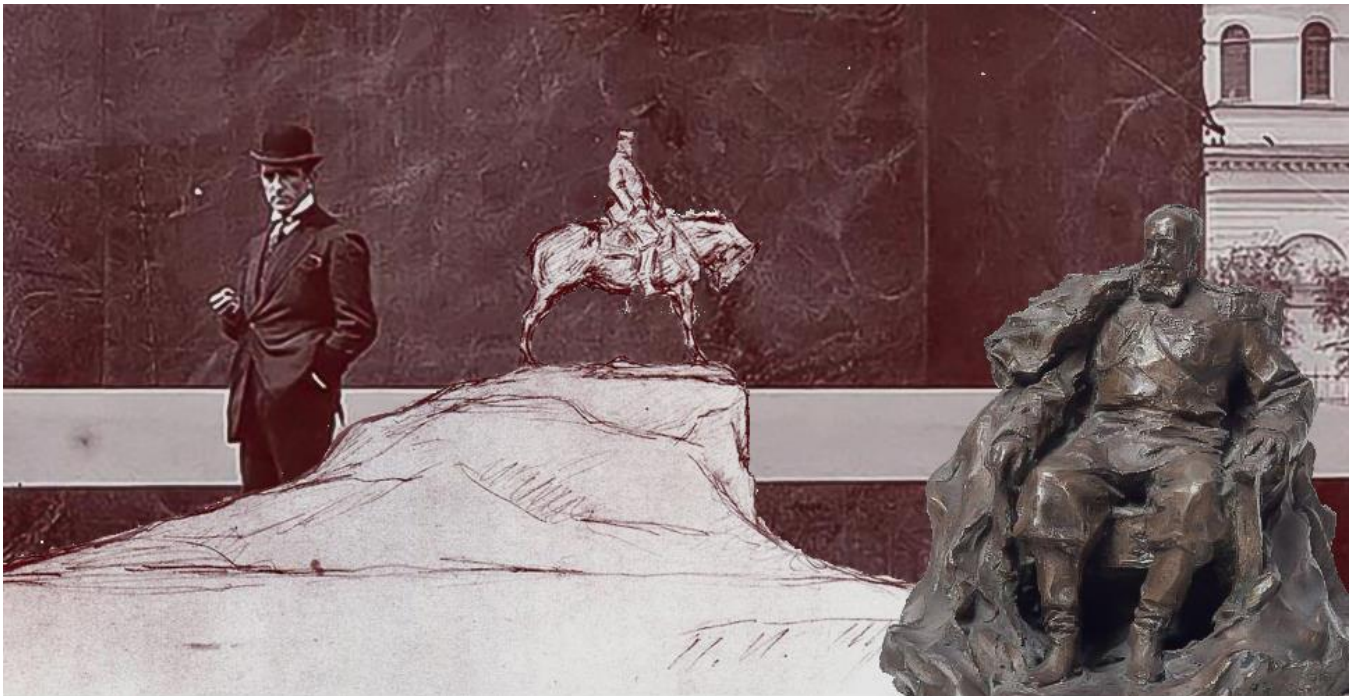
Videos - 1) <https://www.ntv.ru/novosti/2190908/>

2) <https://topspb.tv/news/2019/05/15/v-gatchine-obsuzhdayut-kakim-budet-pamyatnik-aleksandru-iii/>

3) https://47channel.ru/event/Vo_dvore_Arsenalnogo_kare_Gatchinskogo_dvorca_ustanovyat_pamyatnik_Aleksandru_III/

4) https://78.ru/news/2019-05-15/v_gatchine_vibrali_proekt_pamyatnika_aleksandru_iii

5) https://tvkultura.ru/article/show/article_id/344797/



"The celebration of Peter the Great's anniversary is a good opportunity to learn from history"

May 15 / TASS - Prime Minister Dmitry Medvedev believes that the legacy of Peter the Great is still relevant in many respects. At the committee for the preparation and conduct of the 350th anniversary of the birth of Peter I, held in the General Staff Building of the Hermitage, the Prime Minister stated that the emperor's jubilee will let to draw lessons from the archives for the future.

Mr. Medvedev said that festivity in honour of the 350th anniversary of Peter I will begin in 2019 and continue until 2022, more than 100 different events are planned in Russia and abroad.

"We understand the role of transformations and of Peter the Great. Although the figure of Peter I, despite the enormous amount of literature, still causes great interest and controversy in society, they speak about him differently, but always in excellent colours." noted Medvedev.

According to him, "military victories, Peter the Great's state reforms played a really great role in the history of our country, without it a modern world map and the fate of our country would be completely different."

"During his reign, Peter I turned patriarchal Russia into a huge and powerful empire - a strong and at the same time enlightened European power, which the whole world began to reckon with".

In his opinion, "the legacy of Peter I, the decisions that were made in that period, is the basis, still in many ways of our state, our military and engineering business, largely the administrative system and partly the legal system and, of course, culture. "



The head of the Cabinet of Ministers drew attention to the fact that St. Petersburg - "the creation of Peter is one of the most beautiful cities in the world, St. Petersburg has become the symbol of the new Russia for the founder of the city."

"The anniversary of Peter the Great is a good opportunity not only to recall the events of that time, but also to appreciate the present day. Now, just like 350 years ago, Russia needs energetic, purposeful people, those who take responsibility for difficult and, at the same time, very necessary transformations," the Prime Minister is convinced.

Among the events scheduled for the anniversary of Peter the Great, he named

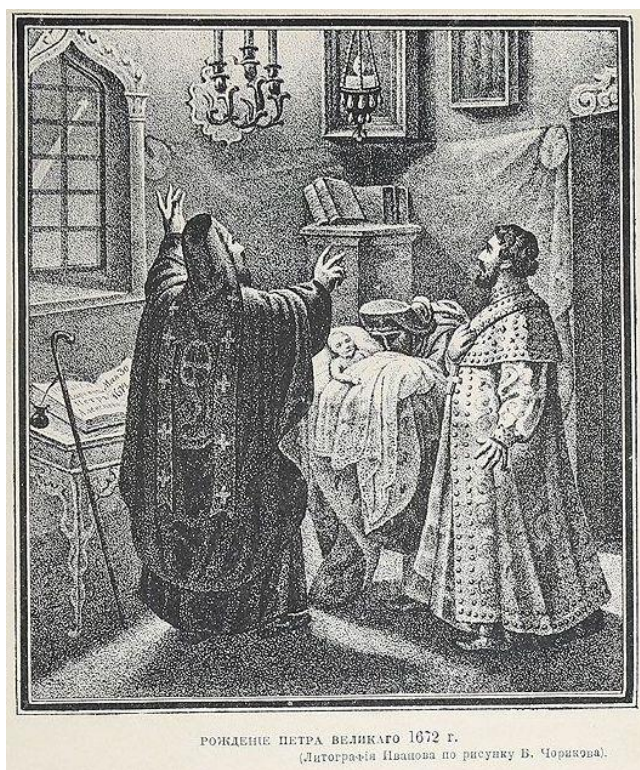
scientific conferences, exhibitions, publishing collections of archival documents, books for mass audiences, excursions, thematic lessons, historical and literary contests. "This work will allow us to comprehensively evaluate what the first Emperor did for our country, to add new and important touches to his portrait," said the head of the cabinet.

The Acting Governor Alexander Beglov took part in the first meeting of the Organizing Committee under the leadership of Dmitry Medvedev.

He said that in 2022 more than 110 city events will be timed to the anniversary date. The Government of the Northern capital suggested 20 events, included in the federal draft for the jubilee celebration.

Alexander Beglov expressed confidence that all the festive events will be held at the highest level and will once again emphasize the historical significance of the personality of Peter the Great, primarily as the founder of St. Petersburg.

“It is very important for us not only to organize the celebration, but also to prepare the city, to put in order the memorable places connected with Peter the Great,” said the Acting Governor.



The first emperor All-Russian Peter the Great was born on June 9, 1672. In 2022, his 350th anniversary will be widely celebrated in Russia and the centre of the celebrations will be St. Petersburg.

Among the most significant events of the anniversary year are the Day of the City - May 27, the Day of the Holy Apostles Peter and Paul - July 12, the Day of the Russian Guard - September 2, the International Petrovsky Congress, and the International Conference "European Routes of Peter the Great".

The "Museum Night" will be devoted to the anniversary of the founder of our city. The Musical Comedy Theatre is planning a world premiere of a new musical with the working title Peter I. The Mikhailovsky Theater is preparing a world premiere of the two-act ballet "I Love You, Peter's Creation ...". One of the biggest events in the musical life of the country will be the All-Russian festival "Nevskie Choral Assemblies". The Manezh Central Exhibition Hall will host a large-scale inter-museum exhibition project dedicated to Peter the Great and his era.



"Life is like a road full of light"

May 13, 2019, an exhibition in memory of the martyr Grand Duchess Elizabeth was opened in Moscow House in Minsk, Belarus.

The exhibition features rare photographs of the Romanov dynasty, paintings, diary entries, memories of Saint Elizabeth. In these exhibits - her whole life ...

The opening day of the exhibition coincided with another event on the Victory Day celebration with the participation of war and home front veterans, representatives of the diplomatic mission, students of the Minsk Suvorov School and the City Cadet School No. 2, members of public associations.

"It seems that the two events are incomparable. But if we recall the story and return 100 years ago, we will understand that one follows the other," - Tamara Ilyukhina, deputy head of the Belarusian representative office of the Moscow Centre for International Cooperation (Moscow House in Minsk), explained.



"Our monastery - the monastery and the sisterhood - organized a photo exhibition, presenting the whole path of the great martyr, who was a German Princess, granddaughter of the English Queen, and became a Russian Grand Duchess and came to understand that honour, fame and wealth - all in vain, and faith, love and mercy are the most important - to the extent that you can give your life," - said Zinaida, spokeswoman of Sisterhood in honour of the Holy Martyr Grand Duchess Elizabeth.



In Novospassky monastery the 162nd anniversary of the birth of Grand Duke Sergei Alexandrovich was celebrated

On May 11, 2019, commemorative events began with the Divine Liturgy in the Church of St. Roman in the tomb of the Romanov boyars.

The governor of Novospassky Monastery, vicar of His Holiness the Patriarch of Moscow and All Russia, Bishop Dionysius, performed the service.

The liturgical chants were performed by the chorus of the Novospassky monastery (choir director S. Popov).

11 May (29 April) 1857, Grand Duke Sergei Alexandrovich the fifth son of Emperor Alexander II was born in Tsarskoe Selo.

In 1877, the Grand Duke joined the army in the Balkans, participating in the Russian-Turkish war. For courage Sergei Alexandrovich was awarded the Order of St. George IV degree. In 1882 he was appointed commander of the 1st Battalion of the Preobrazhensky Life Guards Regiment.

Soon after return to St. Petersburg Sergei Alexandrovich assumed the duties of the chairman of the Orthodox Palestine Society. The Grand Duke initiated and funded the archeological excavations in Jerusalem. Later Alexander Nevsky church, in memory of the Tsar-Liberator Alexander II was built at this site.

In 1891, the Grand Duke Sergey Alexandrovich was appointed Governor-General of Moscow, in December 1894 he became a member of the State Council, and after a year and a half - the commander of the Moscow Military District. The Grand Duke took an active part in the beautification of the capital. Sergei Alexandrovich supported pro-government labor organizations and was adamant to the rebels and revolutionaries, believing that it was necessary to take tough action against terrorists.

In January 1905 he voluntarily relinquished the post of governor-general.

17 (4) February 1905 about 3 p. m., Sergei Alexandrovich was assassinated by a bomb, thrown by terrorist Ivan Kalyaev.



At the end of the Divine Liturgy, a memorial service for the Grand Duke was served. Then the participants laid flowers at the monument cross - an exact copy of the cross according to the sketches of the artist Vasnetsov, set by Elizabeth Feodorovna on the site of the death of Grand Duke Sergei Alexandrovich in the Kremlin.

On this memorable day, Sergey V. Stepashin, chairman of the Imperial Orthodox Palestine Society; Anna V. Gromova, Chairman of the "Elizabeth-Sergei Enlightenment Society" and Olga N. Kulikovskaya, attended the celebration.



First Bishop Dionysius addressed the crowd. Then Sergei V. Stepashin highlighted the importance of the activities of Grand Duke Sergei Alexandrovich as the first Chairman of the Imperial Orthodox Palestine Society and the mayor of the city of Moscow. He also expressed the conviction that the Imperial Orthodox Palestine Society should initiate a consideration of canonization of Sergei Alexandrovich due to his 's life, service and martyrdom.

On this memorable day, Sergei Stepashin handed the Bishop of Dionysius a certificate and a badge of a member of the Imperial Orthodox Palestine Society.

The events continued with a visit to the restored church of St. Sergius of Radonezh in the monastery bell tower.



The Tsarevich Alexei and Grand Duchess Maria burial-case continues

Nothing new!

There have not been published any new results by 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.

Charitable Fair “White Flower” held in Livadia

The traditional holiday of mercy and charity "White Flower" was held on the Day of Remembrance of the Holy Myrrh-Bearers, May 12, near the Livadia Palace Museum. The celebration was preceded by the Divine Liturgy in the Holy Cross Church.

Over the past 14 years, on the second Sunday after Easter, on the day of the memory of holy myrrh-bearing women in Livadia, with the blessing of the ruling bishop, His Eminence Lazar, Metropolitan of Simferopol and Crimea, the White Flower Charity Festival is held.

This year is no exception. On 12 May, one of the organizers of the White Flower Festival, the rector of the Holy Cross Palace, Father Dimitri, greeted the participants and guests in the alley near the Livadia Palace of Romanov Family. He conveyed the greeting from Metropolitan Lazar. On his own behalf, He warmly thanked all the participants and wished them health, patience and well-being.

Yalta City Council member Elena Nadel greeted the audience on behalf of Yalta authorities. She stressed that “White Flower” is one of the most significant events in the city, which Yalta residents are looking forward to. Elena Nadel particularly thanked the parents whose children participated in a charity fair.

This year more than 70 organizations of Big Yalta took part in the celebration, including parishes of churches, schools and pre-school educational institutions, universities, artists' associations, cafes, restaurants, and individual entrepreneurs.

Among the regular participants is the Toplovsky St. Paraskeevsky Convent, which annually surprises guests with tasty and fresh pastries, natural kvass and milk.

Schools and kindergartens took part in the action. Students together with parents and teachers prepared crafts, pastries, bring books, toys.



All this is presented in the trade rows stylized as the fair of the “White Flower” Festival of 1912 and 1914. The collection of funds, according to tradition, was carried out for charitable assistance to people in difficult life situations, socially unprotected and low-income, as well as for the needs of the Yalta Sisterhood of mercy of the holy passion-bearer martyr Alexandra.

And nearby, on a specially established stage, a charity concert, with the participation of the Academic Symphony Orchestra of the Crimean State Philharmonic Society took place.



In the Martha and Mary Convent of Mercy the "White Flower" charity festival was held

21 May. Press Service of the Orthodox Relief Service "Mercy" - On May 19, 10,000 guests visited the “White Flower” charity festival in the Martha and Mary Convent of Mercy. Traditionally, the “White Flower” in the center of Moscow is held by the Orthodox Relief Service “Mercy”. The holiday was helped by 450 volunteers and they collected a significant amount - 3 820 000 roubles. All the money raised will go to support the beneficiaries of the 27 projects of the “Mercy”.

" Fundraising is not the main task of the holiday. The true meaning is to arouse people's desire to help

others, to help them see the misfortune and pain of others and to help the needy," said Mother Abbess Elizaveta of the Martha and Mary Convent.

"White Flower" brings together many different people - volunteers, guests, wards. People have personal responsibility for those who are close. This is the correct Christian attitude towards your neighbour. Therefore, our holiday is more designed to show people that everyone can help. If a person is not able to help with money, he can do some kind of hand-made object for which another person will pay, and the money will go to help the needy. We were very happy to see so many people willing to help."



The unique atmosphere of the White Flower attracts more and more guests from year to year - whole families come to a good holiday. This year, both traditional and new areas were waiting for adults and children: the shopping arcades of the big fair, where you could buy handicrafts and food for donation, concert venues where artists from leading Moscow musical groups and choirs performed, interactive shows for children, a craft alley, a library in the shade of flowering trees and a photo zone with surprises.

According to reviews of guests, most of the concert program was remembered by the performances of the Bolshoi Theatre soloists, who usually do not perform in open areas and make an exception only for the White Flower, and improvised numbers of young talents of the Sretensky Monastery. The Fair of Vintage Tableware stood out at the fair, where Yulia Danilova, the editor-in-chief of the portal *Miloserdie*, stood behind the counter. In the guests' favourite photo zone, one could get into the lens of an old camera, make a retro-portrait and see how the photographs manifested before. The most popular traditionally used wreaths of delicate white flowers. More than 500 books were sold and 82 postcards were sent by "Mercy Mail". Guests of the "White Flower" did not disperse even after the completion of the official program.



This year, "White Flower", which is conducted by the "Mercy" help service, became the largest in 9 years.

The Orthodox Relief Service "Mercy" is the largest Orthodox social service in Russia with more than 25 years of experience and one of the largest NGOs in Russia. The Mercy Service unites 27 social projects and 4 charity programs. The head of the service is Bishop Panteleimon of Orekhovo-Zuevsky, the chairman of the Synodal Department for Charity of the Russian Orthodox Church.

Gatchina Palace opened the Memory Hall of the Great Patriotic War and the exhibition "Returned paintings" on May 8th

In many suburbs of St. Petersburg traces of the past war are still visible. But in the fate of Gatchina it played a special role. The post-war museum revival did not affect the Gatchina Palace, the beginning of its restoration was delayed for many decades. Work began only in 1976.

Today, the military destruction in Gatchina is still a reality that you constantly face, and the memory of the war is not the past of the palace, but its present.



The Chesme Gallery belonged to the best creations of Vincenzo Brenna, and was one of the most magnificent and solemn spaces of the palace. It was decorated with spectacular stucco compositions of gilded trophies and Roman military attributes - armour and weapons; in the central niche there was a fireplace of red marble with bronze figures. The frame of the mirror above the fireplace was crowned with an eagle with gilded wings. Three large paintings on the walls depicted episodes of the Chesme battle and were repetitions of paintings by Jacob Philip Hackert from the Picket Hall of the Great Peterhof Palace. In the subjects of these canvases in the XIX century, the gallery was named "Chesmenskaya." Above the rounded part of the hall there were choirs fenced with a balustrade, they were intended for musicians and choristers.

In January 1944, the Chesme Gallery was destroyed by fire. Today's hall is her ghost, the memory of past beauty. The gaping emptiness of the walls with traces of fire returns to the past, and the war, which seems so far away, becomes almost tangible. The elements of the interior recreated in watercolour by E. P. Hau and pre-revolutionary photographs look like a piercing discordance on this

background: a door portal, a fragment of a wall with a window opening, a balcony. As a living reminder of one of the worst tragedies of the 20th century, the Chesmenskaya Gallery was named the "Hall of Memory of the Great Patriotic War".

The works were commissioned by the Committee on State Control, Use and Protection of Historical and Cultural Monuments of St. Petersburg in 2018. The author of the idea is the artist and designer Alexander Reichstein. The exhibition shows a documentary about the liberation of Gatchina from the German occupation in 1944.



Vasily Pankratov, Director of the State Museum-Preserve Gatchina: "We would like to capture the memory of the destruction in the palace. Because the Gatchina Palace was seriously ruined. And quite recently, many interiors looked this way. We are now restoring a lot. But the memory should not be lost, it should stay."

Alexander Raikhstein, artist, author of the exhibition project: "To display this drama in one room. The development of events and the destruction. And in the opposite - recovery. Allow visitors to feel the difference. While if we restored everything, we would pretend that this drama was not there."



At the exhibition "Returned Canvases", visitors will see 16 paintings from the historical picturesque collection of the Gatchina Palace. The collection was created by all owners of Gatchina and included portraits of members of the Romanov family, state figures of Russia and foreign countries, representatives of the ruling houses of Europe. Before the war, works were kept in the Chinese and Gothic galleries of the Arsenal square, and since 1945 were considered lost. The paintings were discovered during operational investigative actions and transferred to the Gatchina Museum-Reserve by the Secretary of the Security Council of the Russian Federation Nikolai Patrushev on June 20, 2018.

Portraits of Empresses Elizabeth Petrovna and Catherine II, Grand Dukes Pavel Petrovich and Nikolai Pavlovich, a rare portrait of Archduke Ferdinand Martin Van Meytens Jr. deserve special mention. Over the past year, researchers at the Gatchina State Museum-Reserve Museum have carried out the restoration of paintings, studied the characteristics of their existence, received detailed information about the depicted persons and the authors of the works. In some cases, the attribution of works required the help of colleagues from the State Russian Museum, who tried to establish poorly distinguishable inventory numbers through the layers of paint. At the exhibition, visitors will also see E.P. Hau and photographs from the collection of the museum depicting the interiors in which the portraits were located.



The curator Aisulu Shukurova, told that the portrait gallery in Gatchina was purposefully created under Nicholas I - "He also collected a gallery of portraits of members of the reigning family, and portraits of

prominent figures, representatives of noble families. <...> Each of them shows one or another aspect of our portrait historical collection"

According to Shukurova, this return of paintings opens up new perspectives for Gatchina in terms of recreating historical interiors. "In the Gothic Gallery we only had one portrait, and here - seven returned, that is, now eight portraits - this is already some way of recreating at least one corner," she explained.

"Until 1941 Gatchina was considered the "small Hermitage", it was the largest suburban palace-museum before the war, and we hope to return it to its former glory," the keeper said.

Video - https://tvkultura.ru/article/show/article_id/344625

Emperor Paul I conduct virtual excursions in Gatchina

In Gatchina, the project "Virtual Guide" was launched, based on augmented reality technology. In the historic center of the city, 12 plates with QR codes are installed. Having scanned them, the user will see on the screen an animated 3D model of Emperor Paul I, who will tell about nearby sights.

Emperor Paul I was one of the residents of the Gatchina Palace. Having passed the entire route called "Gatchina - yesterday and today", tourists can learn about how the city was created and how it is now.



The "virtual guide" is included in the roadmap of the "Smart City" program, which Gatchina recently joined. Also, the developers plan to create a "smart museum", using the technology of augmented reality.

The Serbian ambassador to Russia: "I consider Nicholas II a great reformer"

May 11. Pravoslaviye – On 7 of May, the Serbian Embassy in Russia opened the photo exhibition "The Romanovs: the Tsar's Ministry", dedicated to the family of the last Russian Emperor.

The exhibition, prepared with the participation of the Moscow Sretensky Monastery, was attended by a large number of guests - prominent figures of Serbian and Russian culture, politicians, historians, representatives of the Serbian diaspora, and students from both countries who are interested in Saint Sovereign Nikolai II and



his family. The event was also attended by Major General Bozhidar Delić, Colonel Zoltan Dani, who shot down the “invisible” stealth F-117 during the bombardment of Yugoslavia by the NATO army in 1999, and Major General Miroslav Lazović.

“I am very glad that today we all gathered in this Serbian house to honor once again the memory of the great Russian Monarch Nicholas II. His reign marked the culmination of the centuries-old relations between the two countries, which flourished during the rule of the Romanov dynasty,” - said the Serbian Ambassador to Russia Slavenko Terzic.

“And today the Serbs remember the most important role of Nicholas II in the fate of their country, when during the First World War the Emperor gave the allies an ultimatum”



The Serbian ambassador reminded the audience that for many years there was Nicholas II Street in the center of Belgrade, and several years ago a monument to the Russian Emperor was erected in front of the presidential palace in the Serbian capital.

“I consider Nicholas II a great reformer and a patriot of his homeland. The challenges of the revolution were very tough, to which it was necessary to react harshly, but since the Russian Emperor was a deeply religious man, he sacrificed himself and his family in order to save the Russian empire. Eternal memory to Nicholas II and eternal gratitude to him from Serbia and the Serbian people,” - Slavenko Terzic concluded.

The author of the exhibition is the priest of the Moscow Sretensky Monastery, hieromonk Ignatius (Shestakov). He told about the history of the Romanov exhibition, which began in 2016, and stressed the important role of Serbs and Serbia in the history of the exposition around the world. “When we decided to hold the first exhibitions in Serbia. We didn’t expect such endless love for Nicholas II and his family from the locals, and this moment became sobering for us. Now in Russia, many are arguing about how our Emperor was, but the Serbs have such a characteristic, a kind of evangelical truth - they don’t need to prove anything, they know where the truth is.

“We understood that it is necessary to develop the exhibition and continue to open it in Serbian cities. It took place in schools, at temples, city museums, galleries, and everywhere we met love and joy. In 2016 alone, we have led over 60 exhibitions in the countries of the former Yugoslavia. Then, also thanks to Serbian participation, we began to open the exhibition also on other continents.”

“On the territory where the Serbian people live - then it was called the kingdom of Yugoslavia - Russian emigration was very warmly received after the revolution - and the veneration of Nicholas II as a saint was born. In Belgrade the first museum of the Russian Emperor memorabilia appeared. It was opened in the Russian House of Culture in the Serbian capital in the 30s of the 20th century, which also bore his name. Long before the Emperor was glorified in the face of saints, his first images appeared in Serbian churches, and Belgrade is the only capital where there is a street that bears his name, because even in Moscow there is no such thing,” the priest said.



Hieromonk Ignatius emphasized that the main objective of the exhibition is the maximum access to numerous photos of the Imperial family with minimal texts - so that people could see and feel the love, kindness and beauty of this family, their Christian virtues, service to the Fatherland, deeds of charity. After all, we have lost the habit of this now, and we long for all this beauty, but no one shows it to us." "At first, we focused on children and young people, who turned out to be the most appreciative audience, but we saw that the exhibition attracted absolutely all people," added Hieromonk Ignatius (Shestakov).

At the end of the official part of the event, Serbian folk songs were performed.

The exhibition "Romanovs: the Tsar's Ministry" presents photographs from the personal archives of the Tsar's family and their entourage, state archives and private collections. It reflects the Imperial Family's daily life, their service to the fatherland and particular attention is given to photographs from the period of the First World War, when the Empress and Grand Duchesses worked as sisters of mercy in hospitals, rendering assistance to wounded soldiers and officers.

The exhibition is timed to the 100th anniversary of the martyrdom of the Tsar's family, and, starting in 2016, it has bypassed more than 100 cities and towns of Serbia, as well as Montenegro, the Republic of Srpska, Bosnia and Herzegovina and Croatia. The exhibition also visited Switzerland, Argentina, Canada, South Africa, New Zealand, the Czech Republic, Germany and Romania. At the moment the exposition is shown in Russian cities.



The photo exhibition "The Romanovs: the Tsar' Ministry" is being held at the Embassy of the Republic of Serbia in Moscow at the address: ul. Mosfilmovskaya, 46. It will be opened until July 2019.

His Holiness Patriarch Kirill consecrated the St. George Hall of the Grand Kremlin Palace

On April 29, 2019, Patriarch of Moscow and All Russia Kirill consecrated the St. George Hall of the Great Kremlin Palace. The service was performed in connection with the completion of restoration works dedicated to the 170th anniversary of the consecration of the Grand Kremlin Palace by St. Philaret (Drozdov).



His Holiness Patriarch Kirill made a thanksgiving prayer and consecration rite of the Palace hall, "in memory of the victorious leaders and soldiers of our country." The Primate of the Russian Orthodox Church sprinkled the walls of the hall with consecrated water.

At the end of the service, Patriarch Kirill congratulated the participants in the service with Easter and noted that the consecration of the St. George's Hall occurred 170 years after its first consecration.

"Then there was the Emperor Nicholas I, his wife Alexandra Feodorovna - pious people. Today, by the grace of God leaders of our country are also Orthodox people," noted His Holiness Vladyka.

"And I am glad to see all of you, the employees of the Kremlin, who also have God in their hearts. And if so, then the Lord will be with all of us, with our country, with our authorities, and there will be His blessing at this wonderful Kremlin palace," added the Primate of the Russian Church.

"I congratulate you all on the holiday, with the Bright Resurrection of Christ. Peace in the soul, joy, well-being in family life and prosperity to you and our whole Fatherland. May the Lord bless you!"

The chief architect of the restoration projects of the Grand Kremlin Palace, O.E. Galanicheva showed His Holiness the preserved historical fragment of the parquet floor with the stigma of 1845, and told about the works performed in the St. George Hall. During the conversation, His Holiness Patriarch Kirill noted the importance of respect for historical relics. The Primate also praised the quality of repair and restoration work in the St. George Hall. "This means that we are preserving our history, that we are thinking about the future," concluded His Holiness.

The commandant of the Grand Kremlin Palace, D.I. Rodin presented his Holiness the book "The Great Kremlin Palace. Greatness. Memory. Edification", published in 2019 and dedicated to the history of construction and consecration, as well as the current situation of the Grand Kremlin Palace.

It is one of the palaces of the Moscow Kremlin. It was built in 1838-1849 at the behest of Emperor Nicholas I by a group of Russian architects under the direction of K.A. Ton.

On Easter, April 3, 1849, the ceremony of consecration of the new Imperial residence took place in Moscow. Emperor Nicholas I and his whole family arrived in Moscow to attend the celebrations. The procession was led by Metropolitan Moscow Filaret with members of the Imperial family.

One of the grandest halls of the palace was named in honour of the Order of St. George the Victorious, approved by Catherine II in 1769 and became the highest military award of the Russian Empire. Emperor Nicholas I wished that the walls of St. George's Hall were decorated with marble slabs with the names of all the regiments that have St. George's flags, beginning with the Transfiguration.

Golden stars and orderly armbands with the motto "For service and courage." are depicted on the walls of the St. George's Hall. The white large ceremonial room of the St. George Hall intended to show that it is the church of glory of the victorious Russian army, told Metropolitan Philaret.

St. George's Hall is the first and largest in the front suite of the palace. Its length is 61 meters, width - 20.5 meters, height - 17.5 meters. The hall was designed by Konstantin Ton with the participation of the artist Fyodor Solntsev, architects Feodor Richter and Nikolai Chichagov.





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

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

From Tyumen towards Omsk

Early in the morning the train left Tyumen in the direction of Yekaterinburg, but soon Yakovlev unexpectedly changed the direction of traffic to Omsk, which subsequently misleads many researchers. It seemed that he, like a cunning fox, was trying to confuse the Yekaterinburg Bolsheviks, and not only them. Everything was played out like in an American western movie: the pursuit, ambushes, collusion of gangster groups, albeit without bloodshed between them. At the same time, the actions of the "conflicting" detachments were under the control of Moscow Bolsheviks. So, for a pre-staged performance, Yakovlev turned out to be a good actor. The further development only confirms the version that Yakov Sverdlov carefully planned this operation and thought it over to trifles.

It is necessary to clarify the organization of train traffic. At that time, the railways were mostly single-track; it is possible to disperse with the oncoming train only at stations or on the road. In addition, to ensure the safe movement of trains by rail it is necessary to solve a number of important technical issues: the replacement of locomotives and their brigades, equipping the locomotive with coal and water, sand and grease, unloading the ashes from the furnace, checking the condition of the box cars, transferring arrows on the railway tracks stations and etc.



Tyumen, the beginning of XX century, the old railway station (demolished in 1974). Photo of the museum of the Tyumen region of the Sverdlovsk railway

Without coordination with the head of the station responsible for organizing the proper movement of the railway trains, they would not have gone far, especially in the other direction.

In the memoirs of V.V. Yakovlev [1] is described his actions in Tyumen on the evening of April 27: "I spent about five hours on the telegraph office, until I definitely conspired with Sverdlov, who instructed me to go immediately to Omsk <...>. Returning to the station, I called the station's chief, and Guzakov and I asked him whether there were free routes to Omsk and Yekaterinburg and whether our train was ready for shipment. The head answered affirmatively. Having warned the chief about the need to observe the strictest conspiracy, I informed him that we are changing direction, but we must hide from everyone that we will go towards Omsk. To do this, we must initially start our train with the observance of all. Go towards Yekaterinburg. At the second station from Tyumen, it is necessary to attach a new locomotive and then without stopping, with the lights extinguished, to pass quickly the train across Tyumen towards Omsk. The station head carried out the order exactly."

The words of Commissioner Yakovlev, should be compared with other sources, and only after verifying and confirming certain moments of his memories can it be used as indirect evidence.

The train left Tyumen early in the morning on April 28, after 4 o'clock [2]. Again, the word to Yakovlev: "We drove without stopping at large stations. Our train was racing at a speed the passenger locomotive could develop. The stops were made exclusively where it was required by technical conditions or for recruiting water. In the evening of April 28 - we were already at Omsk."

At that time on the section of the railway between Tyumen and Omsk the train traffic was limited to a speed of 45 km/h [3], although the locomotive allowed going faster. Taking into account technical stops, the route speed of the Tsar's train was about 25-27 km/h.

Which station did the train go back to? In his memoirs, Yakovlev pointed out that this was the second station from Tyumen. Dieterichs named the station Kamyshlov, which is 150 km from Tyumen, which could not be, otherwise there is a disconnect with the time of arrival at the station Vagay. The answer to this question was received from V.T. Koptelov, former director of the railway museum in Tyumen, who worked all his life on the railway. From Tyumen, the train with the Romanovs reached the station Pod'em (21 km from Tyumen, after Utyashevo it really is the second station), where another train was attached to it's tail, and it immediately departed in the opposite direction to Omsk [4]. From the telegrams sent by the chairman of the Uralsovit Beloborodov, it follows that the train turned back on the 18th exit or the nearest departure from Tyumen [5]. This is possible, but on condition that there was a train waiting.

On the way to Omsk

What happened on the third day of the trip? Let's continue reading the diary entries of the Imperial couple:

H II: April 15/28. Sunday (Palm Sunday).

"All slept thoroughly. According to the names of the stations, we guessed that we were going to Omsk. Have started to guess, where they will take us after Omsk? To Moscow or to Vladivostok? Of course, the commissars did not say anything.

Dined at the station Vagay [144 km from Tyumen] at 11 o'clock. Delicious. At the stations windows were closed with curtains, because there were many people on the occasion of the holiday. After a cold snack with tea we went to bed early."

AF: "4 1/2 [hours]. We left Tyumen. Almost did not sleep. Great sunny weather ...

Vagay. The rest was brought soup and hot food; we also ate tea and the provisions, which they took with them from Tobolsk.

9 o'clock. Dined the same way with tea <...>. Station Nazyevskaya - Maria and Nyuta one or two times left the car to stretch their legs a little."

In the diaries of the Imperial couple, not all the stations were indicated, where the train stopped, at least for technical reasons. Usually a passenger train with steam traction, depending on the number of wagons, terrain, was able to drive no more than 120-150 km without a technical stop. The length of the distances between stations and outbound routes was 20-30 km.



Opening of the station Ishim, November 1913. The people on the platform at the railway station. Photos from the archive of P.P. Bushkova, now in the funds of the Ishim museum complex.

There is interesting evidence of the Tsar's train stop at Ishim station, located 300 km from the station Tyumen, and 150 km from the station Vagay. The newspaper "Sibirsky Listok" [6] published (with reference to the newspaper "Novyi den", No. 37 for 1918) a note by an anonymous author "The passage of the former tsar". In view of the special value of this material, we will give it completely:

"On April 29 (16) [7] our train was detained at the crossing on the way to the city of Ishim [8]. We were still standing, when a train of 7-9 cars was passing by the high speed, which drew the passengers' attention.

Everyone caught the eye of the emergency guard, when a train followed. Soldiers with rifles stood on the platforms. Some of the wagons were full of armed men. The passengers decided that they had taken some important arrested people ...

From the station, on the way to Ishim, where I had to stop, the cabman told me: "And what, sir, did you see how the Romanovs were transported?" - "But why to Omsk, and not to Moscow?". And we both decided that they were enemies.

However, the next morning in the local Izvestia, I read the following short note:

"Yesterday, the former Tsar Nikolai Romanov was transported from Tobolsk through Ishim, deeper into Siberia."

Two days later, leaving by train to Tyumen, I learned that Nikolai Romanov, first brought "deeper into Siberia." In Omsk for some reason he was not accepted (?) by "Sovdepom", and the train with the former Tsar went back to Tyumen.

There were eyewitnesses who talked about the situation in which the journey of the former Tsar takes place. Witnesses say that Nicholas Romanov, was seen with his wife, daughters or at least one daughter. At the stops the train was immediately surrounded by a chain of guards armed not only with rifles and machine guns, but with hand grenades. No one approaches the cars.

Going further to Yekaterinburg, I learned that the former Tsar after riding back and forth "settled." Finally, in Yekaterinburg, in a separate mansion, surrounded by emergency protection.

These few days before May 1, from Omsk to Yekaterinburg buzzed with rumors and talk about the former Tsar.

In March 1917, I also had to drive through, hurrying to Petrograd. Then all the cars were also full of conversations about the Tsar: these were the days of Nicholas II's abdication from the throne. The common hatred of Nicholas Romanov united then all in general jubilation. Now it's not that. General hate for the Soviet regime evoked from all sides cautious, but reminiscent of Nicholas' sympathy.

Where are they taking them? Why are they being taken? Why did they take them from Tobolsk? But many listened and were gloomily silent. And this sullen silence was worse than regrets ...

Some argued: where are they being taken? To Moscow? And they decided: to the court! And added with venomous irony: And who are the judges? Others guessed: they are being taken abroad, because the Germans demanded it! "

The note of this anonymous witness indicates information about the emergency, armed guard of the train, the number of train cars, and also reflects the mood of the people in relation to Tsar Nicholas II and the Soviet authorities.

I note an interesting coincidence of individual publications. Employee of the Ishimsky Museum Complex named after P.P. Ershova, a few years ago, found a quote in the documents of the local state archive one sheet (without a title) of the newspaper *Izvestia Ishimskogo Soveta of peasants workers and soldiers' deputies* No. 40: "Yesterday the former Tsar Nicholas Romanov was transported through Ishim to the depths of Siberia" [9].

Thus, for the Ishim people, the journey of the Tsar's train was not unnoticed.

In the late 1990's another Ishim local historian L.V. Frolov recorded a story of pensioner Polina I. Kharitonovna. Her family has preserved the oral story of the stopping of the train at Ishim station, left by her father-in-law. On April 28, on the occasion of a festive Sunday, many people were walking by the station. But when the "royal train" arrived, the platform was released from the public. At the same time the train stayed in Ishim for a long time.

"The platform was cordoned off. Then Konstantin – her father-in-law took a hammer with a long handle and moved at his own risk along the train, depicting the inspector of the road. In one of the windows he suddenly saw the Tsar. Nicholas II stood by the window and, as it seemed to the worker, looked indifferently at the platform. For a moment they looked to each other. By the way the Tsar leaned forward, it seemed to the young railway man that the Tsar "recognized him", mindful of the service at the Winter Palace. The policeman approached: "What are you standing?". "I'm walking around, inspecting the line," Konstantin answered. And went with the hammer further along the train. Someone pulled the curtains of the window, where the Tsar had just stood ... " [10].

Another evidence is given in the book by V.N. Malyshev, where he refers to the former head of the Maslyanskaya station, Alexander A. Lopytsko. He writes that the technical stops after Ishim were mandatory at the stations Maslyanskaya, Mangut, Nazyvayevskaya and Lyubinskaya. At noon the train of six cars stood half an hour in Ishim with the change of locomotives, and an hour later at Maslyanskaya, where all the trains stopped for refilling water [11] .

The fact of stopping the train at Maslyanskaya station is noted also in V.T. Koptelov, also referring to the former station chief A.A. Lopytsko: "When the train with the Tsar was driving towards Omsk, the rush was crazy, when filling the locomotive with water it was necessary to pass the oncoming train, and then drive the engine to the hydrocool. Commissioner Yakovlev demanded, with a revolver in his hands, to set aside all the trains to the side and, first of all, to refuel with water ... The train with the Tsar stood for a long time, and the passengers walked along the path along the north side of the station where today the residential houses of the population belonging to the Abatsky district of Tyumen region (the southern side of the station belongs to the Sladkovsky district). At the station Nazyvayevskaya

the train also stood for a long time, and all the Romanovs were walking along the intertrack of the station" [12].

On the same day in the morning, the Bolsheviks in Yekaterinburg learned that the train had changed the route and traveled to Omsk. Chairman of the Uralsovet A.G. Beloborodov urgently sent telegrams to all the main stations of the Transsib, declaring Commissioner Yakovlev "outlawed", demanding his immediate arrest.

In his memoirs, Yakovlev clearly disingenuous that he did not expect such a reaction from the Uralsovet: *"Being completely ignorant of the Ural sages, we calmly approached Omsk. Stopping at the penultimate station near Omsk, we took some precautions. Taking control of the telegraph, we informed Omsk about my arrival. I left Gusakov at the head of the train, and accompanied by Comrade Fadeyev [unit manager] went to Omsk in a car."*



"In memory of the last Emperor", by Vladimir-Kireev, 2015.

The penultimate station in front of Omsk was Lyubinskaya station, 54 km from the city railway station. The fact that the terminal stop of the Tsar's train was at Lubinskaya station, and not at Kulomzino station [13], as it is said in separate works, is confirmed by the Omsk historian A.M. Losunov [14]. He claims that the Tsar's train arrived at the Lubinskaya station, where Yakovlev becomes upset that the road ahead is blocked by a Red Army detachment. Then he detaches the locomotive with one car from the train and with a small part of the detachment goes to the next station Kulomzino to meet Omsk Bolsheviks. Through this station the train could be wrapped on the Kurgan-Chelyabinsk line, without calling at Omsk. According to documents and publications, it is known that the train with the Tsar never reached Omsk.

In Omsk, Yakovlev met with the chairman of the Omsk Council V.M. Kosarev, who turned out to be his old acquaintance. It is difficult to explain this by chance. In his memoirs, he mentioned that before leaving Moscow Sverdlov handed him a letter for Kosarev. This fact suggests that Yakov Mikhailovich, in order to carry out this operation, selected its performers in advance. After long tripartite negotiations over the telephone and telegraph with Moscow and Yekaterinburg, Yakovlev receives Sverdlov's order to send the Tsar's family to Yekaterinburg and hand them over to the Uralsovet.

There is one more indirect confirmation of the parking of the train at Lyubinskaya station in the memoirs of a local resident Roman A. Kholyavin:

"I was already 18 then. There were few people in Lyubinskaya. The news that we had a car at the station was quickly dispersed around the area. We ran to look. The Imperial Family was taken to Omsk. Here, in Lyubinskaya, the locomotive was unhooked for some reason, and left in the direction of the city, and left the car with the Sovereign. In about two hours the steam engine returned, the car was picked up and the Tsar's family was taken to the West" [15] .

Unfortunately, in the diaries of the Imperial couple, the extreme "eastern" point of the route is not marked. But it is known that the train arrived at the Nazyevskaya station in the evening, at 21:00.



Lubinskaya Railway Station, 1960s. This kind of station of red brick was in 1918. Photo of Lubinsky regional museum of local lore. I.S. Korovkina



Lubinskaya station, July 2012. The consecration of the "Imperial" chapel in memory of the Tsar's train stop on the night of April 28 to 29, 1918, while traveling to Omsk. In the background, railway station (after the cap repair). Photo I.V. Parshakova (St. Petersburg).

If we consider that there was another 96 km to Lubinskaya station, the train could overcome this distance at best in 3 hours. That is, the train arrived in station Lubinskaya not earlier than midnight. Simple logic suggests that all passengers at night were already asleep and did not know that Yakovlev had departed for Omsk. It must be remembered that Yakovlev was a professional revolutionary fighter who had a good knowledge of conspiracy skills.

Before departure, he certainly took the necessary measures to strengthen the protection of the train. In order not to interfere with the movement of trains and not to attract the attention of the local population, the unloaded cars were put on a reserve or dead-end road.

In July 2012, in memory of Tsar Nicholas II's forced stay at Lubinskaya station, an "Imperial" chapel was erected at its station square. [16]

On April 28, 2018 a bronze plaque was unveiled, in memory of the stay on the building of the Lyubinskaya station of the Omsk railway.

On the top is the Imperial double-headed eagle, in the middle - a bas-relief with images of the persons described below:

"On April 28, 1918, Lubinskaya Station for a few hours became a modest haven for the Holy Royal prisoners: Emperor Nicholas II, Empress Alexandra Feodorovna, Grand Duchess Maria and their faithful servants: the physician Evgeny Botkin, Hofmarshal Prince Vasili Alexandrovich Dolgorukov, non-commissioned officer Ivan Dmitrievich Sednev and maid Anna Demidova."



Based on the calculation of travel time to Omsk and back (about 4 hours), taking into account the time of negotiations, it turns out that Yakovlev was absent for at least 6 hours and was able to return to Lubinskaya station only early in the morning.

Let's continue studying the diary notes of the Tsar's family:

16/29 April. Monday. The passionate week of Lent began.

H II: "In the morning we noticed that we were going back. It turned out that Omsk did not want to have us! But we were freer, even walked twice, the first time along the train, and the second quite far into the field with Yakovlev himself. Everyone was in good spirit."

AF: "9 ¼ [hours]. Arrival 52. Fine weather. We did not reach Omsk and turned back.

11 h [aces] . Again the same station, Nazyvayevskaya. The rest was brought food, I drank coffee.

12 1/6 [hours] . Station Mas [I] yanskaya. The rest left the train for a walk. Soon after that they again went out for a walk, as the axis of one of the cars caught fire, and it had to be unhooked."

The Empress in her diary indicated the time of arrival at 9:15. to the crossing No. 52, located 22 km to the west of Lubinskaya station, now it is the Novo-Kievsky branch of the West Siberian Railway. Hence, we can assume that from the station Lubinskaya train left at least half an hour before the specified time. The name of the station Maslyanskaya in the diary is indicated with an error, after the third letter the letter "l" is omitted.

- [1] Recollections of Yakovlev (Stoyanovic-Myachin, Anton). Transportation of Nikolai Romanov from Tobolsk to Yekaterinburg. (GARF, F. 601. Op., 2. 31. 31. LI 26-73, 75-81 vol.).
- [2] As for the train, in many publications it is listed as a letter train No. 42, or an extraordinary train No. 42 of the Samara-Zlatoust Railway. Documentary evidence of this is nowhere to be found. In the memoirs of Yakovlev, the "special train" is indicated, which included several class and freight cars. In the telegram of the chairman of the Uralsovet Beloborodov, the chairman of the All-Russian Central Executive Committee Sverdlov on April 29, 1918, about the provocative actions of Commissioner Yakovlev, when Nicholas II was transferred to Yekaterinburg, said that on April 28 an emergency train number 8 VA went by Omsk [railway]. (GARF, F. 601. Op. 2. D. 27. L. 5, URL: <http://statearchive.ru/assets/images/docs/59a/>).
- [3] Davydova LA, Ilyin Yu.I. Creation of the Great Siberian Way. T. 2. / Under the general. Ed. Yu.L. Ilyin. - St. Petersburg, 2005. - P. 146.
- [4] V.V. Koptelov. The Great Siberian Route from Alexander III to Nicholas II. - Tyumen, 2003. - P. 137.
- [5] Telegrams of the chairman of the Ural regional council A.G. Beloborodov. (GARF, F. 601. Op., 2. 32. 32. 21-22, 23-24, GA of the Russian Federation, F. 601. Op. 45).
- [6] The Siberian leaf. 1918. May 20 (June 2). No. 59. (State Archives in the city of Tobolsk, F. G-1, Op. 1. D. 810. LI 128, 129-129).
- [7] The author was mistaken for one day; the case took place on April 28 (15).
- [8] The train, on which the author of the note was traveling, was coming from Omsk.
- [9] G.A. Kramor Periodicals of Ishim: the first years // Ishim Truth. 2018. 2 March. No. 18 (17793). - P. 5.
- [10] Frolov L.V. The Tsar's train at Ishim station // Grad-capital: Ishim local history. Sat. - Ishim, 2015. - P. 65-66.
- [11] Malyshev VN The Land of Sladkovskaya. - Tyumen, 1998. - P. 214-215.
- [12] V.T. Koptelov The Great Siberian Route from Alexander III to Nicholas II. - Tyumen, 2003. - P. 137-138.
- [13] Currently, it is Karbyshevo I station, located within the boundaries of the modern city Omsk, on the left bank of the Irtysh River, 5 km from the railway station.
- [14] A.M. Losunov The way to Yekaterinburg Calvary. - Omsk, 2017. - P. 95.
- [15] Fateev V. Hello, Lyubinsky! - Omsk, 1997. - P. 39-40.
- [16] Since 2015, on the night of 16-17 July, all-night services are conducted on Lyubinskaya station, led by the local bishop Isilkulsky and Russian-Polyansky Theodosius (Gaju). Recently he carried out obedience as the legumen of the monastery for the holy Royal Passion-bearers on Ganina Yama.



Activities in Tsarskoye Selo



Plan to restore the Chinese Theater

It was built by order of Catherine the Great, and more than a century and a half served as an ornament to the Alexander Park. The reconstruction project has already been developed. Its estimated cost is two billion roubles.

The Chinese theatre has been in ruins since September 1941. The most important part of the residence of the Russian Emperors is still the same since the great fire, when the Soviet troops had to leave the city.

"The Chinese theatre, unfortunately, currently represents such a ruin, and part of the walls is in disrepair," shows Maria Ryadova, chief architect of the Tsarskoye Selo State Museum.

Catherine II, who loved performances and wrote several operas, commissioned architects Rinaldi and Neelov to build Russia's first stone opera house in the style of chinoiserie.

"The hall was decorated very solemnly and brightly, in its decoration a lot of coloured foil and bells were used, dragons made of tin gold-plated, in the niches wooden figures a la Chinese style," - says Victoria Plaude, senior researcher Tsarskoye Selo Museum.

Foreign monarchs and their ambassadors were invited to the court performances.

"Every week or two theatrical performances were held, and at the expense of the Empress. All this was very magnificent, solemn, and the guests were received according to their ranks," adds Victoria Plaude. Ordinary people could come to the theater and see the court performance, and at the same time look at the Emperor or Empress. They received a place in the pit. However, there were no the usual chairs there were not and they had to stand the whole performance.

"These were students, because there were a lot of schools here, including military ones, the lyceum students, various servicemen of poor affluence who would like to look at these magnificent operas, but could not afford tickets to the box" - says Maria Ryadova.

It is difficult to say when Chinese Theatre will be restored. The management of the museum preserve believes that it will take 6 years. But even in this case, the theatre will appear in its previous form only outside. Part of the funds the museum hopes to receive from the Ministry of Culture, part - to earn independently.

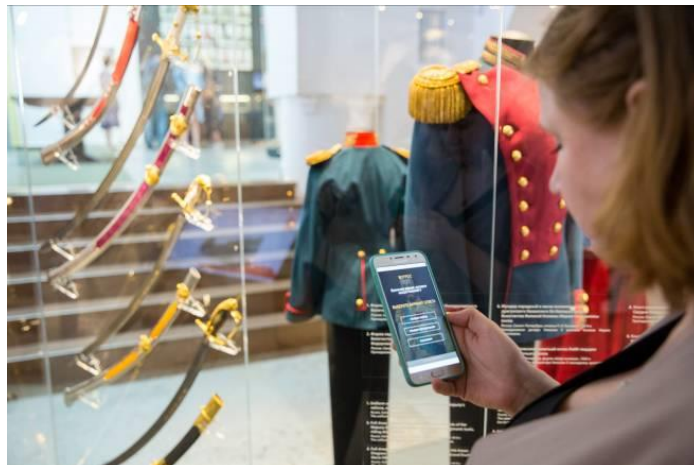
Video - https://tvkultura.ru/article/show/article_id/344777/



The quest that leads to the First World War Museum

Museum-Reserve "Tsarskoye Selo" in conjunction with the studio Oberon.pro has developed an interactive quest for children and adults dedicated to the First World War. The main goal is to attract the attention of visitors to the exposition of the most dramatic pages of world history.

The quest begins in the Alexander Park - at any entrance, where information boards with a map of the park are installed. They have questions in the form of QR codes. Smartphone owners can download them and go on a small intellectual walk that will lead to the First World War Museum. Here participants are waiting for new discoveries. The one who passed all the tests will receive a memorable prize.





The Lyon Hall is ready to open for visitors after restoration

The restoration of the Lyon Hall in the Catherine Palace is near completion and it will soon return to the exposition area. Journalists are the first to see the interior after the completion of work on June 5th.

The Lyon Hall of the Catherine Palace has returned to its former splendour. For the Tsarskoye Selo Museum-Reserve, this is a historic event: 74 years after the end of the Great Patriotic War, the entire front suite of the palace was returned for exhibition. Its Alpha and Omega are the Church of the Resurrection of Christ and the Lyon Hall. The revival of both interiors was made possible thanks to the financial support of PJSC Gazprom. The palace church after a large-scale restoration was opened for visitors in April of this year.



The agreement between PJSC

Gazprom, the ENGIE Foundation (France) and the Tsarskoye Selo Museum-Reserve on participation in the reconstruction of the Lyon Hall of the Catherine Palace was signed in May 2018 at the St. Petersburg International Economic Forum. A year later, on June 5, 2019, the architectural masterpiece will appear in all the splendour. It makes the same stunning impression as it did centuries ago. In the luxury of decoration and craftsmanship, the Lyon Hall is not inferior to the famous Amber Room.

The Lyon Hall - one of the most perfect interiors of the architect Charles Cameron - was among the private apartments of Catherine II in the Great Tsarskoye Selo (Catherine) Palace. This masterpiece was created in 1781 - 1783 and got its name due to the wall decoration with silk made in Lyon.



The broadcast of the Easter service from the Cathedral of Christ the Savior in Moscow, April 27, 2019.

Video - <https://www.youtube.com/watch?v=rl6EKb7dK2o>



By the end of 2019, the Moscow Kremlin Museums will open an underground museum with artifacts from the Chudov Monastery. This was announced Director General Elena Gagarina to journalists during a meeting. "After the demolition of the 14th administrative Kremlin building, archaeological excavations were carried out in its place. Their result will be the construction of a small underground museum. We are working on the exposition and we hope that by the end of this year we will be able to open it and show all the finds related to the Chudov monastery located in this territory," said Gagarina.



The 14th administrative building was built in the early 1930s on the site of the destroyed Chudov and Voznesensky monasteries - a religious centre of Russia, and the Small Nicholas Palace, the residence of Russian Emperors. The building was dismantled in 2016.



The language of music will tell in St. Petersburg about the young saints. More than 200 performers of classical and modern sacred music will take part in the premiere of the play "Young Saints. A heart is opened to people" on the new stage of the Mariinsky Theater.

"On May 13 at the Mariinsky Theater we will speak about young saints in the language of music. They are saints who are recognized by the spiritual authorities of the Orthodox world and who witnessed themselves as such at a young or even childhood age," said Priest Ilya Makarov, Chairman of the Council on Culture of the St. Petersburg Diocese. He noted that the concert, in particular, will tell about Tsarevich Alexei Romanov, killed along with the Imperial family in 1918.

"We also want to tell about the wonderful saints who were in St. Petersburg. These are Ekaterina Petrogradskaya (Arskaya) and Kira Petrogradskaya (Obolenskaya). Kira Petrogradskaya suffered in the Soviet years, but, being from a nobility, she was able to show her kindness to people in Soviet times. And for many Petersburgers, especially girls, she is an example. We will have unique artefacts that are located in the museum of the new martyrs here in St. Petersburg, at the church (icons) of "All the Sorrowful Joy" on Shpalernaya," the priest added. According to the composer Sergei Ekimov, who created the musical pieces for the production, the theatrical performance on the new stage of the Mariinsky Theatre will unfold within one and a half hours.

"More than 200 singers will take part in it, among which are quite young voices of the best children's choir of Russia "Perezhvony", two student groups, a concert choir of the St. Petersburg State University of Culture, as well as the choir of the St. Petersburg clergy," Ekimov said.

The program of the concert, in addition to S. Ekimov's music, will also include works by Ilya Kuznetsov, Sergey Rakhmaninov, Pavel Chesnokov, St. Seraphim Chichagov, Georgy Sviridov, Yuri Falik, Sergey Pleshak, Dmitry Shostakovich and Nikolai Rimsky-Sama.



A video of the exhibition about the life of Emperor Alexander III, which opened in Massandra Palace in Crimea on April 26, 2019 -

<https://nts-tv.com/news/mundiry-dokumenty-i-akvareli-v-massandrovskom-dvor-16398/>



The Ural Church-Historical Society appealed to the mayor of Yekaterinburg with a proposal to de-communize the names of ten streets of the city. They propose to do this for the 300th anniversary of the Ural capital.

The Orthodox offer to begin with Lenin Avenue. Historical believers accused him of introducing red terror and the execution of the Imperial Family. Activists believe that the avenue should be called the Main.

The believers also ranked Sverdlov, Volodarsky, Urytsky, Khokhryakov, Malyshev, Weiner, Voikov, Tolmachyov as terrorists and murderers and the People's Commissar of Education Lunacharsky being one of the main leaders of the Union of militant atheists.

Activists came up with their own options for renaming these streets, most of which are their pre-revolutionary names:

St. Sverdlov to Epiphany Street;
St. Uritskogo to Martyr Elizabeth Feodorovna Street;
St. Lunacharsky to Vasentsovskaya Street;
St. Khokhryakova to Tikhvinskaya Street;
St. Malysheva to Pokrovsky Avenue;
St. Weiner to Assumption Street;
St. Voikov to Holy New Martyrs Street;
St. Tolmacheva to Kolobovskaya Street.



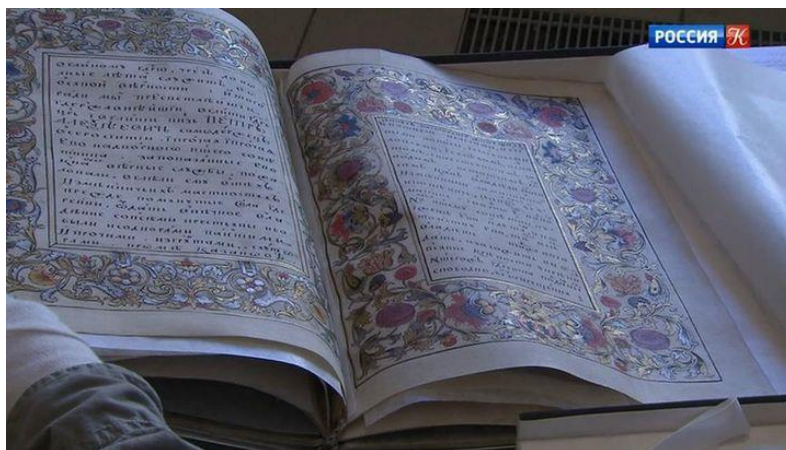
A documentary film about Prince of Imperial Blood Oleg Konstantinovich will be shown in Volokolamsk district in mid-June. The well-known director in the Volokolamsk region, Roman Volkov, presents the documentary film "The Last Exam of a Lyceum Student".



Historical document of the Peter the Great epoch returned after restoration. The diploma to the court counselor Savva Raguzinsky, a valuable historical document of the Peter the Great Epoch returned to the State Historical Museum.

The exhibit has just returned from the Grabar Center. The diploma was cleared of dirt that had accumulated over the centuries, leveled the sheets of parchment, which were noticeably deformed, fixed the paint layer. Now the restoration is complete. And while the diploma is not exhibited at the exhibition, there is an opportunity to consider it closer.

"This is a royal charter, that is why it is assured by the royal minor state seal. It is located inside this box, which we call the "Custody." The box is made of silver, gilded on top," said Alexey Yushko, the chief custodian of the written sources department of the State Historical Museum.



This is one of the three letters of the Peter epoch in the collection of the State Historical Museum, which are made not as a separate sheet, but as a book. Text in the letter is about the grant of lands in the left-bank Ukraine to the court councilor Savva Raguzinsky.

Coming from a Serbian noble family, Savva Raguzinsky worked hard for Russia in the diplomatic field. He headed the Russian mission in China, carried out various assignments in Constantinople. At the Tsar's request, he sent him a blackmoor, Pushkin's great-grandfather - Ibrahim Hannibal as a gift. But this letter Raguzinsky received for other special merits.

"For the fact that he was, in general, a spy in the Russian service. He and his people supplied information to our ambassador in Constantinople"- added Yushko.

The peculiarity of office work in the time of Peter was that the production of a diploma in the gold-painting workshop of the Ambassadorial Order fell on the shoulders of the recipient. It is made of parchment, which is much more expensive than paper, interlaced with silver brocade with gold patterns. And during the restoration one more interesting detail came to light.

"There are beads here: one, two and three, through which the cord will be passed. These beads are wrapped around like a thin wood. Restorers thought for a long time, and as a result they came to the conclusion, and this was confirmed by chemical research, that the thread - thin, long - is a whalebone," - Yushko said.

But one secret has not yet been revealed. The Receipt Book of the Historical Museum states that the Historical Museum acquired the certificate in 1927 for 15 rubles from a certain Elizaveta Alexeeva. It is known that she was an employee of the local committee of the Moscow Worker newspaper. How she found the charter of Tsar Peter the First, history is silent.

Video - https://tvkultura.ru/article/show/article_id/344789/



The Cottage and the Gothic chapel in Peterhof were restored. Journalists were the first to see what happened to the Gothic chapel and the Cottage Palace in Peterhof. Palace Cottage in Alexandria Park in Peterhof has a bright green roof. Visitors are surprised. Restorers explain: this is the historical colour. Such a building was seen by the first owner, Emperor Nicholas I.

ELENA KALNITSKAYA, General Director of the Peterhof State Museum-Reserve :

"Nicholas acted very wisely. He decided that he would not invade the economy of his ancestors, he did not touch the lower park. And this was the place of his inspiration, love, place of work."

Country estate was built in the style of a British cottages in the style of neo-Gothic. Restorers put in order cast-iron gratings on the facade and marble sculptures. Redecoration are done in some interiors. In the dining room restored stucco décor was restored. On the third floor and in the marine office, the unique murals created with the participation of Giovanni Battista Scotty were updated. Specialists used glue made from sturgeon fish. Natural and very durable.

SERGEY PAVLOV, Chief Architect, Peterhof State Museum:

Empress Alexandra Feodorovna called this palace "a modest abode", where she loved to move away from the hustle and bustle of the city. The lodgings of the wife of Nicholas I occupy the entire first floor: a toilet, a bedchamber, a study, a living room where the whole family gathered in the evenings.

ALLA LEMONOVA, keeper of the palace Cottage:

"These are things that belonged to Empress Alexandra Feodorovna. In the center, on the table we see the Potsdam Cup. This is a kind of reminder of the event, which took place in the city of Potsdam in 1829 - the feast of the White Rose. Empress Alexandra Feodorovna was called a White Flower-"Blanche Fleur".

Restoration was also completed in the Gothic chapel. Home chapel of the Family of Nicholas I.

MARIA MARCHENKO, correspondent:

"The facades of the church have received the historical color. The so-called gray lime. In layman's opinion, there is nothing gray in the shade. But the restorers chose him after the cleaning and there was a lot of controversy here."

For visitors, the Cottage Palace and the Gothic Chapel will open on May 19th.

Video - <https://topspb.tv/news/2019/05/13/v-petergofe-otrestavrirovali-dvorec-kottedzh-i-goticheskuyu-kapellu-otkroyutsya-oni-19-maya/>



"The Romanov family and Hessian relatives, 1912" - Showing the arrival by train of the Hessian relatives in Crimea April 1912.

Video - <https://www.youtube.com/watch?v=8eSJbVUoYiE>



Empress Maria Feodorovna, the wife of Emperor Alexander III, contributed to the formation of the collections of the Historical Museum. From a young age she showed interest in objects of decorative and applied arts.

In 1906, as a gift from the Empress, the museum received a collection of “pharmaceutical vessels from the time of Peter the Great.” The coat of arms of Russia is depicted on 17 transparent glass vessels and the title of Tsar Peter Alexeevich is painted with enamel around it. According to the oral tradition, this kit was ordered by Peter I in Holland due to the need to open a Moscow pharmacy. - Empress Maria Feodorovna. Bobrov V.A. 1882.



The latest star of the collection ... The Amalienborg Museum in Denmark have just exhibited H.H. Princess Elisabeth's crown brooch, which the Princess had intended for the museum.

It was made by the firm Fabergé, who, in connection with the last Tsar coronation of Nicholas II of Russia in 1896, commissioned from the Tsar, made 18 almost identical crown brooches to all the Grand Duchesses of Russia, including Grand Duchess Anastasia Mikhaelovna - the only daughter and second child of Grand Duke Michael Nicolaievich of Russia.

Today we only know about the existence of three crown brooches, the others have disappeared.

The Princess had inherited the brochure from her mother, Princess Caroline Mathilde, married to Prince Knud of Denmark. Princess Caroline Mathilde had received the brochure from her mother-in-law, Queen Alexandrine, who had inherited it from her mother, Grand Duchess Anastasia of Mecklenburg-Schwerin.

The unique brooch is now on display in "the golden cage" along with other objects of the legendary jeweler and goldsmith Fabergé.





St. Petersburg Fabergé Museum organizes an International Academic Conference, "Jewellery Art of the 19th and Early 20th Centuries", to be held September 20-22, 2018.

With one of the largest collections of Russian jewellery art in the world, St. Petersburg Fabergé Museum considers its duty to study the topic in a broad historical and cultural context. We hope to include in our conference contributions from art historians and critics, museum and archive professionals, collectors, and jewellers.

In the early 19th - the early 20th centuries, jewellery art tread the path from the Empire style to Art Nouveau, saw the appearance of a constellation of brilliant jewellers, got itself noticed at World's Fairs, contributed to the revival of old jewellery techniques; connoisseurs and museums started to collect jewellery pieces.

What changes occurred in the typologies, style, and techniques used in the jewellery art through that period?

What role did the personal preferences of royals, nobles, bourgeois play in the evolution of the jewellery art?

How were political and military cataclysms, socio-economic changes, and the technological progress reflected in the jewellery art?

How did collectors' tastes change, and what part did jewellery art play in private and museum collections?

These and other questions will be among the topics discussed at the Fabergé Museum conference dedicated to the history of the jewellery art worldwide from the early 19th century to 1917.

Fabergé Museum is expanding its range of topics, covering a very wide geographic area. However, Russian jewellery art will remain the centre of its focus and research.

The conference languages are English and Russian.



The exhibition "Napoleon. Life and Fate" will be held from May 22 to June 21, 2019 in the Museum-Estate of Muraviev-Apostolov. The large-scale exposition includes more than two hundred works of painting, graphics, sculpture, decorative and applied arts, memorial items, weapons, orders and medals.

Many objects of the era of the beginning of the XIX century, recreating the images and the environment of the iconic figures of world history, will be shown for the first time. The French Emperor was wooed to the sisters of the Russian Tsar Alexander I and was refused twice. In the year of the 250th anniversary of Napoleon Bonaparte, an exhibition project based on the private collection of Alexander Vikhrov and several other large private collections provides an opportunity to imagine who Russia then refused.

The exhibition is devoted to the events of the first quarter of the XIX century. The focus is on the fate of two extremely dissimilar persons. The Russian Monarch and French Emperor. Alexander I is the crowned heir to the throne, born on the steps of the largest country's throne, and Napoleon I is the son of a poor Corsican nobleman who made a dizzying career from the rank of lieutenant of the revolutionary French army to the Imperial crown and quickly lost everything.





An exact copy of the legendary brig "Mercury", stayed in history thanks to a victory in an unequal battle during the Russian-Turkish war, is planned to be built in Sevastopol. The project was developed by the specialists of the St. Petersburg historical shipyard "Poltava", President Vladimir Putin supported the project.

The frigate "Standart" and two brigs "Orpheus" and "Mercury", having completed a reconnaissance, the Russian ships met with Turkish ships that had come out of the Bosphorus. Having set up all the sails, the frigate and brig "Orpheus" went towards Sevastopol, and the brig "Mercury" was left alone," - says Sergey Klimovsky, scientific secretary of the Central Naval Museum.

At that moment, the captain went to the Mercury team. At the military council Alexander Kazarsky offered not to surrender, but to take the fight. Two battleships fought at once against the 18-gun reconnaissance sailing ship. Each ship had 100 cannons. That is, the advantage of the Turks was tenfold. The team decided not to give up the brig to the enemy.

"A gun was put on the mooring spire near the entrance to the cabin. And it was agreed that the last sailor who survived would shoot this pistol into the cabin-chamber and blow up the ship. But that, thank God, did not happen. A fierce battle lasted four hours," - notes Sergey Klimovsky.

Our sailors took an advantageous position - they stood between two enemy ships. At the same time, they constantly maneuvered and beat the enemy sails. The Mercury team managed to seriously damage the enemy masts. However, the sails of the brig itself suffered greatly. The situation was saved by Russian wit. Unlike the huge ships of the Turks, there were also oars on a small Russian sailboat. And on them, in the midst of the turmoil of battle, the brig left the stunned Turks. Aivazovsky made a painting of her return. The canvas is exhibited in the Russian Museum.

"Such a rather gloomy sea, a battered ship. Nevertheless, the informative side of the picture testifies to the heroism of the sailboat and probably represents a kind of picturesque monument of this heroic history," - says Gregory Goldovsky, head of the painting department of the XVIII-XIX centuries of the State Russian Museum.

The team and the captain were awarded for the courage. Moreover, Emperor Nicholas I ordered: when the brig becomes useless, to build an exact copy with the same name. And now, century and a half later, this order seems to be fulfilled. In St. Petersburg, a draft replica brig is almost ready.

The sailboat will descend from the yard in Sevastopol, where its historical ancestor was built. However, the brig "Mercury" will not be a constructive analogue of its legendary predecessor, as a metal frame will be hidden under the wooden paneling, and a propeller screw will be hidden under the water.

Video - https://tvkultura.ru/article/show/article_id/344799/



Installation of griffins sculptures began on Bankovsky Bridge in St. Petersburg. Two years they spent in the restoration workshop. Griffins were brought to the bridge in disassembled form. It is planned to complete the assembly in June. Today, only fitting – to connect the two halves of the sculpture into one whole - an error of one millimetre can ruin everything.

"It's not easy to bring them and set them in place, they need to be painted, put on a finishing, seam sticking, all stamped in order for them to stand for another 200 years," says Sergey Makarov, chairman of KGIOP.

They are not just restored - reanimated. 200 years on the protection of the bridge did not pass without a trace. Rust destroyed the inside of the griffins, vandals - outside. And the venerable age, of course, also made itself felt.

"We were lucky, we had time. We approached scrupulously. The result will please you. The warranty is 5 years," notes restorer Yuri Shchedrov.

The biggest problem is the large cracks in the sculptures. Petersburgers got used to them so much that they even started using them - the gaps turned into original caches.



"This common practice is to stick a note with wishes into any slot of the griffins, or take a piece of gilding from the wings," says Nadezhda Yefremova, a representative of the State Museum of Urban Sculpture.

"Now there will be no gaps, there is nowhere to stick a note," adds Sergey Makarov, chairman of KGIOP.

An anti-vandal coating will be applied to the griffins on top of the paint - this will save the winged lions from the threats of the 21st century - graffiti.

According to the project, the griffins should already be standing on the Bank Bridge. But the dates have shifted - there were difficulties with the reconstruction of the crossing itself. It is also recreated in historical form. By the summer they promise to finish.

Video - https://tvkultura.ru/article/show/article_id/344802/



The first trailer of the TV series "Catherine the Great", featuring Dame Helen Mirren, has been released. Coming to Sky Atlantic in Autumn 2019.

Video -

https://www.youtube.com/watch?time_continue=1&v=54JoryNT0Jw



Fundraising for the reconstruction of the monument to the soldiers of the north-west army in Ivangorod has started.

2019 marks the 100th anniversary of the founding of the North-West Army, General N.N. Yudenich (formerly the Northern Corps), and accordingly the 100th anniversary of the events of the Civil War in North-West Russia. A monument to the Soldiers of the North-Western Army and civilian refugees from the St. Petersburg, who died from a typhoid epidemic in 1919-1920 preserved in Ivangorod Petropavlovsk (former Narva Znamensky), an Orthodox cemetery. It was opened in the period of the First Estonian Republic in 1936 at the initiative of the Orthodox inhabitants of Narva, among whom was the famous Russian writer Vasily Nikiforov-Volgin. He addressed the people of Narva with a call to perpetuate the memory of those who died during the Civil War, defending Narva and its inhabitants, and was buried in this cemetery.

The monument was slightly damaged during the hostilities in 1944, but was preserved, being the only monument to the White soldiers in Russia in Soviet times.

At the initiative of the St. Petersburg Mitrofanievsky Union, the Military Brotherhood of St. Archangel Michael and the editorial staff of the journal of Historical Russia "Mikhailov Day", the memorial educational center "White Business" (St. Petersburg), as well as the descendants of the White soldiers living in Russia and its borders, will start the restoration of the monument.

REQUISITES: SBERBANK of Russia, Head Office No. 9055 , Russia, Kingisepp, Leningrad Region, 9

ACCOUNT No. 42307.978.3.5530. 7850084, Zirin Sergey G. , marked "To Ivangorod"





The Emperors Alexander III and Nicholas II in the old town hall of Lappeenranta. By Ruslan Ustrakhanov, Russian Folk Line, 05/16/2019 - The old town hall of Finnish Lappeenranta, built in 1829, hosts solemn meetings and cultural events. Two portraits, hanging on both sides directly in front of the piano. Those are the portraits of the Russian Emperors - Alexander III and Nicholas II. Large portraits in beautiful golden color frames were arranged so that they got into the review of those who were listening to music sitting in the hall.

There are indeed many memorable places and symbols in Finland dedicated to the Russian Sovereigns. It is suffice to recall the monument to Alexander II in the centre of Helsinki. And yet, in a cozy, almost homely atmosphere, in a place where citizens meet on solemn dates, you can see portraits of the Sovereigns.

Portraits of Russian Monarchs says a lot. They completely dismiss the lie about the Russian Empire, as a "prison of nations." The Russian state was the common home of all nations, given the difficulties that any multiethnic education has. Another important conclusion is that not only the monarchy is hereditary, but also its memory. Such a memory is always positive and constructive, for it confirms the well-known truth - the power of the Sovereign from God.





Natalia Zolotareva, a resident of Suvorov city (Tula region), organized an exhibition in honour of the last Russian Emperor Nicholas II. Among the exhibits are copies of photographs of Emperor Nicholas II and members of his family, as well as the original letter from Grand Duke Nicholas to Grigory Trubetskoy.

The pearl of the exhibition was the prayer book of the Emperor, which he presented to the girl servant. Before the revolution, the resident of Metrostroevisky village was a servant of a member of the government, Nicholas II had repeatedly visited his house. The Emperor called the little maidservant Pelageya as Palmachka and gave her books and souvenirs. Pelageya lived in the house of a member of the government up to 14 years (1911), and at the age of 15 she married. She received a gift box from the Emperor as a gift with the Gospel, a prayer book, and other edifying books.

Her daughter, Maria Timofeevna Shchemilina, remembered this little chest well, but for many decades only the prayer book was saved. This prayer book was presented to Priest George Belkind, an admirer of the Sovereign, one of the organizers of the exhibition in Suvorov.

Photos, documents and books presented at a small exhibition are accompanied by verses by S. S. Bekhteev. The organizers of the exhibition emphasized the special dates of the tsarist officer's life, who dedicated his work to Nicholas II and his family: in April it was 140 years since his birth, and in May - 75 years since his death.



The documentary "Prisoner in cell number 207" is a film about the Grand Duke Nicholas Mikhailovich, grandson of Emperor Nicholas I, the cousin of Emperor Alexander III and the uncle of Emperor Nicholas II. Film will be about his seven months of imprisonment and discoveries made by archaeologists on the territory of the Peter and Paul Fortress at the beginning of the new millennium.

To this day, the works of Nicholas Mikhailovich on history are republished; several editions have survived the famous five-volume Russian portraits of the XVII - XIX centuries. Materials collected and published at his expense and on his initiative. Pictures from his collection adorn provincial museums of Russia and even the Hermitage. The Zoological Museum of the Academy of Sciences carefully preserves the most valuable relic - a collection of 110,000 items of butterflies donated by Nicholas Mikhailovich.

The film includes shooting on the ground, a chronicle, archival documents.

Participants: I. Karpenko (Ph.D. in History), State Museum of the History of St. Petersburg; Executive Secretary of the Russian Historical Society A. Petrov; Doctor of Historical Sciences I. Popova; A. Lvovsky (Ph.D. in Biology), Zoological Institute RAS; local historian E. Zherihina.

Video - https://www.youtube.com/watch?time_continue=1&v=x7QewOORWAY





Believers in Minsk will be able to worship the relics of Saint Elizabeth. The ark with the right hand of the holy martyr Grand Duchess Elizabeth will arrive in Minsk on May 29, told the Exarchate of the Belarusian Orthodox Church.

The martyr Elizabeth is recognizable in any icon: the head is covered with a white apostolic, and on the chest is the cross of the martyr. She is considered to be the patron saint of doctors, social workers and philanthropists.

"Believers address her for the well-being of their families and children," said Archpriest John Zadorozhin. - Ask her for help and intercession before God in a serious illness, difficult labor, difficult life trials. She also helps those who suffer, hurt and suffer.

Relic is delivered from New York, where it is stored in the Znamensky Synodal Cathedral. It will be brought by representatives of the Prince Vladimir Youth Association, headed by Archpriest Andrei Sommer, cleric of the American Orthodox Church.

- The shrine will remain in the Holy Spirit Cathedral on May 29. Metropolitan of Minsk and Zaslavsky Pavel, Patriarchal Exarch of All Belarus, will head the meeting of the relics," - Archpriest Ioann noted.

From May 30 to June 6, the ark with the right hand of St. Elizabeth will be in the Church of the icon of the Mother of God "Sovereign" of the Elisabeth Monastery.



The "Elizabeth-Sergei Enlightenment Society" has been working for eight years to preserve the cultural and natural heritage of the former Imperial estate "Ilyinskoe-Usovo", to perpetuate the memory of the new martyrs and confessors of the Russian Church.

By the autumn of 2019, the Society plans to create two museums on the territory of the Imperial estate. The museum of childhood and primary education in Imperial Russia will be opened in the school building of Empress Maria Alexandrovna in Usovo. The museum dedicated to the charity and activities of the Russian Red Cross Society will be located in the building of the hospital, which the Grand Duchess Elizaveta Feodorovna opened in 1905 for the wounded war of the Russian-Turkish war.



TV channel "Moscow-Trust" presents the author's program of Lyubov S. Akelina "Faith. Hope. Love", dedicated to the history of the creation of the Church of All Saints at the Sokol and the Fraternal Cemetery. 18 thousand soldiers, officers, doctors, sisters of mercy who died on the fronts of the First World War are buried at this cemetery.

The fraternal cemetery in the village of Vsekhsvyatskoe was opened on the initiative of the Grand Duchess Elizabeth Feodorovna. On September 6, 1914, a telegram from the Grand Duchess was read out at the assembly of the City Government and it contained a request of assigning land on the

outskirts of Moscow for a cemetery to warriors who died in Moscow hospitals. Funds for the purchase of land were collected during a one-day lace collection - almost 217 thousand roubles. With this money, 10 acres of land near the village of All Saints was acquired.

The opening of the Fraternal Cemetery and the temporary chapel took place on February 15, 1915, on the same day the first burial took place.

On the initiative of spouses and with their money, the five-domed Church of the Transfiguration of God (designed by the architect A.Shchusev) was erected at the cemetery. The Grand Duchess Elizabeth Feodorovna was present at the solemn ceremony of laying the foundation of the future church on August 6, 1915. The church was consecrated in December 1918 and stood until the 1940s.

Video - https://www.youtube.com/watch?time_continue=2&v=pT8COggW0U0



In Lokot village, Brasovsky district, Bryansk region, the traditional festival "Under the shadow of the Brasovsky avenues" - in honour of Grand Duke Michael Alexandrovich, who lived there, and - dedicated to the House of Romanov, will be held on June 14–16.

The program of the holiday of the festival:

June 14 - 14.00 - opening of the exhibition and museum historical-cultural centre named after the Grand Duke Mikhail Alexandrovich. 15.00 - the opening of the photo exhibition dedicated to the 90th anniversary of the founding of the Brasov district "Brasov district: the chronicle continues." 16.00 - the festival-competition of the Russian romance "Lokot Alley".

June 15 - 8.00 - The procession in the memory of Mikhail Alexandrovich from the Kazan Mother of God of the Ploshchansk Monastery to the Church in the name of the Holy New Martyrs and Confessors of Russia. 11.00 - Prayer in memory of all the Holy New Martyrs and Confessors of Russia. 12.00 - Grand opening of the regional holiday "Under the shadow of Brasovsky Alley", dedicated to the House of Romanov. 11.00 - 15.00 - Exhibition of works by participants of the I Interregional Plein Air "Under the shadow of Brasovsky Alley". 16.00 - Local Lore Readings "Brasovsky District: Past and Present." 20.00 - Concert program with the participation of the teams of the Bryansk Regional Philharmonic "Art Class" and "Erklez". 22.30 - Festive fireworks.

June 16 - 12.00-14.00 - Equestrian festival dedicated to the House of Romanov.



In St. Petersburg, the restoration of the Vitebsk railway station, the oldest in Russia, continues. Last year, the facades and interiors were updated. Now they restore the decor of the Imperial Pavilion. The Art Nouveau building, specially built for the arrival of the Imperial trains, was significantly damaged during the war years.

So, blow by blow, from an ordinary piece of iron and get a work of art. This acanthus sheet will be part of the lantern of the Imperial Pavilion of the Vitebsk railway station, where restoration is now underway. Horn, chisel and hammer - the principles of the blacksmith's work over the past century have not changed. But the masters of such a high level have disappeared. Therefore, specialists have not only to study what artistic forging was a hundred years ago, but also solve puzzles.

"These lights on the Imperial Pavilion, were installed later. All electricity is hidden inside. This was also a task, it was difficult for us to understand where they were and how they hid it. But, in fact, we later found this trick. We looked at the bottom of the mounting system. This detail is removed, and electricity is supplied there," said restorer Gennady Vyunov.

The entire metal decor of the Imperial Pavilion was created in the workshop of Engelson. Drawings are not preserved. And restorers had to re-draw all the elements from photographs. So they managed to recreate the crown, on the top of the Imperial Pavilion.

"There are distortions of the crown in the photos. They hinted to us that it might be glass, crystal, but we could not say that. It coincided that the crown of the same workshop with crystal fragments was exhibited in the Hermitage," explained the restorer Kuzma Odintsov.

And without this frame, the restorers would not have recognized how all the elements of the visor looked. Kuzma Odintsov says: "The visor itself is unique. It was glazed, it was electrified. It was a highly artistic work."

During the construction of the Imperial Pavilion, all metal decor was cast from Swedish iron. It is soft, easy to bend and at the same time durable. This time the restorers used a similar Russian brand of the

same quality and chemical composition. They promise that all forged items will stand for another century. The restoration of the pavilion is planned to be completed by the end of the year.

Video - https://tvkultura.ru/article/show/article_id/345004/



The Russian premiere of the dramatic ballet *Rasputin* was held in Moscow on May 23rd. And from May 28 to June 1, the production will be shown in London, on the stage of the Palladium Theater. The title role will be performed by the dancer Sergey Polunin. The performance involves Russian and foreign artists. The party of Felix Yusupov will be performed by Dane Johan Kobborg, the role of Emperor Nicholas II - Alexei Lyubimov. The image of Empress Alexandra Feodorovna is performed by figure skater Elena Ilinykh. Music for the ballet was written by Cyril Richter. The author of the idea is a choreographer from Japan, Yuka Oishi. "She feels the events are very subtly and correctly. And I have a feeling that I know this person," said Sergey Polunin.

Video - https://tvkultura.ru/article/show/article_id/345130/



The exhibition "St. Petersburg province in the photographs of 1860-1910-ies" opened May 30 in the Stroganov Palace, St. Petersburg. It is the fourth exhibition of the retrospective cycle "Travels in the Russian Empire." The exhibition features about 200 photographs and 200 open letters from the collection of the Russian Museum. A unique composition, diverse in content and representative in number, the collection of photographic materials will allow the modern viewer to gain a broad understanding of the photographic image of the St. Petersburg Province of the 1860-1910s.



Visitors will be able to see not only provincial views, but also remarkable individual buildings and interiors, most of which have undergone significant changes or have not survived to the present. Among them are "Own Dacha" and "Lion Cascade" in Peterhof, "The Church of the Transfiguration of the Savior in memory of the 300th anniversary of the House of Romanov" in Tyarlevo and the "Amber Room" in Tsarskoye Selo.

An important place in the creation of the photographic chronicle of the St. Petersburg province is taken by the photographs of Giovanni (Ivan) Bianchi, Alfred Lawrence, Albert Felish, Karl Schulz, Vladimir Mashukov, Mikhail Riznikov, Lucian Gorodetsky, Feodor Nikolaevsky, Karl Bulla, Alexander Kiryanov and the photo atelier "Br. Karbinin".

The exhibition also presents the work of Alexander Yerzhemsky - the organizer and the first head of "Own photo of the Russian Museum of Emperor Alexander III". Numerous images of the St. Petersburg province, created by him on glass plates, impeccable in technique and composition are now kept only in the collection of the Russian Museum and occupy a special place in the museum's collection of negatives.

The exhibition will run until August 26



The documentary "Mission of faith and mercy" tells about the events held by the Imperial Orthodox Palestine Society in Russia and in the Republic of Cyprus, dedicated to the 100th anniversary of the martyr's death in Alapayevsk of Grand Duchess Elizabeth Feodorovna and the nun Varvara. Over the years, she managed to do a lot for Russian pilgrims and for the Christian population of the Holy Land. This film is dedicated to the affairs of mercy and faith of the Holy Reverend Martyr Grand Duchess Elizabeth Feodorovna.

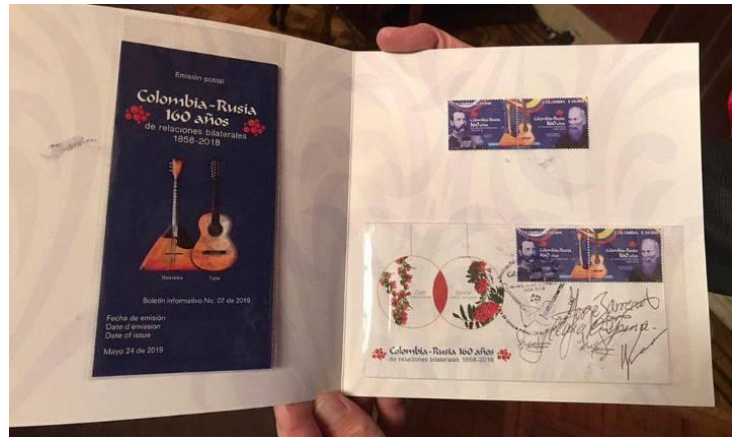
Video - https://www.youtube.com/watch?time_continue=1&v=-M8FSqD13M0



Portrait of Emperor Alexander II is on a new stamp. The authorities of Colombia, together with the Russian embassy presented a postage stamp in honour of the 160th anniversary of diplomatic relations between Bogota and Moscow on May 25. The ceremony, which took place in the Foreign Ministry building, was attended by Russian diplomats, Colombian officials and the local postal service staff.

"I want to express gratitude to the Colombian government and the Foreign Ministry for their help in organizing this event," said Russian Ambassador to Colombia Sergey Koshkin. In turn, Deputy Foreign Minister of Colombia Luz Hara Portilla stressed that Russian-Colombian relations "have always been characterized as friendly." "Colombia is interested in continuing the cooperation with Russia and strengthening our friendship," she said.

Diplomatic relations between Russia and Colombia were established in 1858, when Russian Emperor Alexander II responded positively to the proposal of Colombian President Mariano Ospina Rodriguez to enter into friendly trade relations between the two states.



On November 28, an exhibition dedicated to Peter I will be held at the Moscow Kremlin Museums, in the Exhibition Hall of the Assumption Belfry and Exhibition Hall of the Patriarchal Palace. It will feature about 200 artefacts - memorial items, unique archival documents, regalia, magnificent samples of the parade weapon, outstanding works of jewellery, painting, graphics, sculpture, glyptic, medals and coins, scientific tools belonging to Peter I, items from his Chinese "and" Siberian "collections, as well as rare books and drawings, fixing the composition of the historical, artistic and scientific collections of Peter, which formed the basis of the first Russian public museum - Kunstkamera.

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

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

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

It is open until 3 August 2020.





On May 24, 2019, on the Day of the Slavonic Literature and Culture, the Yekaterinburg Branch of the Society for the Development of Historical Education "The Two-Headed Eagle" opened the exhibition "The Russian Empire in the Nicholas II Epoch" at the Orthodox Information Library Center.

The opening of the exhibition took place within the framework of the interregional scientific-practical seminar of the Ural Church and Historical Society with the assistance of the Tagansky charitable foundation and the youth affairs department of the Yekaterinburg diocese.

As the Yekaterinburg diocese informed, 12 bill boards reveal the achievements of the Russian Empire in various areas of state, public and cultural life.

"The peculiarity of this exhibition is that," noted Andrey V. Pecherin, curator of the Yekaterinburg branch of the society "Double-Headed Eagle": "The peculiarity of this exhibition is that the stands present mainly positive aspects of the country's development. Objections may be voiced that there were many crisis phenomena in the empire, that the revolution did not originate from scratch. It is truth. As is often the case with external abundance and well-being, the inner spiritual life loses its sharpness, fades away. Revolutionary propaganda has also found an easy path into the hearts of people who have lost faith in God. And we all know, for example, that in 1917 in the army after the abolition of obligatory communion, the overwhelming majority of the soldiers simply did not come to confession. All this was, most of the older generation of students know all the flaws in their grotesque form of Soviet propaganda. But at the same time, most of the real facts of the heroic life of our country, of our empire, are completely unknown. "

In the library centre of Yekaterinburg, the exhibition will stay until June 1, and on the day of Russia on June 12 it is planned to open it in Chelyabinsk Humanitarian University.



An exhibition dedicated to the action "White Flower" opened in St. Petersburg and Moscow.

Unique photographs taken more than 100 years ago can be seen in the central hall of the Moscow railway station. The founder and director of the Children's Hospice, Alexander Tkachenko, opened an exhibition in the central hall of the Moscow station in St. Petersburg, dedicated to the history of the White Flower event.

According to him, the action is a landmark charity event. More than a hundred years ago, Emperor Nicholas

II ordered the members of the Imperial family to make white flowers, and then distribute to people in order to raise funds to fight tuberculosis.

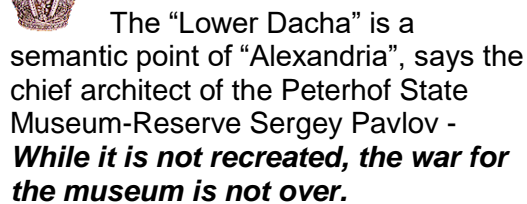
Employees of the St. Petersburg Children's Hospice revived the tradition of the Imperial Family in 2006, and today the history of the action in unique photographs.

Recall that the "White Flower" campaign helps people who have fallen into a difficult life situation, allows them to get more opportunities for a full life, treatment and self-realization in this world.

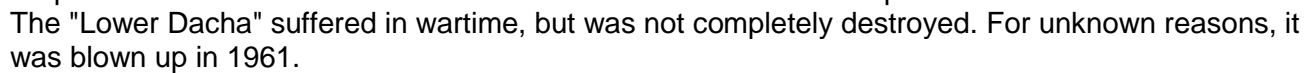
Visitors will be able to see more than fifty archival photographs illustrating the celebration of the "White Flower" day in St. Petersburg in 1911. The action itself will take place in the city on June 1, the townspeople will be given flowers in exchange for donations.

Video - <https://www.5-tv.ru/news/252179/unikalnaa-fotovystavka-belyj-cvetok-otkrylas-vpeterburge/>



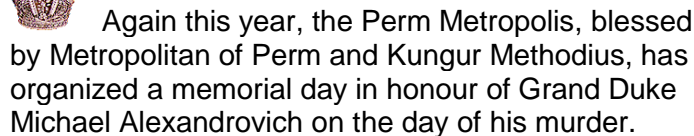


The Lower Dacha in Alexandria is now only one Palace waiting for attention and restoration. It has a difficult fate. The monument of late imperial architecture is located near the "Cottage". It is the architectural dominant of the Peterhof coastline. This place was chosen by Alexander III for the summer residence of the future Emperor Nicholas II. "Lower Dacha" - th



There is a project to restore the monument - from the point of view of the museum, it is reasonable and rational.

The project is undergoing historical and cultural expertise. If it is approved, funding will appear, work will begin.

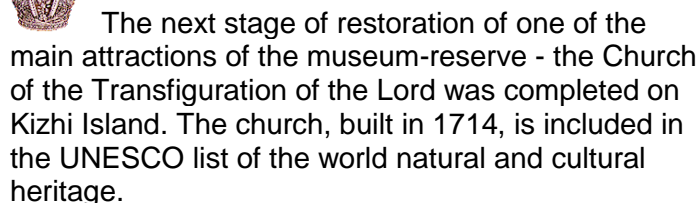


On June 12, 2019:

09.00 - Divine liturgy in the Holy Trinity Monastery of Stefanov.

11:00 - The cross procession starts from the monastery to the chapel of Michael Tversky, the patron saint of Grand Duke Michael Alexandrovich.

13:00 - Memorial service at the chapel of Michael Tversky.



Finally, the Kizhi Pogost welcomes guests with a view that has already been almost forgotten in 20 years of restoration. The Transfiguration Church sends up all 22 domes into the sky. In general, 70% of the historical monument was preserved authentically.

By the fall, a carved iconostasis will take its place. All 105 icons have already been restored. And on its feast day of the Transfiguration, August 19, 2020, the first church service will be held in the main church of the Kizhi pogost.

Video - https://tvkultura.ru/article/show/article_id/345454/

ПО БЛАГОСЛОВЕНИЮ ВЫСОКОПРЕСВЯЩЕННОГО МЕФОДИЯ, МИТРОПОЛИТА ПЕРМСКОГО И КУРСКОГО





покаянный
КРЕСТНЫЙ ХОД



от Свято-Троицкого Стефанова мужского монастыря
к часовне св. блгв. кн. Михаила Тверского, Небесного
покровителя Великого князя Михаила Александровича

12 июня 2019 года

09:00 Божественная Литургия в храме Пермского
Свято-Троицкого Стефанова мужского монастыря
(ул. Високая, 4А)

11:00 Крестный ход от Свято-Троицкого Стефанова
мужского монастыря к часовне святого благоверного
князя Михаила Тверского, Небесного покровителя
Великого князя Михаила Александровича

13:00 Панихида по убиенным членам Императорского
Дом Романовых и их приближенным

В ночь с 12 на 13 июня 1918 г. в Перми был расстрелян Великий князь
Михаил Александрович вместе со своим секретарем Н. Н. Жонковым.
С этого кровавого злодеяния началось уничтожение членов Императорского
Дом Романовых. В ночь на 17 июля 1918 г. в Екатеринбурге были
расстреляны Государь Николай II и его Августейшая семья, 18 июля 1918 г.
в Александровск казнены другие члены династии Романовых, среди которых
была Великая Княгиня Елизавета Федоровна. В 1918 году в Екатеринбург,
из Александров входили в состав Пермской губернии.



Утром
Пермскими архимандритами, а.д.
Антон и игуменом Родрико, и наместником
из Екатеринбург, Даниилом Шамахи
и Павлом Александровичем, екатеринбургским
депутатом, депутатом Екатеринбургского
окружного, а также Василием Хитяевым,
и др. и в сопровождении екатеринбургских,
в Царствоградском Алексее
Пермскими епархиальными
иными лицами, прибывшими из Екатеринбург
и Екатеринбург, Рига епархиальными и епархиальными
лицами на крестном походе, прибывших
в Екатеринбург Великим Царем Царей
и другими священниками, монахами,
прибывшими из разных епархий
и епархиальных епархиальных

Справки по тел.: +7 (342) 212-72-35; 267-52-22

СВЯТЫЕ ЦЕРКОВНЫЕ ЖУЧНИКИ, ЖДИТЕ БОГА О НАС!



The Romanov Family Museum in Tobolsk celebrates anniversary. About 28 thousand people visited the museum of the family of Emperor Nicholas II from the beginning of work in April 2018, reports Tobolsk Museum-Reserve.

The museum opened its doors in the memorial building of the Governor's House for the first visitors on April 30, 2018. The opening was preceded by a lot of work on the restoration and repair of the building, improvement of the adjacent territory. Many unique

items on display were donated by collectors and individuals.

In a short time, the museum of the family of Emperor Nicholas II became one of the sought-after for displaying urban and interregional pilgrimage and cultural and educational tours, and entered into the federal program "The Imperial Route." During the year, the staff conducted more than 1.2 thousand excursions. The guests of honor of the museum were the descendants of the Imperial House and the Imperial entourage, the luminaries of modern science, representatives of the clergy, famous actors, writers, politicians and journalists. Pilgrims, tourists and scientists travel to Tobolsk from Russia and abroad to immerse themselves in the atmosphere of the last year of the life of the Royal Martyrs.

In addition to acquaintance with the main exposition, musical and theatrical evenings, educational and cultural events are held for the guests, new shift-exhibition projects are being opened.



On May 30, an exhibition of jewellery and stone-cutting art "Faberge and Post Faberge" was opened in Irkutsk, as a part of the long-term project "Special Pantry". The exhibition presents the products of the factory of Carl Faberge from the collection of the Irkutsk Art Museum, as well as the works of modern masters of Irkutsk, St. Petersburg and Yakutia. The Irkutsk Art Museum is one of the few in the country and the only one in Siberia that has an excellent collection of products made at the famous Carl Faberge factory. There are also successors of its traditions in Irkutsk - the Union of stone cutters and jewellers of the Baikal region in the framework of the "Special Pantry" project has been presenting the best masters of jewellery and stone-cutting art in Russia in the exhibition halls of the museum.

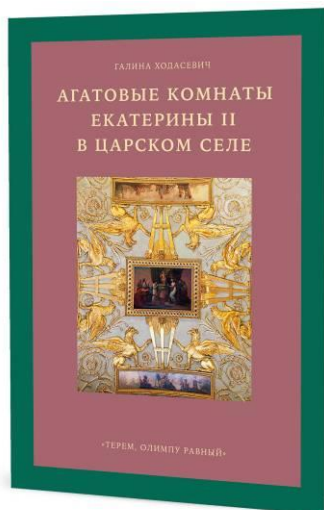
A video message by jewellery art historian, honorary academician of the Russian Academy of Arts and

Valentin Skurlov, an expert at Christies Antique House was shown at the opening ceremony

In addition to exhibits from the funds of the Irkutsk Art Museum, the exposition features more than 50 works by contemporary masters of the Irkutsk Region, Yakutia, St. Petersburg, among them Sergey Falkin, Alexander Veselovsky, Natalia Bakut, Sergey Gavrilov and others.

The exhibition will work until June 30.





Agate rooms of Catherine II in Tsarskoye Selo. "Terem equal to Olympus"

"I would like to have a project of an ancient house, planned as in antiquity ... I am able to build such a Greco-Roman rhapsody in my Tsarskoye Selo garden," Catherine II wrote to the sculptor Falcone to France. Agate rooms, built by Charles Cameron at the personal request of the Empress in the 1780s, became such a rhapsody.

The grandiose forms of ancient baths were transformed by the architect into a variety of premises. The hall for games and receptions, the boudoir, study rooms, the library, decorated in the taste of the salons of the 18th century, were located on the second floor of the Agate rooms; on the lower level there was a sauna complex with a pool, rooms with hot and cold water, rooms for rest and massage, as well as a Russian steam bath.

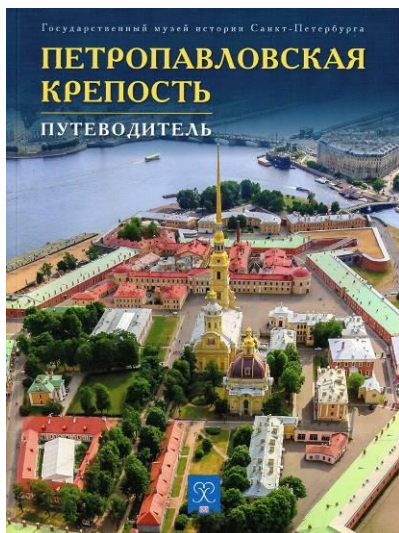


The decoration of the second floor of the Agate rooms with the semiprecious rocks of the Urals, Altai and Karelia turned out to be unique for European art not only of the XVIII century, but also of our time. Two cabinets - Agate and Jasper - are decorated with Ural semi-precious stones. The name of the pavilion determined the use in decoration of a large number of Uralian jasper, which was called "meat agate" at the time of Catherine.

Art historian Galina Khodasevich tells about the history of the design and construction of Agate rooms, their interior and decoration, as well as the fate of the pavilion today. An article dedicated to Charles Cameron is by the historian of architecture Dmitry Shvidkovsky.

The publication is illustrated with archival materials from the collections of the Museum-Reserve "Tsarskoye Selo", the State Hermitage Museum, the Museum of Architecture named after A. V. Shusev and thanks to the modern photography of Alexey Naroditsky can become a convenient guide through the halls of one of the most beautiful pavilions of Tsarskoye Selo.

Publisher: Kuchkovo Pole, Moscow. Author: G. D. Khodasevich. Pages: 192. ISBN: 978-5-6042329-2-7. Price: 1500 Roubles.



New edition of the "Peter and Paul Fortress. Guide".

May 23, in the conference hall of the Museum of History of St. Petersburg, a presentation of the new edition of "Peter and Paul Fortress. Guide" was held.

The author is the main researcher of the museum Marina O. Logunova.

The book is a classic printed guide, in which the traditional story about the history, buildings and fortifications of the Peter and Paul Fortress is supplemented by relevant up-to-date information.

The new guide tells about the objects of the fortress, recreated in the XXI century, reports on significant events that took place here in recent decades, modern burial places and reburial sites in the Peter and Paul Cathedral and the Grand-Ducal tomb. Also from the book you can get all the information about the currently existing exhibitions of the State

Museum of History of St. Petersburg.

Compared with previous guidebooks, the publication added new thematic sections. For example, "Worship in the Peter and Paul Cathedral." The sections devoted to the Mint, the Trubetskoy Bastion Prison, the Flagstaff Tower, etc. were significantly expanded.

The author explains in an accessible form the meaning of special fortification terms such as bastion, curtain, kronverk, batardo, sortia, lost, escarpment, valgang and other little-known concepts .

At the presentation, Marina Logunova talked about the work on the guide, the most interesting facts from the history of the Peter and Paul Fortress, published in the publication, as well as her view of the problem: what criteria should the museum guide meet and what functions should be performed.

Publishing price: 250 roubles.



Boyars Romanovs. At the origin of the tsarist dynasty

The book of the famous Russian historian Platon G. Vasenko (1874-1942), first published in 1913, is one of the first scientific studies on the Romanov genealogy. During celebrations of the 300th anniversary of the House of Romanov, the book "Boyars Romanovs" was widely used as a gift.

Professor P. G. Vasenko not only describes the invaluable services of the dynasty to the Fatherland, but also substantiates the legitimacy of its stay on the Russian throne. The author considers the origin of the Romanovs from the forefather of the dynasty, Andrei Kobyla, to the accession of Mikhail Fedorovich Romanov.

The advantage of this book is a combination of rigorous scientific research and a good literary language.

Publisher: Outline, Moscow. Pages: 256. ISBN: 978-5-00111-473-4.

Under the Hammer...

Romanov related items in Auctions



Christie's, London, UK, 3 June 2019:

Jeweled and enamel gold Imperial presentation snuff box, mark of Friedrich Koechli, St Petersburg, 1904-1908

Rectangular with rounded corners, the hinged cover centering rose-cut and old-cut diamond-set cypher of Emperor Nicholas II beneath the Imperial crown, with four gold-mounted diamonds at corners, all within a blue guilloché enameled entwined ribbon border, with a thumb-piece, rose gold interior, marked inside cover and base, and on rims. 3 ½ in. (8.9 cm.) wide.

Estimate: GBP 80,000 - GBP 120,000 / (USD 104,160 - USD 156,240)



A gem-set plique-à-jour enamel gold Imperial presentation cigarette case by Hahn, with the workmaster's mark of Alexander Treiden, St Petersburg, circa 1890.

Rectangular with rounded corners, the hinged cover plique-à-jour enamelled with a Russian Imperial double-headed eagle, applied with a guilloché enamel reserve with St George slaying a dragon, the gold body finely engraved overall with scrolls, with a cabochon sapphire-set thumb-piece, marked on rim. 3 ½ in. (8.9 cm.) wide.

Estimate: GBP 15,000 - GBP 25,000 / (USD 19,530 - USD 32,550)

A jewelled and guilloché enamel two-colour gold Imperial presentation brooch by Fabergé, with the workmaster's mark of Alfred Thielemann, St Petersburg, 1908-1917, scratched inventory number 2833.

Oval, centring an Imperial double-headed eagle, set with a sapphire, the body enamelled in translucent white over a sunburst guilloché ground, the borders chased with green gold ribbon-tied border, surmounted by a pink gold ribbon, marked on reverse, pin and loop. 1 1/8 in. (2.9 cm.) wide.

Estimate: GBP 3,000 - GBP 5,000 / (USD 3,906 - USD 6,510)



A porcelain dinner plate from the Raphael service by the Imperial Porcelain Factory, St Petersburg, period of Alexander III, 1885.

Circular, the centre decorated with the cypher of Alexander III within a scrolling cartouche inside a laurel wreath and surmounted by a crown, on white ground, surrounded by a border of classical-style friezes and ornaments, the panels with raised gilt beading, with gilt rim and foot, marked under base with gilt crowned monogram of Alexander III and dated '1885.'. 9 1/2 (24.3 cm.) diameter.

Estimate: GBP 5,000 - GBP 7,000 / (USD 6,510 - USD 9,114)

Sotheby's, London, UK, 4 June

A silver-gilt Maid of Honour cypher

In the shape of the initial A for Empress Alexandra Feodorovna surmounted by a crown, set with pastes mounted in silver, unmarked. height 7.2cm, 2¾in.

Estimate: 8,000 - 12,000 GBP



A silver-gilt Maid of Honour cypher

Formed as initials M and A for Dowager Empress Maria Feodorovna and Empress Alexandra Feodorovna below a hinged Imperial crown surmount, set with pastes unmarked. Height 7.5 cm, 3in.

Estimate: 10,000 - 15,000 GBP

A rare glass Coronation Cup, Daum Nancy, French, 1896

Engraved, gilt and enamelled after the design of the Khodynka Cup of Sorrows, with applied initials for Nicholas and Alexandra and the Russian Imperial Eagle, the base inscribed 'Tsar Nicolas II / Gobelet du Couronnement / Fac-Simile / Naum & Nancy / fecit 1869', otherwise unmarked height 10.5cm, 4¼in.

Estimate: 3,000 - 5,000 GBP





A Fabergé gold, purpurin and agate desk seal, work master Erik Kollin, St Petersburg, 1899-1901

The purpurin handle applied with a gold double anchor, the gold mount modelled as a winch-handle and coiled rope, the white agate matrix engraved with an anchor and the initials OK, struck with work master's initials, 56 standard, scratched inventory number 65572. Height 4.7cm, 1 $\frac{7}{8}$ in. Estimate: 10,000 - 15,000 GBP

"OK" - Maybe for Grand Duchess Olga Konstantinovna?

A fine and rare Fabergé gold and enamel miniature bonbonnière chair, work master Michael Perchin, St Petersburg, circa 1898

In the form of a French Empire fauteuil en gondola, the ground engraved to simulate mahogany grain beneath translucent red enamel, the arms and back with pierced lyre-form supports, the seat enamelled in imitation of silk with translucent green over banded wavy engine-turning and decorated with paillions including a central urn, the front with a removable drawer, struck with work master's initials, Fabergé in Cyrillic, 72 standard, scratched inventory number 1920. Height 5.7cm, 2 $\frac{1}{4}$ in. Estimate: 800,000 - 1,200,000 GBP



Related to the surprises found in Fabergé Imperial Eggs and amongst the most artistically creative works by the firm, miniature pieces of furniture are as rare as they are ingenious. Designed by Fabergé's most famous work masters, these miniature objects of fantasy were conceived to delight the firm's very important collectors: members of the Imperial Family such as Empress Alexandra Feodorovna and Grand Duchess Maria Pavlovna, J. P. Morgan, Leopold de Rothschild and Maximilian Othmar Neuscheller, amongst others. Many examples subsequently passed to equally prestigious collections all over the world, such as the British Royal Collection, the Hermitage, the Forbes Magazine Collection, King Farouk of Egypt and the Link of Times Foundation, held at the Fabergé Museum in St Petersburg. In their ability to transform enamel and gold into rich trompe l'oeil mahogany grain and lustrous silks, replicating elegant architectural design on a miniature scale, the present Empire chair and Louis XVI table represent some of the most artistically luxurious works ever made by Fabergé.

There are few objects that better exemplify Fabergé's inspired use of historical design as a source for his objects of fantasy than the present miniature Empire style chair and Louis XVI table. Made as *bonbonnières*, both are at once purely whimsical in their scale and inspired in their use of diverse materials to emulate palace furniture, as well as ingeniously functional. The seat of the miniature chair pulls out to reveal a secret compartment, its tiny gold knob subtly incorporated into the design of the front of the seat; the handsome nephrite-mounted top of the table is discretely hinged to reveal a gold-lined box.

The present miniature chair is amongst the finest works ever created by head work master Michael Perchin (Mikhail Perkhin), and helps us to truly understand why he was described as a 'phenomenal, prodigious talent' (U. Tillander-Godenhielm, *Fabergé: His Masters and Artisans*, London, 2018, p. 71). The minute scale of the present chair made it a showcase for Fabergé's craftsmen to demonstrate a range of skills in replicating the real materials of full-scale objects. Perchin was particularly renowned for his innovative use of guilloché enamels, the perfection of which can be seen in the intricately grained body of the chair, simulating mahogany and its shimmering green seat, set with Empire style gold *paillons*, enamelled to emulate *moiré* silk. Next to his Imperial Eggs, the present miniature chair is one of Perchin's most impressive expressions of his signature technique.

The ingenious combination of function with decorative fantasy embodied by the present chair has few corollaries. A related chair, also designed in the Empire style by Henrik Wigström, circa 1911, formed part of the Forbes Magazine Collection and is now held by the Link of Times Foundation in the Fabergé Museum, St Petersburg. The original design for the example by Wigström is known and reproduced in U. Tillander-Godenhielm, P. Schaffer and A.M. Ilich, *Golden Years of Fabergé, Drawings and Objects from the Wigström Workshop*, Paris, 2000, p. 103, plate 207.

A further miniature chair created as a saltcellar in the shape of a miniature bidet is part of the India Early Minshall Collection at the Cleveland Museum of Art, Ohio. Created in the Louis XVI style, the original Wigström design for this example is also known (G. von Habsburg and M. Lopato, *Faberge: Imperial Jeweller*, Washington DC, 1993, cat. 13-14, p. 94).

Beyond the vast imaginations of Fabergé's work masters, little is known about the design sources for miniature pieces of furniture. Architectural drawings appear to have served as inspiration and it has been suggested that the designs of Leo von Klenze (1784-1864), an Imperial Bavarian court architect trained in Berlin and Paris, formed the prototype for the present miniature Empire style chair by Fabergé. The designs of Leo von Klenze are also reflected in the design of the related Wigström chair in the Link of Times collection at the Fabergé Museum in St Petersburg. In 1839 von Klenze was commissioned by Emperor Nicholas I to build the New Hermitage in St.

Petersburg and design all of its furnishings, including its 'furniture, tables, show-cases, armchairs and chairs' (T. Rappe, *The History of the Furniture Collections in the Hermitage*, Furniture History, Vol.29, 1993, pp205-216). Von Klenze sent his drawings for the furniture of the New Hermitage to St. Petersburg between 1842 and 1845 (M. Gervits *Leo von Klenze and the New Hermitage*, Visual Resources, 1998, 14:2, --125-153). Earlier Leo von Klenze had also famously designed the furniture for a large part of the Royal residence in Munich.



A fine and rare Fabergé vari-coloured gold, enamel and nephrite miniature bonbonnière table, work master Michael Perchin, St Petersburg, circa 1901

In the form of a Louis XVI style table, the ground engraved to simulate mahogany grain beneath translucent red enamel, the tabletop in nephrite with lattice work edges, the skirt of the table decorated with translucent light blue enamel panels applied with gold flowers, with gold swags attached along the lower border of the skirt, with an openwork gold and nephrite basket sitting in the centre of the four crossbars stemming from the table's legs, struck with work master's initials, Fabergé in Cyrillic, 56 standard, scratched inventory number 6864; in an original fitted case. Height 8.9cm, 3½ in.

Estimate: 800,000 - 1,200,000 GBP



One of only a few known examples, the design of this table by Michael Perchin (Mikhail Perkhin) dating to circa 1901, exhibits Fabergé's famous whimsy paired with functional design: its top subtly incorporating a hinge to reveal an internal compartment. The diversity of materials used on such a minute scale also distinguishes this desk as a particularly fine showcase for Fabergé's craftsmen to demonstrate their range of skills. The real materials of grand palace furniture are replicated in an extraordinary use of guilloché enamel to emulate mahogany, fine polished nephrite to emulate the lustre of leather, and varicoloured gold mounts inspired by ormolu.

There is a second table in the Royal Collection, presented by Lord Revelstoke to Queen Mary in 1921, of much simpler design, comprised mainly of nephrite panels set in gold (C. de Guitaut, op.cit., cat. 235, p. 188).

A further example, also by Perchin, in the Louis XVI style with agate panels imitating wood set in gold was acquired by the Hermitage in 1984 (G. von Habsburg, *Fabergé Hofjuwelier der Zaren*, Munich, 1986, cat. 256, p. 175).

For another rectangular example using only gold-mounted hardstones, also by Perchin with stock number 5853, and a miniature guéridon with lapis lazuli top and yellow enamel bottom, both by Perchin, see G. von Habsburg and A. von Solodkoff, *Fabergé: Court Jeweler to the Tsars*, New York, 1979 cat. 51 and 52. A further circular example made by the Moscow branch of Fabergé, incorporating varicoloured gold and opals, was also held in the Forbes Magazine Collection.

The inventories of Grand Duchess Maria Pavlovna, compiled in 1917, detail one further example of a miniature table by Fabergé, listed as number 559 and described as a bonbonnière table made of agate and rock crystal with gold mounts.

Bruun Rasmussen, Copenhagen, Denmark, 7 June

Grand Duchess Olga Alexandrovna:
A Russian icon depicting Mary
Magdalene with the alabaster jar.
Signed with dedication to Empress
Maria Feodorovna. 23x20 cm.
Signed on the reverse Olga (in
Cyrillic) with the Grand Duchess'
Cyrillic dedication to her mother,
Empress Maria Feodorovna: "To My
Dear Mother, Hvidøre, Denmark, 22
June 1925". Oil on panel. 23x20 cm.
22 June was the name day of
Empress Maria Feodorovna of
Russia according to the Julian
calendar.

Hvidøre Castle, north of
Copenhagen, was acquired by
Empress Maria Feodorovna and her
sister, Queen Alexandra of England,
in 1906. After the Russian revolution
in 1917, Hvidøre Castle became the
residence of Empress Maria
Feodorovna from 1919 and until her
death in 1928. Her daughter, Grand
Duchess Olga Alexandrovna, and
her family lived here 1920–1928.

Provenance: Present from Grand
Duchess Olga Alexandrovna to her
mother, Empress Maria Feodorovna. After her death given to the Russian priest of The Russian Church
in Copenhagen. In his family until the 1980s, where the present Danish seller acquired it at Sagførernes
Auctioneers in Copenhagen. This sale was the estate auction of the grandchild of the formerly Russian
priest of The Russian Church in Copenhagen.
Estimate: 15,000–20,000 kr.



Miniature portrait of Tsar Peter the Great of Russia (1672–
1725).

Unsigned. Gouache on bone. Oval. Visible size 2.8x2.5 cm.
Provenance: Grand Duke Peter Nikolaevich of Russia
(1864–1931). Thence by descent until today.
Estimate: 10,000–15,000 kr.

Three miniature portraits of the Grand Duchess Maria and Olga Nikolaevna and Grand Duke Nicholas Nikolaevich. (3).

A collection of three miniature portraits by Alois Gustav Rockstuhl:

- Miniature portrait of Grand Duchess Maria Nikolaevna of Russia (1819–1876) with blond hair and a turquoise tiara, white dress, pearl jewellery and the red ribbon and star of the Order of Saint Anna, married to Duke Maximilian of Leuchtenberg. Signed Rockstuhl (in Cyrillic). Inscribed verso no. 2. Gouache on bone. Oval. Visible size 2.4x1.9 cm.

- Miniature portrait of Grand Duke Nikolai Nikolaevich the Elder of Russia (1831–1891) in uniform, married to Duchess Alexandra Petrovna of Oldenburg. Unsigned. Inscribed verso no. 5. Gouache on bone. Oval. Visible size 2.8x2.1 cm.

- Miniature portrait of Grand Duchess Olga Nikolaevna of Russia (1822–1892) with a pink rose in the dark curled hair, dark red dress and pearl jewellery, married to King Charles of Württemberg. Unsigned. Inscribed verso no. 6. Gouache on bone. Oval. Visible size 2.4x1.9 cm.

The two Grand Duchesses and the Grand Duke were siblings and children of Tsar Nicholas I of Russia. Provenance: Grand Duke Peter Nikolaevich of Russia (1864–1931). Thence by descent until today. Grand Duke Peter Nikolaevich was son of Grand Duke Nicholas Nikolaevich the Elder. Estimate: 15,000 kr.



A Russian icon commemorating the Borki train disaster 29 October 1888. 31x25.5 cm.

Centre depicting a gathering of protectors of the Russian Tsar family and Russia, surrounded by memorable motifs.

Tempera on wooden panel. 19th century. 31x25.5 cm.

The Borki train disaster 1888 occurred while the Russian Imperial train carried Tsar Alexander III of Russia and his family from the Crimea to St. Petersburg. The train derailed at high speed, 22 people died immediately and two later on. The Tsar himself held the collapsed roof of the Imperial car on his shoulders to save his family, among others the son, Tsarevich Nicholas (II).

Provenance: A Norwegian private collection. Estimate: 10,000–12,000 kr.



"The Grand Duke Mikhail Pavlovich Service" - The Imperial Porcelain Factory 1825–1855

A collection of Imperial Russian porcelain, decorated in colours and gold, the cavetto finely painted with summer flower bouquets, borders with pale blue, pink, green and mauve alternating bands containing rococo reserves painted with flowers and fruits, animals and allegorical symbols. Dishes and sauceboats Cyrillic marked H I for Tsar Nicholas I of Russia (1825–1855). The Imperial Porcelain Factory in St. Petersburg. (8)

Comprising: Two sauce boats, L. 21 cm., two oval dishes, L. 38–43 cm., two plates, Diam. 25 cm., and two salt cellars, L. 9 cm.

Provenance: A Danish private collection.

Estimate: 25,000–30,000 kr.

A Russian silver cigarette case.

Provenance; Present from Empress Maria Feodorovna.

A Russian silver cigarette case, gilt interior, cross-fluted design, lid cast with the Russian Imperial double-headed eagle, gold lock set with a cabochon cut synthetic sapphire, interior engraved in Danish among others "Chief Gardener N. Christensen, Hvidøre, from Empress Maria Feodorovna". Makers mark JT, St. Petersburg 1896–1908, 88 standard. Weight c. 172 g. H. 8.5 cm. L. 9 cm.

Two letters enclosed. The first (dated 1923) from the lady-in-waiting of Empress Maria Feodorovna, Cäcilie Grünwaldt, to N. Christensen's niece, Ingeborg



Winther, confirming the acquaintance of the Empress and the Chief Gardener. The second (post stamped 1923) from the Danish Countess Musse Scheel to the same Ingeborg Winther, where the Countess is trying to claim her ownership of the cigarette case. The first-mentioned letter is written on paper with Queen Alexandra of England's letterhead, since her sister, Empress Maria Feodorovna, was visiting her at the time. (3).

Provenance: Present from Tsaritsa Maria Feodorovna of Russia to Chief Gardener N. Christensen at Hvidøre Castle, north of Copenhagen. Hvidøre Castle was bought by Empress Maria Feodorovna and her sister, Queen Alexandra of England, in 1906. After the Russian revolution 1917, Hvidøre Castle became the residence of Empress Maria Feodorovna from 1919 and until her death in 1928. After the death of Chief Gardener N. Christensen in 1923, the cigarette case was inherited by his niece, Ingeborg Winther. Thence her grandson until today.
Estimate: 15,000–20,000 kr.



Bruun Rasmussen, Copenhagen, Denmark, 13 June

Grand Duchess Olga Alexandrovna: A Swiss 14k gold wrist watch. Back case engraved with Mitra crowned Olga signature. C. 1920.

A Swiss 14k gold wrist watch, four-sided, silver coloured dial with Arabic numerals and subsidiary seconds, blued hands, movement marked Swiss Made, 16 Jewels. Back case engraved with Mitra crowned signature Olga in Cyrillic for Grand Duchess Olga Alexandrovna. C. 1920. Case 29x29 mm. Later strap.

Provenance: Present from Grand Duchess Olga Alexandrovna to the Danish seller's Russian father, who was part of the Russian emigrant circles in Copenhagen with the Grand Duchess and Empress Maria Feodorovna.

Estimate: 6,000 kr.



Grand Duchess Olga Alexandrovna: The tea table in the home of Grand Duchess in Toronto, Canada.
Signed Olga. Watercolour on paper laid on paper. Sheet size 24x33 cm.
Estimate: 8,000–10,000 kr.



*Grand Duchess Olga Alexandrovna:
View from the Grand Duchess'
garden in Ballerup, Denmark.
Signed Olga. Watercolour on paper.
Visible size 24x20 cm.
Estimate: 6,000–8,000 kr.*



*Grand Duchess Olga Alexandrovna:
Portrait of the Russian painter Philip
Maliavine (1869–1940).*

Signed Olga. Watercolour on paper.
Sheet size c. 24x29 cm.

Philip had a larger exhibition at “Den Frie Udstilling” (The Free Exhibition) in Copenhagen 1934. According to the foreword of the catalogue, the exhibition was under the auspices of Grand Duchess Olga. Furthermore both Maliavine and the Grand Duchess were pupils of the Russian artist, Vladimir Egorovich Makovski.

Provenance: Sold at Bruun Rasmussen online auction 1804 no. 92, here with the title “Portrait of a gentleman” and acquired by a Dane, who knew the portrait from a formerly ownership of Vera Holm. Therefore, the portrait now has following Danish note on the reverse: “Provenance: Vera Holm (in 1934 Haxthausen), who was painted with her mother by Maljavin”.

Estimate: 8,000–10,000 kr.

Olga Alexandrovna: Icon depicting St. George.

Signed on the reverse "Olga pinx".
Furthermore certified and stamped
on the reverse by the Russian
vicar at the Russian Church in
Copenhagen. Oil on wood. C.
16.5×13.5 cm.

Estimate: 10,000–12,000 kr.



*Pair of plaques with portraits of
Tsar Nicholas II and Tsaritsa
Alexandra. Wedgwood, late 19th
century. H. 11.6 cm. (2). A pair of
English biscuit plaques with profile
portraits of Tsar Nicholas II and
Tsaritsa Alexandra Feodorovna of
Russia. Wedgwood, late 19th
century. H. 11.6 cm. (2).*

Provenance: Grand Duke Peter
Nikolaevich of Russia (1864–
1931). Thence by descent until
today.

Estimate: 3,000 kr.

