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The Church-Tomb of St. Oleg Bryansky, Igor Chernigov and St. Seraphim of Sarov in Ostashevo

The 105th birthday anniversary of Tsarevich Alexei

On 12th of August (Old style July 30th) 1904, at 1:15 in the afternoon Empress Alexandra Feodorovna gave birth to a son who was given the name Alexei. It happened in the Lower Dacha in Peterhof, St. Petersburg. Some says he was named after his father's favourite Tsar - Alexei Michaelovich, while other says he was named in honour of St. Alexei, Metropolitan of Moscow.

In Russia, the 115th birthday anniversary of Tsarevich Alexei was celebrated in different places with prayers and exhibitions.

Simferopol, Crimea

On August 12, 2019 in the Holy Trinity Convent of Simferopol near the healing relics of St. Luke, Archbishop of Crimea, a moleben was held for the holy martyr, Tsarevich Alexei, and for the health of those suffering from haemophilia. Metropolitan of Simferopol and Crimean Lazarus blessed the moleben.

Novospassky Monastery in Moscow

In the Romanov Boyar Crypt, in the church of St. Roman, a moleben was held for the Royal Martyr, Tsarevich Alexei and a prayer for the health of those suffering from haemophilia.

The moleben was performed by Bishop Dionysius, the governor of the Novospassky Monastery. Priest John Ignatov and Hieromonk Jacob (Tupikov) co-served him.

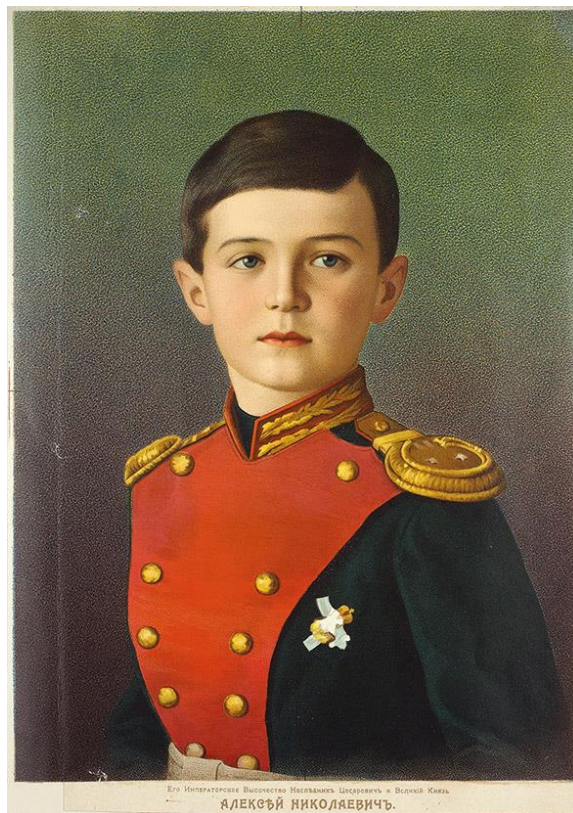
The moleben was attended by families with children who have hemophilia. At the end of the service, the children released white doves.

Cross procession in St. Petersburg

On August 12, a Divine Liturgy was held in the Church of St. Anastasia of Kiev in the Alexandria Park in Peterhof, near the church under construction in honour of Tsarevich Alexei.

The church was full, and six priests prayed at the altar. After liturgy, a meal was offered to everyone.

Then the Alexievsky Cross Procession started. It is dedicated to the 115th birthday of the Heir to the Russian Throne, Tsarevich Alexei. The procession went towards the Lower Cottage, but first a prayer service was served to St. Tsarevich at the worship cross. According to tradition, prayers are offered for children, for our children, for the children of Russia.



The ruins of the Lower Dacha, where the heir to the Russian Throne was born, are now impossible to see because of an iron fence. The pilgrims were only able to go around it with the singing of prayers. God grant that there really is a restoration. It is a shame that the Palace - a monument to Russian history of such great importance - has not yet been restored.

Exactly at 13.15 - at the time of the birth of the long-awaited Tsar's son, the priest exclaimed: "Glory to Thee who showed us the light" and the Great Glorification and the hymn of the Russian people "God Save the Tsar" sounded. The High Manifesto was solemnly read, published on the occasion of the birth of the Heir the Tsarevich 115 years ago.

While many worshipers approached the Cross and the icons, songs were dedicated to Tsarevich Alexei to the words of Sergey Bekhteev ("Tsarevich" and "Tsarist Russia"), Archpriest Andrei Logvinov ("Tsesarevich") and other authors.



Further, according to tradition, with the singing prayers to the Tsar's Family, Tsarevich Alexei and for the Fatherland "Save the Lord Thy people", the procession proceeded to the Cottage Palace. Next to the Cottage Palace, among beautiful flowers and near the monument to Tsarevich Alexei, a concert was held. Choral compositions by Irina Boldysheva to the Russian about the Tsar's Family and Russia were performed.



Church on the Blood in Yekaterinburg

In honour of the birthday of the holy martyr Tsarevich Alexei on August 11 and 12, services and celebrations were held at the Church on the Blood and the Tsarsky Cultural and Educational Centre. On 11th of August held a Round table discussion "The Importance of the Imperial Heritage on the example of the Imperial Family" was held. In the evening All-night Vigil took place.

On 12th of August, Divine Liturgy, Prayer to the holy Royal Martyrs, and excursions to the exhibition "With love for Russia", tours of the Museum of the Holy Royal Family, the opening of the museum and

library exhibition "The Holy Heir to the Russian Throne." Exhibits from the fund of the Museum of the Holy Imperial Family and books from the fund of the Sovereign library named after the holy sovereign Emperor Nicholas II.

The exhibition "The Holy Heir to the Russian Throne", was opened at the Tsarsky cultural and educational centre. It presents books from the fund of the library "Derzhavnaya" with documents, letters, memories of people around him, fragments from the diary of Tsarevich, and his drawings. Many photographs, including rare ones, come from the Romanov family albums, some of which were made by Nicholas II.

The Museum of the Holy Royal Family also presented exhibits - genuine lithographs from the beginning of the 20th century, published by the Partnership of I. D. Sytin and the issues of the newspaper *Selsky Vestnik* and *Resurrection* for 1913, depicting Tsarevich Alexei and his family.



The exhibition was opened by the curator of the Museum of the Holy Royal Family Victoria M. Kalmykova, who emphasized that Tsarevich Alexei was an amazing child.

- As one of the teachers close to him said: "There is not a single evil trait in the soul of this child; his soul is the kindest soil for all good seeds; if you manage to plant them and grow them up, the Russian land will receive not only a beautiful and intelligent Sovereign, but also a wonderful person," she quoted Pierre Gilliard, the teacher of the Tsarevich.

Tsarevich Alexei in Livadia Palace

Two new exhibitions were opened in Livadia Palace Museum on August 14, 2019. One of them "Art in the Russian style from the collection of the State Museum of the History of St. Petersburg".

The presentation of the exhibition from the collection of the State Museum of the History of St. Petersburg began with the "Patriotic Song" by M.I. Glinka performed by the Blagovest male ensemble. Elvira Piyaeva and Rodion Zelenkov, leading researchers at the Rumyantsev's Mansion department spoke about the origin of the Russian style in Russia, its reflection in art and presented 140 original exhibits from six stock collections of the St. Petersburg Museum. The history of the objects on display



covers the period from the end of the 18th century to the 80s of the 20th century. These are sculpture and arts and crafts, porcelain and glass products, wardrobe, interior and household items. All of them are performed in the traditions of Russian national art.



Another inter-museum exhibition project is dedicated to the 115th anniversary of the birth of the Heir to the Russian throne, Tsarevich Alexei and the 110th anniversary of his first visit to Crimea, to Livadia.

The project was presented by the main curator of the Livadia Palace Irina Fomenko. The exposition contains items from the funds of the State Tretyakov Gallery, the Museum of the History of Chocolate and Cocoa, the Central Museum of Taurida, the Alupka Palace and Park Museum-Reserve and the Yalta Historical and Literary Museum.



The exhibition "Crimean Tales and Tsarevich Alexei" features authentic watercolor portraits and photographs depicting the first visit of Tsarevich, which decorated the interiors of the palace during the stay of the family of Emperor Nicholas II in Livadia. The exposition shows also gifts presented to the Heir on memorable days, and objects from interior of the imperial palace.

Among the many exhibits at the exhibition are museum objects from the collections of the Yalta Historical and Literary Museum. These are copies of photographs from the Imperial albums of 1912 and 1913,

in which - Tsarevich Alexei Nikolaevich. These unique albums are dedicated to the August guests in Crimea. Most of the photographs are presented for the first time.



In addition, porcelain items are exhibited: a gopher figurine on a bag of nuts from the Meissen porcelain factory in Saxony, the 18th century, dishes, including a tea cup with chrysanthemums produced by the Gardner factory, Moscow, in the first half of the 19th century.

The exhibition is supplemented by rare books in foreign languages and hand-drawn postcards of the 19th century from the collections of the Yalta Historical and Literary Museum.



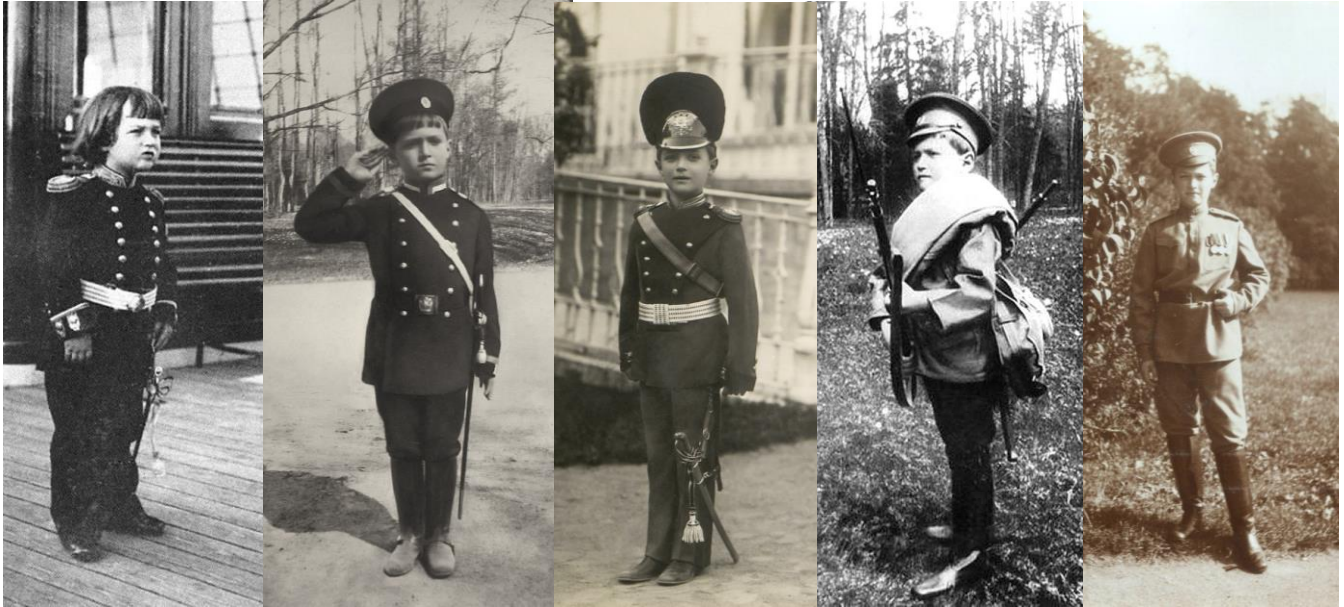
In the end, actors from the Gorod Theater (Dolgoprudny) presented a small play dedicated to the heir to the Russian throne and his family.

You can get acquainted with the exhibition in the halls of the Livadia Palace until October 30, 2019.



An exhibition dedicated to the weapons of Tsarevich Alexei in St. Petersburg

Friday 9th of August, the exhibition "Weapons of the Tsarevich: the 115th anniversary of the heir to the throne, Alexei Nikolaevich" was opened in the Military History Museum of Artillery, Engineering and Signal Corps in St. Petersburg.



As the son of the Emperor and heir to the throne, Alexei Nikolaevich was closely connected with the army. On his birthday, he was appointed field ataman of all Cossack troops, and also enrolled in many units and military schools of the Russian army.

Such appointments were not an empty phrase. Despite his infancy, the Tsarevich was supposed to be present at the holidays and parades of the units under his patronage. From the age of three, officer uniforms were sewn for him. Weapons were also made for the heir, of course, reduced in comparison with real combat models.

These unique memorial items are preserved in the museum's collection. Now they can be seen in the new exhibition.

Various children's officer sabres and swords - cavalry, Cossack, dragoon, etc., a children's lance and a children's infantry rifle system of S.I. Mosin, a dagger-bebut of the 19th-century eastern work and a Belgian-style children's double-barrel rifle manufactured by A. Francott of the 1910s.



Many of them have dedicatory inscriptions. So, on the blade of a children's sabre of Caucasian work you can read: "To the most August Ataman from the Nizov village of Don River."

Another gift attracts attention - a set of Caucasian weapons, consisting of a children's Cossack officer checker of the Caucasian type and a Cossack officer dagger of the Caucasian type. It was presented to Tsarevich Alexei by a participant in the Russian-Japanese War, the commander of the partisan detachment A.G. Belinsky.

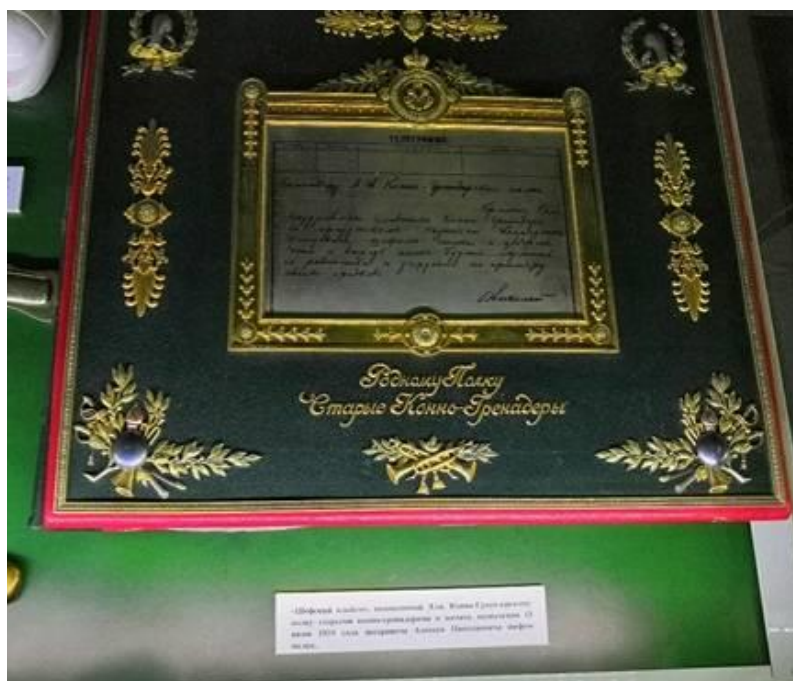
Luxurious, oriental rich decor distinguishes the dagger-bebut of the nineteenth century. This is a gift to His Imperial Highness the heir the Tsarevich and Grand Duke Alexei Nikolaevich, the august chief of the Marine Corps from his parents. The "August Godchild" was presented with an officer cavalry sabre by the Chernigov hussars in 1911 on the occasion of his 7th birthday. The regiment was part of the Manchurian army, all military units of which were considered godfather of Tsarevich Alexei.



The exhibition is supplemented with rare photographs of Tsarevich Alexei from the museum collections. You can see the uniform of the cornet of the Life Guards of Ulan of her Imperial Majesty the regiment (c. 1907), sewn for the heir the Tsarevich when he was barely 3 years old, as well as his cap ("grenadier") of the Life Guards of the Pavlovsky Regiment.

Of particular note is the beautifully designed "chef's album" presented to the Life Guards of the Horse-Grenadier Regiment by the old horse-grenadiers in memory of the appointment of Tsarevich Alexei Nikolayevich as chief of the regiment on June 13, 1910.

On the cover there is a telegram written by the hand of Nicholas II - "Congratulations to the glorious Horse Grenadier on the holiday. I appoint the Heir the Tsarevich as chief of the regiment and I am sure that the regiment will continue to serve with fervour and zeal, following the example of its ancestors."



As is known, Tsarevich Alexei Nikolaevich with his family was villainously killed by the Bolsheviks in the basement of the house of engineer N. N. Ipatiev in Yekaterinburg on the night of July 16-17, 1918.

Therefore, the last exhibit of the exhibition evokes an unusually painful feeling.

This is a photo portrait of the Tsarevich in marching uniform of the 145th infantry Novocherkassk Emperor Alexander III regiment. It was donated by Nicholas II as a challenge prize for shooting to the best company of the regiment. Such competitions were held annually, as evidenced by the silver lining, located on the sides of a massive wooden frame. Years were engraved in advance, so that later only add the number of the winning company. The competition was planned to be held at least until 1969.



Video report - In St. Petersburg, the Tsarevich's weapons are shown
At the Military History Museum of Artillery in St. Petersburg, the exhibition "The weapon of the Tsarevich. To the 115th anniversary of the heir to the throne, Alexei Nikolaevich" was opened. The exhibition presents samples of reduced combat weapons owned by the Tsarevich: officer sabers, swords, spades, rifle, dagger-bebut. A particularly valuable specimen is a Belgian hunting shotgun, presented to Alexei on his 11th birthday. Among the exhibits are also several officer uniforms, including the very first military uniform, stitched to participate in the regimental parade in 1907.



Yevgeny Yurkevich, senior researcher at the Military History Museum of Artillery, Engineering and Signal Corps: "From birth, on July 30, 1904, he became a chief and was added to the lists of so many regiments and brigades of military schools. If you count everything, then he was the chief of 24 regiments, and 38 military schools. Accordingly, he wore the uniform of each of these regiments and the weapons that belonged to this uniform."

Video - https://tvkultura.ru/article/show/article_id/348730/

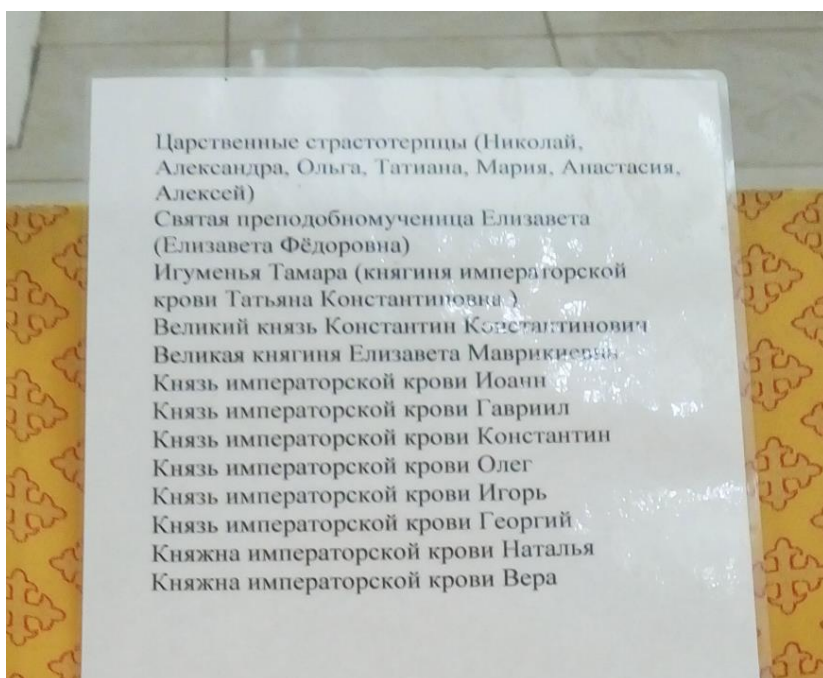


In memory of Prince of Imperial Blood Oleg Konstantinovich

On August 24th a memorial service for the ever-memorable representatives of the family of Grand Duke Konstantin Konstantinovich was held in the Church-Tomb of St. Oleg Bryansky in the park of the Ostashevo estate, in Volokolamsk district, some 120 km west of Moscow. Father Nikita (Mityakin) led the service, with prayers to Passion-Bearers Nicholas, Alexandra, Olga, Tatiana, Maria, Anastasia, Alexei, Martyr Elizabeth Feodorovna and Nun Tamara (Tatiana Konstantinovich), Konstantin, Elizabeth, John, Gabriel, Konstantin, Oleg, Igor, George, Natalia and Vera.



The service were attended by Head of Ostashevo Mikhail I. Sylka; Priest Mikhail Polyakov, Dean of the Volokolamsk District Churches, rector of the Mother of God Church of Volokolamsk, the Resurrection Church of Volokolamsk and the St. Nicholas Church of Amelfino Village; Anna V. Gromova, Chairman of Elizabeth-Sergei Enlightenment Society; Roman L. Volkov, Film director, honorary citizen of Volokolamsk district; Ilya A. Kuzmenkov, editor-in-chief of Radio Vera; Marina V. Zaporina, local historian, honorary citizen of Volokolamsk district; and Ludmila and Pavel Eduardovich Kulikovsky - great-great-grandson of Emperor Alexander III, great-grandson of Grand Duchess Olga Alexandrovna, and others.



The fate of this church is amazing. It was laid in the most difficult year for World War I for Russia - 1915. It was never completed, was not consecrated - this was prevented by the outbreak of the revolution, which soon turned into a fratricidal civil war.

Its architecture is strict: a cubic four-pillar one-domed church, all white, crowned by a blue dome and a golden cross. Built in red bricks, it stands on a foundation of cobblestones deep into the soil. At the western entrance there is a porch on pitcher-shaped posts, at the southeast corner there is a two-span belfry. The multi-blade arches in the upper part of the walls are cut off by a four-sloped roof. The exterior decoration of the church is restrained - decorative belts with a runner, curb, hollows, and only in the eaves of the drum.

According to the famous art historian N.A. Grech, there were also names carved into the stones of its foundation, of those persons present at the laying. By 1920, these stones were "diligently smashed", he wrote.

Extremely spare interior decoration - the walls are plastered and whitewashed, there are no murals, sarcophagi are placed along the walls, above which tombstones, now lost, have been walled into the masonry.

And there is nothing that could confuse the eternal peace of sorrow reigning here.

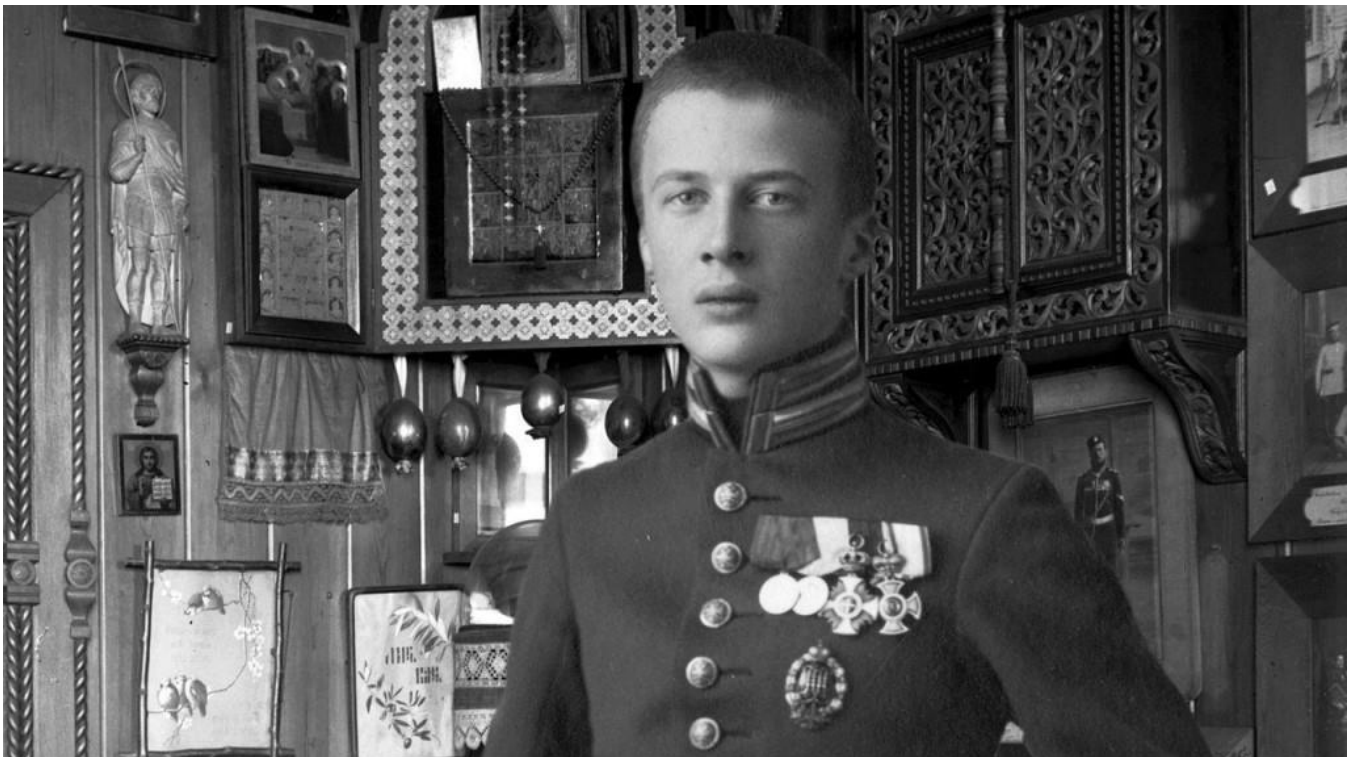
On October 3, 2014, a memorial plaque was erected in the church in memory of Prince Oleg Konstantinovich, to commemorate the 100th anniversary of his burial. During the recent restoration it was taken down and is now standing on the floor up against the wall.

After the service a group photo of the participants was made.





The decision to build the church-tomb over the grave of Prince Oleg Konstantinovich was made during the mournful days shortly after his funeral - this is evidenced by the entry in the diary of Grand Duke Konstantin Konstantinovich on October 5, 1914, which states that he and Princes Konstantinovich who came to the funeral from the front, John, Gabriel, Konstantin and Igor, decided "according to Oleg's desire to build a church over his grave in the name of Rev. Prince Oleg Bryansky and Seraphim of Sarov."



The death of his son undermined the vitality of Grand Duke Konstantin Konstantinovich. On October 13, 1914, Empress Maria Feodorovna wrote to Grand Duke Nikolai Mikhailovich: "Of course, for him (Prince Oleg) there was a wonderful death, but the grief remains for the unfortunate parents. Especially poor Kostya (Grand Duke Konstantin Konstantinovich) is deeply saddened. Olga says that Oleg was his beloved son, the closest to his heart, the most talented and so kind and a beautiful boy." There is no exaggeration in the last lines. "The Good Prince" Oleg was called not only by relatives and friends, but also everyone who knew him. He was gifted with many talents and managed to do so much in his short life.

At the beginning of the First World War, Prince Oleg despite his illness, join the army. On August 6, 1914, as part of the Life Guards of the Hussars, he took part in one of the most difficult battles during the offensive of the Russian army in East Prussia - in the battle of Kuashen. Two months later, he was mortally wounded in a battle near Vladislavov.

We can learn about how this happened from the memoirs of General N. N. Ermolinsky:

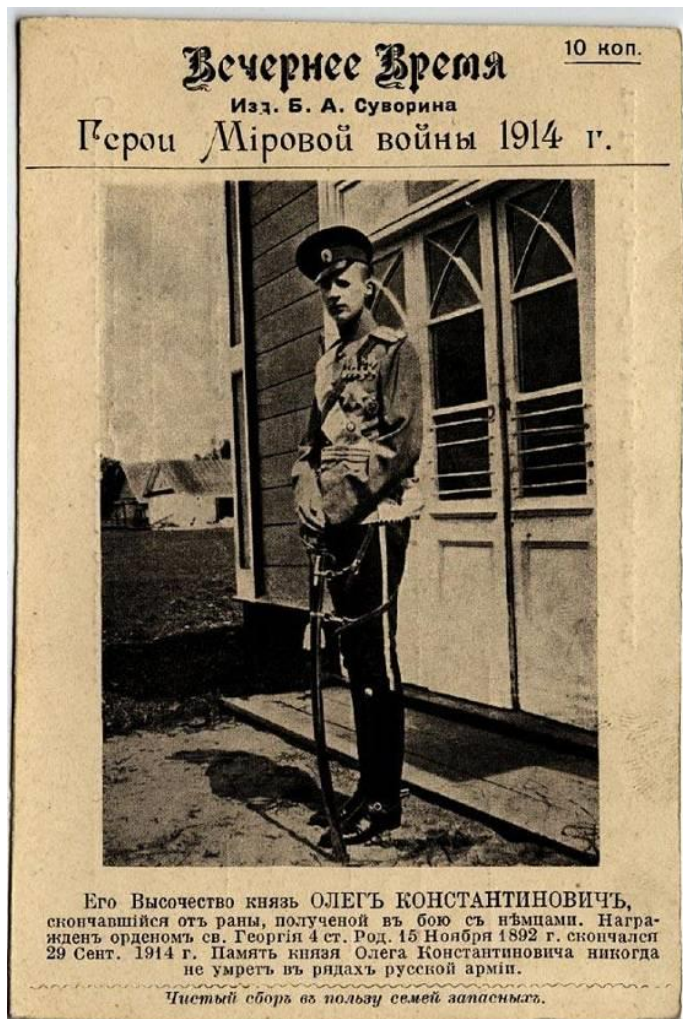
"Prince Oleg, who had been striving for a long time, began to ask the squadron commander, Count Ignatiev, to be allowed to capture the presumptuous Germans with his platoon. The squadron commander did not agree to let him go for a long time, but finally lost.

Everything else happened very quickly. Pursuing a retreating enemy group, Prince Oleg came far ahead on his blood mare Diana ... Here they caught up with the enemy who was shooting back ... Five Germans were lying around, the others surrendered ... But at that time a wounded horseman was aiming for Prince Oleg ... Shot. And Prince Oleg falls from his horse ...

The volunteer Count Bobrinsky and non-commissioned officers Vasilevsky and Potapov were first to jump to the wounded Prince. The first two began to bandage the wound, and Potapov took him to the paramedic and reported to the squadron commander.

When asked if it hurt him, Prince Oleg answered in the negative. With the joint efforts, they transferred the wounded to a nearby farm, where the paramedic made him the first real dressing. Seeing the brothers jumping on the farm, the wounded man turned to Prince Gabriel Konstantinovich with the words: "Cross me!". It was immediately executed ... "

Prince Oleg was taken to a hospital in Vilna. At the hospital, the dying Prince behaved courageously, as Major General V. A. Adamovich, who visited him, wrote in a letter to his father, Grand Duke Konstantin Konstantinovich:



"His Highness met me as if "not a heavy" patient. Welcomingly, even cheerfully, he smiled, extended his hand, motioned to sit down ... On entering, I congratulated the Prince on the shedding of blood for his homeland. His Highness crossed himself and said calmly: "I am so happy, so happy! It was necessary. It will support the spirit. The army will make a good impression when they find out that the blood of the Tsar's House has been shed ... ". His Highness was revived and shone in the happy consciousness of his sufferings. Instantly, the torment he suppressed was visible." The next day he will die.

After the death of his son, the diary of Grand Duke Konstantin Konstantinovich rarely meets the day without mentioning Oleg, without worrying about the fate of the other sons. Already on October 4, 1914, he writes: "At times melancholy attacks me, and I cry easily. Horror and awe are taken when you think that with four sons, who soon need to return to the army, the same thing can happen as with Oleg. I recall the myth of Niobe, which was supposed to lose all her children. Is it possible that we are destined?"

In memory of his son, Konstantin Konstantinovich established a scholarship in the Polotsk Cadet Corps, where Oleg was listed, and his mother Elizaveta Mavrikiyevna established a special medal for awarding lyceum students for the best essays in Russian literature. Emperor Nicholas II after the death of Oleg assigned the first company of the Polotsk cadet corps the name "Company of His Highness Prince Oleg Konstantinovich."

In 1915, on the banks of the Ruza River in the western part of the park, the construction of the Church-Tomb for Oleg Konstantinovich was started. It was created according to the project of M. M. Peretyatkovich and S. M. Deshevov.

Initially, the office of Grand Duke Konstantin Konstantinovich was in charge of the construction of the Church-Tomb of St. Oleg Bryansk in Ostashevo, but already at the design stage, Prince Igor Konstantinovich was involved. Already on September 7, the architect Sergey Nikolaevich Smirnov, who was appointed to directly supervise the construction, addressed him in a telegram. "October 7, 1914. Ostashevo, His Highness Prince Igor Konstantinovich., Be kind to take a photograph of the hill from the side of the house, retreating steps 30–40 from the hill. Extremely desirable for design. Smirnov."

Smirnov's appeal to Prince Igor is not accidental. Prince Igor Konstantinovich, already 22 years old, has considerable experience in resolving issues of both church building and church management as a whole. This, for example, is evidenced by the decree dated October 16, 1912 of Grand Duke Konstantin Konstantinovich to Pavlovsky city government on the appointment of Prince Igor Konstantinovich as a clerk of the Church of the Holy Apostles Peter and Paul at the Pavlovsk Palace. Prince Igor Konstantinovich was also a member of the commission for the construction of the Church in the name of St. Olga in her homeland in the village Vybuty near Pskov.



М. М. ПЕРЕТЯТКОВИЧЪ, изв. архит. и С. М. ДЕШЕВОВЪ, инж.-архит. Петроградъ.
Проектъ церковно-гробницы князя Олега К. К. Ряз. П. Олега Константиновича по плану
"Осташевъ", Московск. губ. Рязанск. дѣла и испрошенъ авторомъ, С. М. ДЕШЕВОВЪМЪ.
(См. планъ и описание въ № 26 № 1 и 25 "Архитект.-художеств. Еженедѣльника" 1915 г.)

Ежегодникъ 1915
Планъ. Общ. Архитект.-художеств.

The design of the Church was approved by the Grand Duke on January 31, 1915. According to the project, the Church was supposed to be a "cubic four-pillar single-domed cross-domed church with a reduced apse ... modelled on the ancient Pskov-Novgorod churches".

Meanwhile, the health of the Grand Duke continued to deteriorate. On February 2, 1915, he wrote in his diary in Pavlovsk: "Asphyxiation and heart failure tormented me at night until 4 in the morning. By morning it passed. Since then I spent days sitting on a large armchair in my waiting room and did not go anywhere ..."

In the first week of Great Lent, as later Prince Gavriil Konstantinovich wrote in his memoirs - "suffocation began again. He looked very bad and barely stood in the church."

The Grand Duke's state of health did not allow him to go with his sons Gabriel and Igor to Ostashevo "to Oleg's grave on the occasion of the six-month day of his death, where a memorial service was served."

The youngest daughter of the Grand Duke Vera Konstantinovna recalled: "Health of dad was getting worse. Attacks became stronger and stronger. One of them was so strong that it seemed that the end had come. However, this time there was relief and even such that it was decided to go for the summer to our beloved Ostashevo, where brother Oleg was buried."

But the trip never took place. Easter 1915 was the last in the life of the Grand Duke. A terminally ill Konstantin Konstantinovich was not destined to see the beginning of the construction of the Church-Tomb over the grave of his son. Together with Prince Igor, he was only able to get acquainted with the working drawings of the church.

On 15 of June 1915 the Grand Duke died. June 21, 1915, Grand Duke Konstantin Konstantinovich was buried in the Grand Duke's tomb of the Peter and Paul Cathedral.

The celebration of the laying of the Church took place on July 18, 1915. A service was performed by Bishop Modest Vereisky in the presence of Their Highnesses Prince Igor and George Konstantinovich, honoured guests and a large crowd of peasants and workers.

The belfry was laid on October 25th. Roofing work began on October 31. In the western wall of the Church, according to the instructions of S. N. Smirnov, another window was pierced to amplify the light.

Excavations for concrete cells of ten tombs were dug inside the Church, it was written in the construction report. Thus, the architect's report shows that basically the construction of the Church-Tomb was completed at the end of October 1915, it took 5 months. Then the work on the interior was to start, and as we know today, due to the revolution it was never completed.

On March 20, 1917, the office of Prince Igor Konstantinovich was forced to announce to architect S. N. Smirnov that "in view of the termination of the monetary income, the Princes humbly ask you to temporarily stop the construction costs on the church in Ostashevo."



Новый храмъ, сооружаемый на мѣстѣ упокоенія Князя Олега Константиновича.

In these troubled days, Prince Igor Konstantinovich, wrote a spiritual testament approved on February 22 by Emperor Nicholas II. In addition to orders relating to real estate, capital, the establishment of benefits, the Prince's desire for the place of his burial was stipulated - "In the event of my death in battle or from wounds received in battles, I bequeath to bury myself in the crypt at the Holy Trinity Life Guards of Izmailovsky Regiment Cathedral, in the case of my death from reasons not related to military operations, I bequeath to bury myself in the estate Ostashevo."

It is unknown where Prince Oleg Konstantinovich is currently resting. In Soviet times, in search of a sword with a golden hilt, looters tried to destroy the Tomb of Prince Oleg in Ostashevo. To avoid further looting attempts, locals reburied the remains of Prince Oleg on the opposite bank of Ruza, in a cemetery near the church of Alexander Nevsky. However, the place of this reburial is unknown.

Now-a-days the Church-Tomb is attributed to the parish of the Transfiguration Church of Spas, Volokolamsk deanery.

The Ostashevo estate

Before the memorial service, Ludmila and Paul E. Kulikovsky had a short tour of the estate that once belonged to Grand Duke Konstantin Konstantinovich, with Marina V. Zaporina - local historian, honorary citizen of Volokolamsk district.

Ostashevo is located on the left bank of the Ruza River, now the Ruzsky Reservoir. Its appearance dates back to the very end of the 18th century, when Prince A.V. Urusov, who owned the Petrovskoye-Cheredovo estate located on the right bank of the Ruza, decided to transfer his residence to the opposite bank. And in the 1790s, a magnificent manor ensemble was built here. In the development of the construction project, perhaps, the famous architect R. R. Kazakov took part. In any case, this idea is prompted by a clear plan of the estate, and the interaction of buildings based on a harmonious combination of towers of various sizes and shapes, and, finally, the fact that it was Kazakov who built the Urusov house in Moscow in the same years.

Grand Duke Konstantin Konstantinovich became the owner of Ostashevo in 1903. It is said, he wanted a quite country house, away from St. Petersburg.

And during his first visit to the estate, he, like everyone who comes here today, was met by a linden alley leading to a spacious front yard, limited by entrance towers and outbuildings in the corners.



At the end of the alley there was once a two-story house with a belvedere and a four-column portico on the arcade - Ruined during the WW2, in the 1950s it was demolished; now a new building is built there, exactly on the old fundament.

Two side courtyards adjoined the central courtyard with outbuildings, which are now lost, as well as the whole complex of outbuildings, from which only the building of the horse yard has survived.



At the estate there was a large park - After a dam was constructed on Ruza river in 1966, the lower part of the park was flooded, and the upper part overgrown.



Today, the Ostashevo estate is in a dilapidated state. Even the "Stalin-period" building is an empty shell of walls and nothing else, and the famous horse yard - a quaint pseudo-Gothic building with a tower like Big Ben - are having trees growing on its top. Only the view of the Church-Tomb of St. Oleg Bryansky, and over the river is pleasing to the soul.



"The Last Exam of the Lyceum Student"

The event was held in addition to the XVI International Film Festival of military-patriotic film, called "Volokolamsk border", which takes place in Volokolamsk City from August 22nd to 27th.

In the afternoon, the new documentary film about Prince Oleg Konstantinovich by the Volokolamsk director Roman Volkov - "The Last Exam of the Lyceum Student" - was shown in the Centre for Culture and Creativity.

The documentary is 76 min. long and tells about the life of Prince Oleg Konstantinovich, who fought heroically at the front of the First World War and died from a wound received during a bold horse attack on the enemy.

The film tells about the whole large family of Grand Duke Konstantin Konstantinovich, its role in Russian history and about Ostashevo. But the main character is Prince Oleg Konstantinovich.

It starts with the birth (Oleg was born in 1892), shows how he was growing up, a young man from a grand-ducal family. We get a lively, and therefore very interesting idea about the

methods of education, the formation of moods, beliefs, characters in the midst of, so to speak, one of the brightest young man in the great reigning dynasty. And he and his character become clearer to us, if not, closer.

The Prince loved Ostashevo very much. In general, he was very fond of everything Russian and sang about these lands in his literary works. Being a great romantic, he dreamed of glorious feats in the name of Russia. And he even bequeathed - whether as a joke, or seriously - to bury himself on the banks of the Ruza River, at Ostashevo.

The director Roman Volkov says - "There is not a word of mine in the film. All is told via Prince Oleg's diary, a photograph, a memory, a letter, an excerpt from a long or recently published book, an old documentary chronicle, a telegram of the same times..."

As a result, the director, figuratively speaking, put together a family album. And he flips through it, with the narration by the famous actor, Honored Artist of the Russian Federation Sergey V. Kolesnikov.

We find out in what conditions the heroes of the film lived, how they built family relationships, how they dressed, even what they ate, how they relaxed (riding horses, boats, cars, bicycles), how they watched films of early cinema.

And yet, the main theme is how a boy becomes a citizen within literally several years. It is easily perceived by both the heart and the mind, because it is shown without edification, teachings and high style.

How modern are the thoughts of Prince Oleg! So modern that while watching the film, one can easily be distracted from the plot and start thinking about oneself, about one's life, and, about Russia.

Ah, and the film title! With the word "lyceum student" we, of course, recall, first of all, the Tsarskoye Selo Imperial Lyceum. After all, a brilliant galaxy of people who made up the pride and glory of the



Fatherland and Russian culture came out of it. And therefore, without even knowing who the film is specifically dedicated to, one wants to see it to find out.

Yes, Prince Oleg graduated from this great educational institution with a silver medal and Pushkin medal - for his final essay. But, in his incomplete twenty-two years, he passed the main exam on his loyalty to the Fatherland on the battlefield, in the same cavalry attack, for which he was awarded the fourth degree St. George Cross....

The Prince was buried in Ostashevo ... By all in Ostashevo ... And the mourning was by all in Russia.



Round-table

The screening of the documentary was followed by a Round-table at the same centre, in a large meeting room above the cinema hall.

The Round table participants were introduced by the moderator Marina V. Zaporina - local historian, honorary citizen of Volokolamsk district:

- Mikhail I. Sylka, Head of the Volokolamsk municipal district;
- Anna V. Gromova - Chairman of the Supervisory Board of the Foundation for the Promotion of the Revival of Charity and Charity Elizabeth-Sergei Enlightenment Society Foundation, Deputy Chairman of the Imperial Orthodox Palestinian Society, Head of the Charity in History International Center, Co-Chair of the Council for Systematization of the National Imperial Route Tourism Project;
- Roman L. Volkov - director of the film "The Last Exam of Lyceum Student", Honorary Citizen of Volokolamsk District;
- Pavel E. Kulikovskiy - great-great-grandson of Emperor Alexander III, great-grandson of Grand Duchess Olga Alexandrovna Romanova;
- Ludmila A. Kulikovskaya - wife of Pavel Eduardovich;
- Marina A. Yudenich - Advisor to the Moscow Region Governor for the Development of Civil Society and Human Rights;
- Tatyana I. Baburova - Honored Teacher of the Russian Federation, Honorary local historian of the region, Honorary citizen of Volokolamsk district, Honorary veteran of the Moscow region;
- Ilya A. Kuzmenkov - editor-in-chief of radio "Vera";
- Lavrentiev A. Klim - Deputy Chairman of the Union of Cinematographers of Russia, People's Artist of Russia.



Then, Marina Zaporina introduced the issues for discussion:

- The film by Roman Volkov "The Last Exam of the Lyceum Student" - an event for Volokolamsk land;
- The family of Grand Duke Konstantin Konstantinovich in Ostashevo;
- Perpetuation of the memory of the Romanovs on Volokolamsk land;
- Ostashevo - An address in the Imperial Route.

The participants all gave their assessment of the film and it was very mixed. Many had critical comments about one or another issue - it did not show Oleg enough as being religious, too little social conflicts shown, not enough propaganda....

One main issue became whether Prince Oleg Konstantinovich could be considered a hero. Some pointed to the "foolish way he died".

Let us recall, this round-table was a part of the film festival dedicated to "military-patriotic film", which basically is about praising Soviet achievements in the Second World War. To enter a film about a hero from Imperial Russia, and maybe worse, a Romanov, into the competition was a very bold move and harsh critic was to be expected. However, what was really strange was that even some Orthodox and "Romanov fans" in the audience also found reasons to make critical comments.



Paul E. Kulikovsky said - *"Mikhail Ivanovich, Anna Vitalievna, Ladies and Gentlemen, I would like to express gratitude to the organizers of the film festival in Volokolamsk, for including the documentary "The Last Exam of the Lyceum Student" into the program, and to Roman Volkov for making the film. Also, thank you for inviting me, to participate in this round-table.*

Ludmila and I were happy to see the documentary, which we have noted have already been shown in Ostashevo, and as far away as in Livadia Palace in Crimea. We hope it will be shown in many more places in Russia. It has some very interesting old documentary clip and the mix between old and contemporary film is well done, and in general is the camera work excellent. That many of the words are

from Oleg's diary is perfect. Who else can best to tell his story? And that the music is specifically made for the film, makes it all look and sound exciting.

I have been listening to the discussion about whether Oleg is a hero or not. I guess it depends on your definition of what a hero is. Let me offer my view on this in a short version.

Who is a hero? I think someone who does something beyond his duty which is important for many people and the attitude he has to it.

Oleg was not perfectly fit for the life as a soldier, as he was sick, he had weak lungs. Anyhow at the start of the war he volunteered to join the army. He did not have to fight. He could have gone to a safer position, like the Stavka (HQ), but he wanted to and entered a regiment at the front. He was wounded during an attack on the enemy, shot by an already wounded German lying on the ground. He was defending the Motherland from invaders.

Prince Oleg was taken to a hospital, knowing he was dying, he said, "I am so happy. It will encourage the troops to know that the Imperial House is not afraid to shed its blood." For him "God, Tsar and Fatherland" was more important than his own life.

Prince Oleg Konstantinovich, both then and now, is of great symbolic value. He is the personification of the ideal of service to Russia, a martyr for the Motherland. To me he is a hero!

I will continue with some other topics of importance for me.

My connections to today's themes are due to several reasons.

First of all, I am a descendant of Emperor Alexander III, a great-grandson of his youngest daughter Grand Duchess Olga Alexandrovna. I am the only descendant of the Imperial Romanov family in Russia, and I live in Moscow.

I am maybe a distant relative of the Konstantinovichs, but never the less the only blood relative of them in Russia.

I am also connected to this area, as our summer palace is in Volokolamsk district, in Steblevo village. Well, a palace is maybe a big exaggeration, as our dacha technically is a peasant log-house from 1926.

I like movies and particular documentaries. I have supported and participated in several of them. If all goes according to plan, next month I can be seen in the documentary film "Family. Faith. Love", which is about Grand Duchess Elizabeth Feodorovna and made by the Imperial Orthodox Palestine Society. Anna Vitalevna is also participating in this project.

And in November, in the memory of the 125 years anniversary of the death of Emperor Alexander III, the premiere of the documentary - "The Peacemaker Alexander III", made by Vyacheslav Khotulev will take place. And you can also see me in this documentary.

The Volokolamsk Film Festival's theme of "military patriotic film" is interesting. I see it as one of the activities under the headline "Patriotic education". This is kind of also one of my activities, as I like to use the history of the heroes in my family, to educate young people.

I also think it is important - "to instill in them a sense of pride in the heroic deeds of compatriots". But I want to add, not only from heroic deeds in the wars of the twentieth and twenty-first century, but throughout the 1000-year history of Russian statehood. And not only military deeds!

My favorite area is working with Cadet schools, particular where it is orphans that are educated.

As I see it, it solves several issues, both present and in the future. Particular young people need role-models, to guide them through difficult times in their life.

"Heroes" I call them, in comparison to the short-lived "idols" we see on TV. And Russian history is rich in Heroes, from Alexander Nevsky, Ivan Susanin, Feodor Ushakov, to Yuri Gagarin - just to mention a few.

I remind you, that Grand Duke Konstantin Konstantinovich have been called "the father of all cadets". He was from the year 1900, the Chief of Military Educational Institutions - this led to a development of the cadet education system literally to the level of a phenomenon of national culture. So, he of course, also holds a prominent place in this activity.

Another part of my activity is storytelling, that being via articles, books, exhibition, film, or work with monuments or museums. With regards to monuments, I was very pleased to participate in the opening ceremony of the so far only monument to Oleg Konstantinovich. It was unveiled on 29 September 2015, at the territory of St. Sofia Cathedral in Pushkin, near St. Petersburg, and has since become a landmark in patriotic education for cadets in St. Petersburg and the surrounding area. Now they come there to give their oath, to receive diplomas, medal and orders, and of course to pay tribute to the hero Oleg Konstantinovich.



I would like to expand a little on the story telling in museums. Today it has becoming increasingly important in competition with TV and the internet, that young people in a museum do not just see a collection of dusty old objects, but both see and understand the connection of times - the past, present and future.

It should be a celebration of the glorious history of Russia, that is reminding, educating, the people of today about our precious heritage, and inspire them for good deeds in the future.

With the imperial estate in Ostashevo you have, excuse me for the expression, "a pearl in mud".

There are so many possibilities and it is a pity not more is being done with it. With a bit - or rather a lot of work - it could really shine and become a highly valuable attraction in this area - both for locals and tourists.

I am of course a little biased, but in my humble opinion, there should be created a cultural center with a large inter-active museum dedicated to the Konstantinovich branch of the Romanov family. Do not include more Romanovs - only the Konstantinovich! Not only were they the last owners of the estate, but as you know the hero Oleg Konstantinovich was buried there.

I highly appreciate what has been done in Ostashevo, with the restoration of the Chapel of St. Oleg of Bryansk, memorial services taking place there, a small museum is created, readings are held, and there are several local people who works hard to make it all happen - a big thank you to all of them and particularly to Marina Zaporina, local historian and a real patriot of Ostashevo.

But momentum needs to be kept and further developments must take place, to bring the estate on the map of many more people.

The Chapel to St. Oleg of Bryansk in Ostashevo is of course a great monument to a hero. Honoured be his memory. But there is more to his story and we need a real museum for this.

My main principle is - What we do, is not done only to revere the dead, but also to inspire the living.

I know the original manor building does not exist, and there is instead a later building. Maybe at least this building could be put in order and used as a museum, and the area be cleaned up.

The museum could include the history of the estate, of the families that lived there, but with focus on the Konstantinovich family and I suggest three main topics - KR as a poet, KR's military role, and Oleg Konstantinovich as a hero.

It could also serve as a museum of local lore, with the history of Ostashevo village and continue the story telling to our days and be a meeting place for those involved in patriotic education, and a place for cultural events.

And, I could easily imagine a copy of the monument to Oleg Konstantinovich standing at the Ostashevo museum! Or maybe even better, a competition for a new monument could be started.



The inclusion of Ostashevo into the Imperial route will give the estate a stamp of official approval, and much needed promotion.

Coming to the conclusion, I would like to propose, that the Volokolamsk district - represented here by the head of the district Mikhail Ivanovich - establish a commission to investigate what needs to be done, to achieve the goal of turning it all into a cultural centre.

I hope you all agree, this pearl of Volokolamsk district must be put in order and shown to Russians in full feathers! Thank you!"

After two hours of discussion, Marina V. Zaporina made a resolution - A start has been made!

The goal is the revival of the foundations of the historical, cultural and spiritual component of Russia, to know our history and not to forget our great names. The estate of the Konstantinovich in Ostashevo should become a cultural, educational and museum centre for all those interested in the history of Russia.

As Tatiana I. Baburova noted the importance is "to make it clear to people that respect for history is respect for our present day and our future."

The 27th Romanov Readings in the village Ostashevo

The ancient village of Ostashevo is located on the banks of the Ruza River. It recently turned 570 years old.

The last owner before the revolution, of the estate in Ostashevo, was Grand Duke Konstantin Konstantinovich, also known as the poet K.R. Under this cryptonym, he printed many verses that were included in the golden fund of Russian literature.

One of them is called the Ostashevo elegy:

*I love you, a solitary shelter
Old house over a quiet river
And white and pink reflected in it
Opposite the rural churches over the steepness.*



"Readings" held annually in Ostashevo in August, in commemoration of the birthday of Grand Duke Konstantin Konstantinovich. The first readings took place in 1995. They were blessed by the then present Metropolitan of Volokolamsk and Yuryev Pitirim. The participants were many famous writers, researchers of the life and work of K.K., local residents and everyone interested.

This year, on August 10, the XXVII scientific and practical conference dedicated to family members of the Romanov dynasty was held at the Ostashevo cultural centre.

"I have great respect and tremulous feelings for the Romanov dynasty, I am grateful to researchers, historians, all people who work to preserve the historical memory of the great names of our ancestors!"

МКУК «Осташёвский культурно-досуговый центр»



10 августа 2019 г.

XXVII РОМАНОВСКИЕ ЧТЕНИЯ

9.00 – Литургия. Панихида. Молебен
(храм-усыпальница преподобного Олега Брянского в парке осташёвской усадьбы)

12.00 - Научно-практическая конференция РОМАНОВСКИЕ ЧТЕНИЯ
- Торжественное награждение победителей и участников
VIII Международного творческого конкурса «Патриот Отечества»
- Выставка «Люблю тебя, приют уединенный»
(в здании МКУК «Осташёвский КДЦ» по адресу: с. Осташёво, ул. Советская, д.1/3)

Тел. для информации 8(916) 028-57-57

The Grand Duke was a prominent public and cultural figure, President of the Academy of Sciences, Head of the Cadet Corps. A zealous Christian, an excellent family man, he left a considerable literary and philosophical legacy in the form of diaries. The translator, author of the translation of Hamlet by V. Shakespeare, the playwright is an incomplete list of his talents. The Lord awarded him with glorious children, three of whom, John, Konstantin, Igor, were martyred in Alapaevsk in 1918 together with the Grand Duchess Elizabeth Feodorovna. They are counted as Saints.

Another of the sons, Oleg is forever connected with Ostashevo. Mortally wounded on the front of the First World War, he asked to be buried in Ostashevo. Near his grave was erected a church-tomb in the name of St. Oleg Bryansky. Subsequently, during the days of revolutionary persecution, the Tomb and the Church were desecrated and destroyed. Local believers reburied the Prince Duke in another place, approximately known to us.

All of the above are topics of the "Romanov Readings" held annually in Ostashevo in August, in commemoration of the birthday of Grand Duke Konstantin Konstantinovich. The first readings took place in 1995. They were blessed by the then present Metropolitan of Volokolamsk and Yuryev Pitirim. The participants were many famous writers, researchers of the life and work of K.K., local residents and everyone interested.

Every year, interest in the Romanov family among historians, independent researchers and local historians is growing, new works, monographs devoted to members of the Romanov family, the imperial estate in Ostashevo, are being published. It is especially pleasant that not so long ago the Grand-Ducal estate of Ostashevo was included in the Imperial Route on the initiative of the Foundation for the Promotion of the Revival of Charity and Charity "Elizabethan-Sergei Enlightenment Society". As part of the Tsar's days, the bishop's children's chapel "Oktoikh" came from the city of Yekaterinburg," said Mikhail Sylka, head of the Volokolamsk district. The head of the district also wished the conference participants fruitful work, success and new discoveries.



This year the theme of the Romanov readings was: "Glory, pride and love of Russia" (K.R. - August poet Konstantin Konstantinovich).

The scientific-practical conference and the VIII International Creative Contest "Patriot of the Fatherland" were dedicated to several memorable dates of the Grand Ducal family:

- The 130th anniversary of the activities of Grand Duke Konstantin Konstantinovich as President of the Imperial Academy of Sciences;
- The 125th anniversary of the birth of the Alapaevsk martyr, Prince of the Imperial Blood Igor Konstantinovich, the last owner of the Ostashevo estate;
- the 105th anniversary of the death of the St George Knight, Prince of Imperial Blood Oleg Konstantinovich;
- The 105th anniversary of the publication of the mystery of K.R. "King of the Jews";
- The 100th anniversary of the death of Grand Duke Dmitry Konstantinovich;
- The 40th anniversary of the death of Mother Superior Tamara - Princess of the Imperial Blood Tatiana Konstantinovna.

Six researchers took part in the scientific-practical conference:

Elena V. Pavlova, head of the Museum House S.D. Drozhzhina, Tver region - "Grand Duke Konstantin Konstantinovich and the peasant poet Spiridon D. Drozhzhin".

Galina S. Sizko, Senior Researcher of the State Duma - "The Spiritual Path of P.I. Tchaikovsky" (presentation of the book).

Galina I. Shevtsova, PhD (History) - "Konstantinovich during the First World War".

Maria A. Obukhova, researcher at the Museum of Architecture Shchusev - "Brothers Konstantinovich at the origins of local history of the village Ostashevo".

Andrey Tutarikov, director of the non-profit association "Forgiven Stream" (Project co-author Dmitry Radchenko also spoke) - "the Project Ostashevo Manor".

Elena Simakova, curator of the Bible Museum of the Joseph-Volotsky Monastery - "Meetings on the "Imperial Route ".



“The estate itself, despite the fact that many objects were lost, is a storehouse of historical occasions, events, memorials from the life of our state and its prominent figures. It has a unique connection with the Imperial Family and has every right to become the pearl of the “Imperial Route” in the future,” Dmitry Radchenko added. In his opinion, the estate has great potential as a cultural and educational object with deep historical roots, and its transformation into a patriotic and cultural and educational object allows Ostashevo to be positioned as an attractive place for tourists.

What areas of development of the territory can be implemented at the Ostashevo estate?

- History and spiritual and moral education through the creation of a museum, exhibitions and historical expositions, lectures, implementation of local history projects,
- There are many types of tourism that can be implemented: historical, natural, pilgrimage, architectural, even boat trips on water, taking into account the Ruzskoe reservoir created here in the Soviet years. Obviously, the Imperial Route may become the main tourist project. Two tasks coincide here: the estate, thanks to the route, will get a chance for revival, and the route itself - a unique and important place in the fate of the Romanovs.
- The estate can become an important platform for educating young people. The revival of the cadet classes, youth rallies and forums, summer camps (at the time, cadets of the Moscow School of General Staff Officers underwent summer practice),
- Creation of social platforms and public spaces: exhibitions, festivals, balls and concerts of the corresponding estate theme, historical reconstructions of the 19th century,
- The use of the estate for the development of agriculture, following the experience of the Princes of the Imperial Blood Igor and Oleg Romanov who lived here. For example, you can present natural products of farms in the Volokolamsk region, agricultural exhibitions and forums can be held in the preserved horse yard here.

During the solemn awarding of the winners and participants of the International Contest "Patriot of the Fatherland" People's Artist of Russia Viktor Nikitin read the verses of K.R., and students from the Volokolamsk School of Music (Filimonov Bogdan), Mytishchi School of Art (Golev Ilya and Tokareva Veronika), Ostashevsky KDC (Danilova Veronika) performed musical pieces.

An informal communication between guests and Ostashevo residents evites continued over the cup of tea.

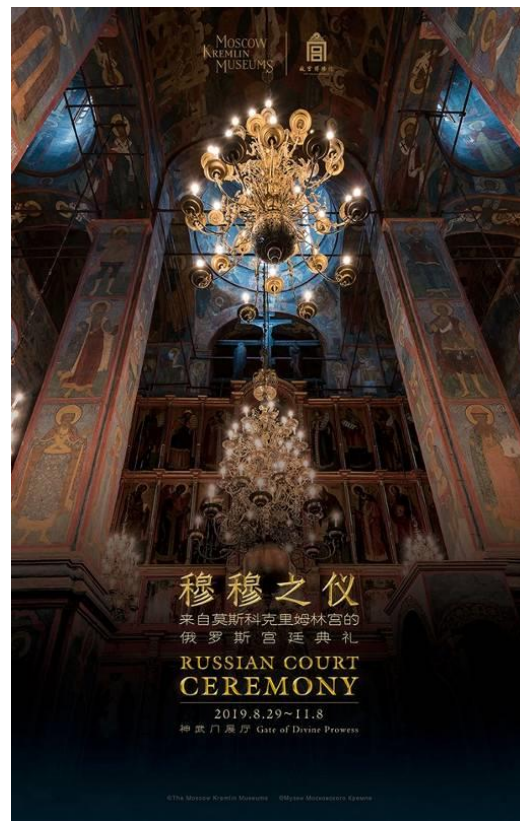
Guests on a tour of the Ostashevo estate received answers to their

questions. Romanov's readings and excursion were conducted by Marina V. Zaporina.



"Ceremonies of the Russian Imperial Court" in China

On August 29, the Palace Museum (Gugong) in Beijing, in China, opened the exhibition "Ceremonies of the Russian Imperial Court", with objects from the Moscow Kremlin Museums. The exhibition run until November 8, 2019.



"Today, one of the main Kremlin collections is presented to our attention, consisting of more than 150 exhibits, which consistently reveal the special significance of each of the events and rituals associated with these events, which were timed to the accession to the throne of Russian Monarchs of the 18th-19th centuries. A number of historical and cultural monuments is being demonstrated abroad for the first time," said Russian Ambassador to China Andrei Denisov at the opening ceremony of the exhibition.

Visitors can see the art of the best artists, engravers, photographers, jewellers, medallists, weavers, tailors, embroiderers who worked for the needs of the Russian Imperial Court. A significant part of historical and cultural monuments is exhibited for the first time.



Items of ceremonial equestrian decoration show the Emperor's ceremonial entry into Moscow. The luxurious costume of the coat of arms of the herald, the coronation canopy cover, brocade pillows for state regalia testify to the luxury of the solemn procession to the Assumption Cathedral, where rituals and sacraments traditionally took place related to the sacralization of the power of the Russian

Emperor. The majestic decoration of the throne is presented in engravings depicting precious imperial thrones that were transferred there from the Armory, and pillows for these thrones with embroidered monograms of Emperor Nicholas II and Empress Alexandra Feodorovna.



The exhibition shows the coronation uniforms and portraits of Emperors Alexander II and Alexander III, as well as the trellis portrait of Peter I, the founder of the empire, who was personally involved in the development of numerous new Imperial ceremonies. The exposition presents watercolour images of the state regalia stored in the Armory, the sceptre and the power of the first representative of the Romanov dynasty, Tsar Mikhail Feodorovich, used for the coronation of the monarch in the first half of the 18th century, and the crown of the Empress Anna Ioannovna, created for her coronation in 1730.





Watercolours are supplemented by the Imperial mantle of golden brocade, owned by Empress Maria Alexandrovna, wife of Emperor Alexander II, as well as a chain and a sign of the highest award of the empire - the Order of St. Andrew, since 1730 was part of the Russian state regalia.



The exhibition features a luxurious brocade carpet, on which the sacrament of the anointing of Empress Catherine II took place, the vestments of the protodeacon, who laid the golden carpet for the sacrament of the anointing of Emperor Alexander III, and the liturgical vessels used to perform the sacrament of communion. The majestic moment of laying the regalia on the monarch is depicted in the painting "Coronation of Empress Catherine II in the Assumption Cathedral of the Kremlin."

The Sovereign's path after the coronation is reflected in the photograph "The solemn procession of Nicholas II to the Archangel Cathedral on May 14, 1896." Such a procession was traditionally accompanied by the throwing of gold and silver tokens in the crowd, also presented at the exhibition.

A separate section is devoted to the traditional ceremonial feast in the Faceted Chamber. The visitors are offered old silver vessels, borrowed from the collection of the Armory for serving the Imperial table and decorating the traditional supplier, some items of the "Kremlin" porcelain service, whose ornaments date back to the ancient monuments of the Armory.

After the coronation ceremony, the Emperor and the Empress received numerous congratulations in the ceremonial St. Andrew's Hall of the Grand Kremlin Palace. The image of this hall can be seen in the

next section of the exhibition. It also demonstrates a watercolour depicting thrones, installed in this ceremonial hall especially for congratulatory audiences. The tradition of presenting bread and salt to the Emperor is represented by precious dishes, salt shakers and embroidered towels, specially ordered for this event.



The last section of the exhibition is devoted to the story of the various festive events that accompanied the new Monarch's congratulatory audience - dinners, festivals and balls, and includes items from a luxurious silver service ordered in France by Empress Catherine II, a gala dinner menu made by the famous Russian artist Vasily Vasnetsov, ceremonial courtiers costumes for ladies and gentlemen, precious jewellery decorated with numerous diamonds, as well as luxurious lace.



Treasures brought from the very heart of Russia, the Moscow Kremlin, are priceless sources of knowledge. The richest historical and artistic heritage of Russia will become much clearer and closer for visitors to the exhibition.



Video - <https://www.1tv.ru/news/2019-08-29/371310-v-pekinge-otkrylas-unikalnaya-vystavka-organizovannaya-muzeyami-moskovskogo-kremlia>

The fate of Grand Duke Michael Alexandrovich again was discussed in Perm

On August 20, 2019, as part of the XIV interregional exhibition-fair "Orthodox Russia", the Perm State Archive of Socio-Political History was held a round table discussion "Grand Duke Mikhail Alexandrovich and the Romanov Imperial House: in the service of society" in the premises of the Perm Fair.

The moderator of the round table was director of Perm Archive Sergei V. Neganov.

The round-table began with the presentation of the electronic version of the fundamental two-volume collection of documents *"Perm Golgotha of Mikhail II. Collection of documents on the last period of life and the murder in Perm of Grand Duke Mikhail Alexandrovich."*

The collection of documents was the result of research over the past three decades.

More than half of the documents are published for the first time. The collection includes documents from the State Archive of the Russian Federation, the Russian State Archive of Socio-Political History, the Perm State Archive of Socio-Political History, and a number of other central and regional archives and museums. It is compiled by L.A. Lykova, Doctor of Historical Sciences, Chief Specialist of the RSAASP; V.M. Khrustalev, PhD (History), chief specialist of the Civil Aviation Administration of the Russian Federation; N. Zenkova, historian, director of the book publishing house "Cannon"; I.V. Papulov, historian, deputy head of the NSA Perm GASPI department.

An electronic version of the collection of documents is available on the Perm GASPI [website](#).

It was introduced by the head of the NSA archive department I.Yu. Fedotova.

Then, two of its four compilers, Zenkova and Papulov, spoke about the collection of documents.



Most of the reports of the round table were devoted to social service and charitable activities of the representatives of the Romanovs. The keynote address "Charity and Charity in the Rod of the Romanovs" was made by the Vice-Rector for Research at the Perm Theological Seminary, Doctor of Philosophy, Ph.D. in History, M.I. Degtyareva.

The report "Public Service of Grand Duke Sergei Alexandrovich" was presented by Associate Professor of the Department of Contemporary History of Russia, Perm State National Research University, Ph.D. in History, Chairman of the Perm Regional Branch of the Two-Headed Orel Society D.M. Sofin.

The head of the library No. 32 Educational Centre "Library of Spiritual Revival" MBUK "Association of Municipal Libraries" in Perm Lubov P. Markova spoke about the charity work of Grand Duke Mikhail Alexandrovich - "Grand Duke Mikhail Alexandrovich - Trustee of the Sergei Orthodox Brotherhood".

The life and work of Grand Duke Mikhail Alexandrovich during the First World War was highlighted in the report "Grand Duke Mikhail Alexandrovich in the context of the Great War" by historian, local historian, deputy chairman of the Perm regional branch of the All-Russian Society for the Protection of Monuments L.V. Hopping.

Presentations of the Romanov's visits to the Urals were dedicated to the presentation by V.F. Gladysheva in "August Pilgrims. Visits of representatives of the House of Romanov to the Ural land in 1993 and 1998."

The round table was attended by Perm historians, local historians, archivists, as well as visitors to the Orthodox Russia exhibition-fair.



"Rescuing the Romanovs: Crimea - Malta - Great Britain. 1919-2019"

A conference in Oxford, Great Britain, dedicated to the Centenary of the British Operation in Crimea to Rescue the Dowager Empress Maria Feodorovna and other Members of the Romanov Family, will be held on October 12th, 2019.

The Conference will tell about the Romanov family's rescue, its exodus and finding refuge in a foreign land. Speakers will focus on Great Britain and its role in the fate of the last Romanov and on the British – Russian relationship at this period.

A tribute will be paid to the Tsar's Family and other members of the Romanov Imperial House who were savagely killed in Russia and who are venerated by the Orthodox Christians as Holy Martyrs.

The day before the photo exhibition "The last days of the Romanovs" will be opened and a prayer service to the Royal Martyrs will take place.

The event is organised by the Grand Duchess Elizabeth Romanov Society in UK and under the patronage of His Grace Irenei Bishop of London and Western Europe, Russian Orthodox Church Outside Russia.

Rescuing the Romanovs:
Crimea - Malta - Great Britain. 1919-2019

Oxford October 11th - 13th
The House of St Gregory & St Macrina, 1 Canterbury Road. OX2 6LU

Exhibition: Last Days of the Romanovs (photographs)
Free entrance Friday 10.30 - 19.00, Sunday 10.00 - 12.30, 14.30 - 17.00

Reception: Prayer service to the Royal Martyrs of Russia, and Concert (Refreshments will be provided)
Friday 19.00 - 21.00 Tickets £10

Conference: Saturday 10.30 - 17.00 Tickets £30
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In the Hermitage a bust of Empress Catherine II passed to Buddhists from Ulan-Ude

On August 22, 2019, a meeting of the World Club of Petersburgers dedicated to the 255th anniversary of the official recognition of Buddhism in Russia was held in the hall of the Council of the State Hermitage Museum.

The meeting was led by the director of the State Hermitage Museum, the president of the Club Mikhail Piotrovsky and the chairman of the board, Valentina Orlova. Among the honoured guests and participants: deputies of the State Duma, representatives of the government of St. Petersburg and the Leningrad Region, cultural figures, members of the expert council of the Club of Petersburgers, rectors of Buddhist monasteries, as well as a delegation of modern descendants of eleven Khor-Buryat families from Siberia.



The historical events are associated with the name of Empress Catherine the Great. In 1764, she issued a decree approving the official post of the head of the "Lamaic" (Buddhist) church in Eastern Siberia and Transbaikalia. Buddhism is becoming one of the religions of multinational and multiconfessional Russia.

Catherine II bestowed the title of the first Pandito Khambo Lama to the outstanding Buryat Lama Damba Darzha Zayaev and handed him a marble bust with her image. The bust was placed on the altar of the main church of one of the oldest monasteries in Buryatia - Aninsky datsan. And the datsan himself became the family Buddhist temple of the Romanov dynasty. After the revolution, the temple and the bust of Catherine II was destroyed.

Petersburg architect Vyacheslav Bukhayev, along with sculptor Matvey Makushkin, recreated the legendary sculpture. The bust was presented to the public and solemnly handed over by Mikhail Piotrovsky to the current rector of the Aninsky datsan Shireete Lama Darizhapov Legzog.

"The history of the statue is related to the Catherine's decree, which marked the official recognition of Buddhism in Russia and established the institution of the head of the "Lamaic church" (Pandito Khambo Lama) in the empire," says Alla, press secretary of the Ivolginsky datsan (center of the Buddhist traditional Sangha of Russia) Alla Namsaraeva. - In the capital, the Empress awarded ambassadors from Siberia an audience and, according to legend, she personally handed the sculpture.





Two years later, the Dam Darzha Zayaev officially proclaimed Empress Elizabeth Petrovna, who recognized Buddhism in 1741 as one of the official religions of Russia, as well as Catherine the Great, who established the post of head of Buddhists, the embodiment of White Tara on Earth. White Tara is a seven-eyed deity that symbolizes omniscience and compassion. From the inauguration of each subsequent head of state, portraits of Emperors were necessarily brought here.

Before starting work on the bust, St. Petersburg architect Vyacheslav Bukhayev conducted a study: he studied more than 30 sculptures and portraits of Catherine II, which are in the Hermitage and the Russian Museum.

“Each artist saw her differently,” says Vyacheslav Bukhayev. - The section of the eyes, the shape of the nose differs. For example, at the famous monument in the Catherine’s Garden, an upturned nose.

The new bronze sculpture weighs 25 kg, the work height is 50 cm. The architect wanted to make a foundation in the form of a lotus flower, but this idea was abandoned in Buryatia.

Monument to Empress Elizabeth Alexeevna unveiled in Belev City

25 August. TULASMI - On August 25, a monument was opened to Empress Elizabeth Alexeevna in the park of Belev City in Tula Region.

Minister of Culture of the Tula Region Tatyana Rybkina, public figure, chairman of the board of the Patriarch Hermogen Foundation and the Women's Orthodox Patriotic Society, co-chair of the Union of Orthodox Women Galina Ananina, Bishop Belevsky and Aleksinsky Serafim, head of the administration of the municipality Belevsky district Alexander Romanov, Chairman of the Assembly of Deputies Vladimir Korystov, representatives of the Sergiev Memorial Fund, director of the regional museum Julia Vnukovo, clergy, guests and residents of the city of Belev attended the opening ceremony.



Bishop Belevsky and Alexinsky Seraphim made a memorial service for Empress Elizaveta Alexeevna and consecrated the memorial sign. Then, the ceremony participants laid flowers at the memorial sign.

Many grateful and appreciative words were addressed to those who did not remain indifferent to the opening of the memorial sign on Belev land.

- Today is a significant day for us all. The events of this day will not only remain in our memory, but also in history. The opening of the memorial sign to Empress Elizaveta Alexeevna is probably one of the most important events today when the city of Belev celebrates its birthday. Earlier, a monument to the Empress already existed in Belev - it was erected in 1837. After the revolution, the monument, like many memorable places of our Motherland, was destroyed, and today it has been revived, which is very important for us," said Alexander A. Romanov.



Памятный знак Императрице Елизавете Алексеевне. 1837 г.



Two exhibitions dedicated to Empress Catherine the Great at the Tsaritsyno museum

On Tsaritsyn's History Day, August 18, 2019, two unusual projects were opened in the Grand Palace, dedicated to the 290th anniversary of the birth of Empress Catherine II.

The first of them, the exhibition "Catherine the Great. To the 290th anniversary of her birth" is an updating of the permanent Catherine's exposition in the Grand Palace with works of art from other Russian collections. Painting and sculpture provided by the Hermitage, the Russian Museum, the Tretyakov Gallery, the Historical Museum and the Rybinsk Museum-Reserve complement the story of the different sides of the reign of Catherine II.

So, in the hall dedicated to the coronation celebrations of 1762 in Moscow, you can see a one-of-a-kind work - "Allegory for the Reign of Catherine II" by an unknown Russian master (State Historical Museum). The plot is based on a Russian folk picture. Catherine II tightly squeezes the hand of her young son and points to the figures of Christ and the angels soaring in the heavens. Thus emphasizes her role as the guardian of the rights of the Heir to the throne, Pavel Petrovich, and the divine origin of her power. The theme of military victories is complemented by a unique image of the Chesme battle by the Dutch artist Theodor



Rode (State Tretyakov Gallery). Allegory symbolizes the maritime triumph of Russia, strengthened in the Mediterranean.

One of the masterpieces is the coronation portrait of Catherine II in all the regalia (State Tretyakov Gallery), painted in 1763 by Fedor Rokotov.

A special place in the exposition is given to the sculptural images of the Empress. The State Hermitage Museum provided a marble bust of Catherine II in a veil (1769) by Marie-Anne Collot (student of Etienne Falcone; she was the author of the head of Peter I for his Bronze Horseman). The Italian sculptor Bartolomeo Cavacheppi used the plaster sketch of this work as a model to create another bust of the Empress (Tretyakov Gallery). Visitors have a rare opportunity to compare these two works.

A true gem of the exhibition is the child portrait of Alexei Bobrinsky (1770), the illegitimate son of Catherine II and Grigory Orlov, provided by the Rybinsk State Historical-Architectural and Art Museum-Reserve. In interpreting the image of the little count, Russian artist of German origin Karl Ludwig Khristinek successfully overcomes the parade conventions. Alexei Bobrinsky, looking sadly at the viewer, is full of captivating spontaneity and expressiveness. According to a contemporary, the boy was "physically weak, fearful, timid and shy, but gentle and obedient." In the portrait, his image corresponds to this description.



The second project - "The exhibition of one painting. Portrait of Catherine II with the St. George ribbon" is the culmination of the celebration in Tsaritsyno of the 290th anniversary of the Empress.

This is a real premiere: the portrait painted in 1787 by Dmitry Levitsky has never been to Russia before. It was ordered as a return gift to the Grand Master of the Order of Malta, Emmanuel de Rogan, who sent the Russian Empress, among other gifts, a palm branch - a symbol of glory and immortality. The artist's task was to represent Catherine II in the image of the Russian Minerva, a worthy patroness of the Russian army. The Empress is depicted "in military attire" - in a cuirass and helmet with a magnificent plume. On the neck is the golden chain of the Order of St. Andrew the First-Called. A black-brown ribbon passes over the right shoulder, and a diamond-shaped star of the Order of St. George, 1st degree, on the chest.

Normally the painting adorns the Embassy Hall of the Presidential Palace (Palace of Grandmasters) in the capital of Malta, Valletta, and since the end of the 18th century it has never left the island.

"All official meetings, all handshakes were held under the gaze of the Russian Empress. Now that the picture has left the island, this place is empty. Catherine personifies the entire history of relations between Russia and Malta, showing how much the Maltese people value these ties," said Pierre Clive Ajus, Ambassador of the Republic of Malta in Russia.



The exhibitions "Catherine the Great. To the 290th Birthday" and "Exhibition of a single painting. Portrait of Catherine II with the St. George Ribbon" is in the Grand Palace of the Tsaritsyno Museum-Reserve from August 18, 2019 to January 12, 2020.

Video - https://tvkultura.ru/article/show/article_id/348905/

Restore the monument to the Sovereign Peacemaker in Moscow!

A petition is launched to restore the monument to Emperor Alexander III at the Cathedral of Christ the Savior in Moscow. Using the "Change.org", an open letter has been made to the Head of the Department of Culture of Moscow, Alexander Vladimirovich Kibovsky, asking to restore the monument to the 175-birthday anniversary of the Emperor in 2020.

The text of the letter (translated by Nick Nicholson):

"To the Head of the Department of Culture of Moscow, Alexander Vladimirovich Kibovsky.

Dear Alexander Vladimirovich!

This year marks the commemoration of the 125th anniversary of the death of Emperor Alexander the Third, and in the coming year, 2020, Russia will celebrate 175 years since his birth.

In recent years, in our country there has been a reassessment of the personality and activities of the Sovereign, slandered in Soviet times. Opening the monument to Alexander III in Crimea, the incumbent President of the Russian Federation called the Emperor "an outstanding figure and patriot who always deeply felt personal responsibility for the fate of Russia." Today, many monuments to the Tsar-Peacemaker destroyed by the Bolsheviks have been restored, and new ones were erected in Irkutsk, Livadia, Novosibirsk, Nizhny Novgorod and other cities, and the restoration of the monument in Feodosia was initiated.

Before the revolution, Moscow was also adorned with a monument to Alexander III. The magnificent monument was created by the outstanding Russian sculptor Alexander Mikhailovich Opekushin and opened in 1912 near the Cathedral of Christ the Savior. The place was not chosen by chance - the illumination of the main church of the Mother See took place precisely in the reign of Alexander III and in his presence.

This creation was one of the first victims of Bolshevik vandalism. The monument to the Tsar-Peacemaker was destroyed in 1918. 13 years later, the Cathedral of Christ the Savior suffered the same fate.

Today the Church is recreated. And for some reason they did not remember the monument, which was not only a fair reward to the Emperor, but also a wonderful work of Russian monumental art. Since the territory of the Cathedral of Christ the Savior is the property of the city of Moscow, we ask you, dear Alexander Vladimirovich, to initiate the restoration of the monument to Emperor Alexander III for the 175th anniversary of the Tsar-Peacemaker. Our capital deserves the return of one of its significant monumental objects and deserves to have a monument to its Sovereign!

"Russian educational society in the Name of Emperor Alexander III"

change.org

Создать петицию

Мои петиции

Просмотреть петиции

Поддержать Change.org

Q

Вход

Восстановить памятник Государю-Миротворцу в Москве!



Русское просветительское общество им. Императора Александра III создал(а) эту петицию, адресованную Департамент культуры Москвы и еще 1 адресату

484 человека подписали. Следующая цель: 1 000



АЛЕКСЕЙ МАЛИНОВСКИЙ подписал(а) эту петицию

Имя

Фамилия

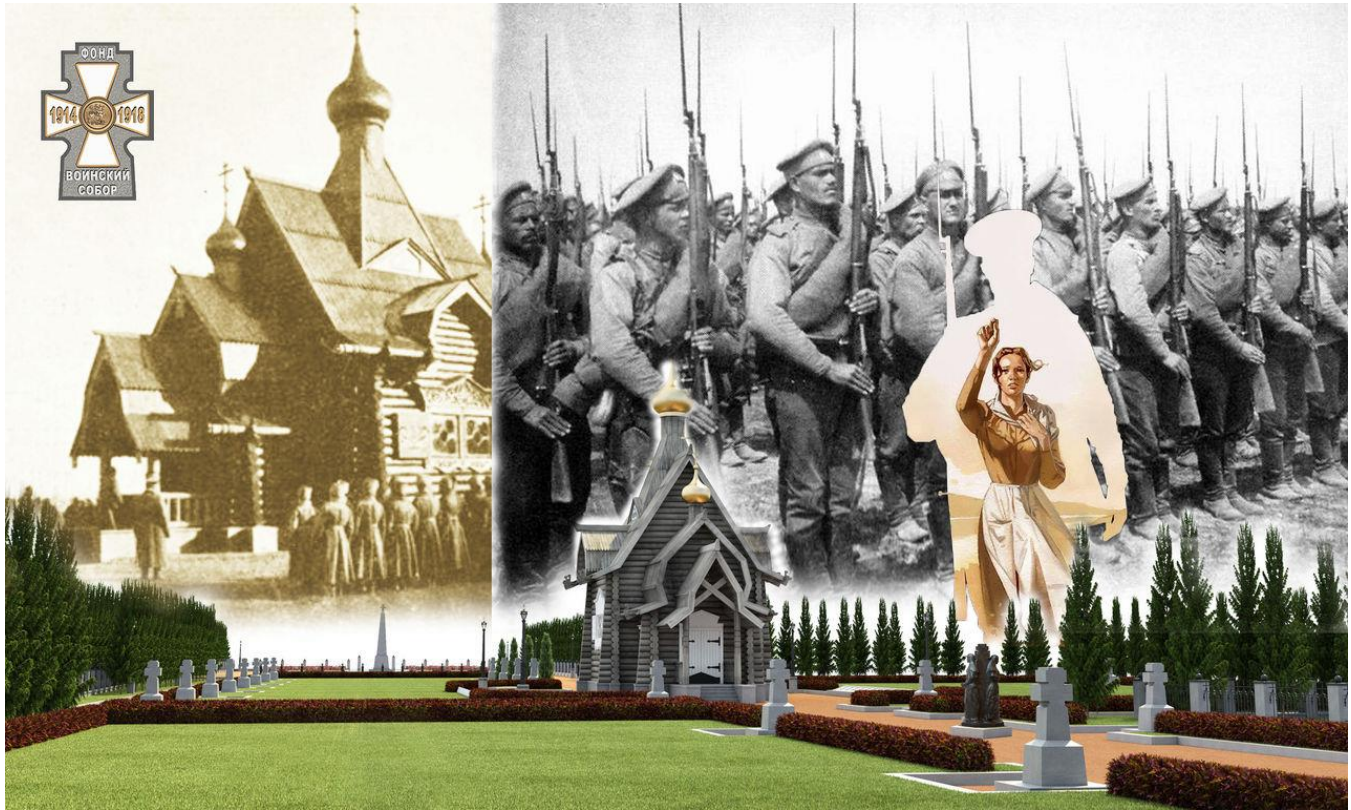
Email

Moscow, 102128
Россия

☒ Я соглашаюсь поделиться своим именем и e-mail с Русское просветительское общество им. Императора Александра III чтобы оставаться

Victims and heroes of the First World War remembered in Russia

In Tsarskoye Selo, an event dedicated to the 105th anniversary of the outbreak of the First World War was held at the memorial stele dedicated to the heroes of the First World War at the historical Kazan cemetery in St. Petersburg.



The head of the district Vladimir Omelnitsky, deputy of the Legislative Assembly Yuri Bochkov, deputy of the Legislative Assembly of the Leningrad Region, Colonel General Pavel Labutin, director of the Military Cathedral charity fund Vladimir Filippov, military personnel, cadets of military schools and youth representatives attended.

During the event, a requiem was held for the repose of all for Faith, Tsar and Fatherland who laid their heads in the fields and seas of the First World War, laying a mourning wreath at the commemorative stele-cross dedicated to the heroes of the First World War and the passage of the troops of the St. Petersburg garrison with a military orchestra.

Also, near the memorial stele-cross at the Kazan cemetery, a ceremony was held to unveil the foundation stone at the site of the historical foundation of the wooden military church of the Icon of the Mother of God "Quench My Sorrows".

A memorial plaque was installed on the stone with the inscription: "Here, on the territory of the Tsarskoye Selo fraternal cemetery of Russian soldiers who died in the First World War of

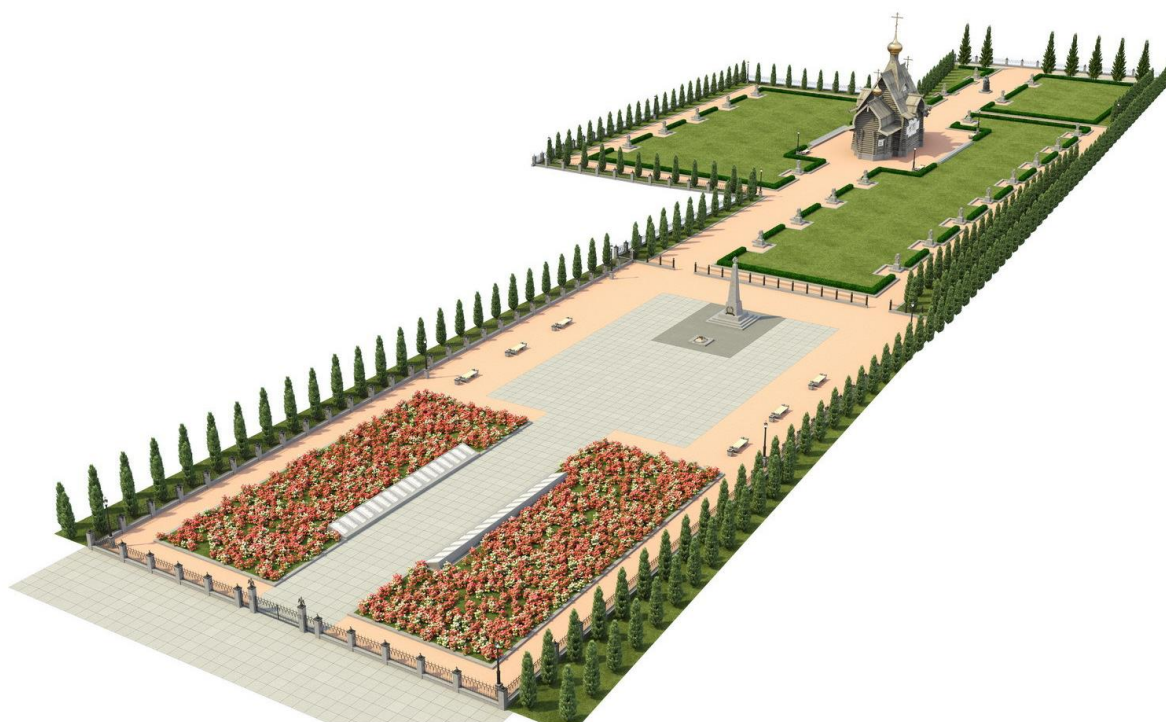


1914-1918, there was a wooden military church of the Icon of the Mother of God "Quench My Sorrows" (1915-1938), created by the family of Emperor Nicholas II - the Holy Royal Martyrs".

The project of the church belonged to the outstanding Russian engineer Semyon Sidorchuk, the author of the Sovereign Military Chamber in Tsarskoye Selo. Now Museum the Russia in the Great War is located there due to the original plan. This church was the last made of a military wooden architecture of the Russian Empire. Divine services continued until August 1937.

In the future, the restored church, will be included in the memorial complex "Tomb of the Unknown Soldier of the First World War" in the Pushkin District.

In front of the stele there will be a square with the Eternal Flame to the Unknown Soldier of the First World War and flagpoles on its fence for copies of the banners of the Russian imperial army. It is also planned to establish 26 crosses-monuments in honour of all military branches and civil organizations - participants in the war, memorial plates with the main dates of the First World War, and a memorial sign dedicated to the sisters of mercy (including the Empress with older daughters).



Victims of the First World War remembered in Russia (Video)

1 August. Kultura - 105 years since the start of World War I were remembered in Pushkin. Residents of the city, among them - historians, reconstructors - gathered around the stele, which is installed in memory of the heroes of the Russian Imperial Army.

In this place during the First World War a large fraternal cemetery appeared. After the revolution, it was destroyed. A few years ago they began to create a memorial there: they installed a stele, lit an eternal flame, put the territory in order. And now - they opened a foundation stone in the place where once stood a wooden church. They also plan to restore it.

"This will not be a functioning church, it will be a monument church, where there will be a museum of this Tsarskoye Selo fraternal cemetery with all the names of those soldiers who are buried in this holy place," said Vladimir Filippov, chief architect of the memorial complex project.

Video 1) https://tvkultura.ru/article/show/article_id/348266/

2) https://www.youtube.com/watch?time_continue=1&v=PnACLzj0JyQ

3) <https://topspb.tv/news/2019/08/1/v-pushkine-vosstanovyat-poslednyuyu-derevyannuyu-cerkov-rossijskoj-imperii/>

"Romanovsky Park" leads, and social activists don't like it

1 August. Legitimist - The Civic Chamber of St. Petersburg has announced the interim results of an open vote on the name for the new park space on the Malaya Neva embankment.

The dissatisfaction of the "public men" with them is noticeable even in the terminology used. "To date, more than 12 thousand people have voted for the new park space. In third place is *Petrogradsky*. In second place - "*Tuchkov Buyan*", it was three weeks in the first place in the vote. Now a group of activists has led to the first place - 23% of the vote - the name "*Romanovsky*," said Dmitry Sherikh, Chairman of the Commission of the Public Chamber for the Preservation of the Historical and Cultural Heritage and Tourist Attraction of St. Petersburg.

Note: "*Tuchkov Buyan*" was in the first place of the popular vote for three weeks. What, sorry, complete lies. The survey started on July 6, and at first few people knew about it. Indeed, *Tuchkov Buyan* was the leader at first. But already on July 15-16, competition with the *Romanovsky Park* became quite noticeable. And on July 21, that is, two (!) Weeks after the start of voting, the name of the Dynasty came first. But this is no longer the result of a public opinion poll. These are the actions of the "group of activists."

The "classic" version in such cases about the "interference of nonresident" (well, why not

"Russia's interference in the elections in the USA?") - Does not work. According to the acknowledgment of "social activists", about 70% of respondents are residents of St. Petersburg and the region.

And here frankly cheating receptions begin. The deputy head of the Committee for Urban Planning and Architecture Alexei Moor declares that the choice of the name of the park should be entrusted to professionals, namely members of the Toponymic Commission of St. Petersburg. "We need to discuss a few names that the commission recommends. That is, professionals," he says.

And here's a strange pattern. When professionals - i.e. The toponymic commission proposes to return to *Rozhdestvenskaya* Street (the Bolshevik nickname is Soviet) their legal name, right away the raging on the theme of "the will of the people" begins. But if the public opinion turned out to be "wrong" (as in the case of *Romanovsky Park*), the "professionals" are again in great demand.

Further more. According to a number of telegram channels, the authorities of St. Petersburg recommended avoiding names with "political coloring" for the new park. "Peter is advised to avoid political names, including along the Orthodox-monarchist line. There is a recommendation by the city's Toponymic Commission to give the park the name "*Tuchkov Buyan*", so neither *Romanovsky*, nor *Sobornyy*, nor *Imperial* are expected to be considered by Smolny," sources in the city's government offices said.

But this is not enough. It is not enough to simply reject the Romanovs, "social activists" would like to add something of their own, "dear", preferably related to the name of "beloved leader". "Most of the history (sic !!!) of our city is connected with the history of Leningrad. After the Great Patriotic War, Leningraders actively participated in the restoration of the city. Therefore, the name should contain the word *Leningrad*," says Yuri Antonov, member of the Public Chamber Commission on Quality of Life, Social Policy, Veterans Affairs, Health Care and Labor Relations.



So, in the opinion of the red "public men" not to be a park and a "*Tuchkov Buyan*" is too "old mode". Unless in the version "*Leningrad Tuchkov Buyan*", and even better - "*Tuchkov Buyan named after Lenin*."

Recall - to support the name of the Dynasty and Russian history and speak out for "Romanovsky Park" here: <http://art-park.spb.ru/voting/>

Against the name "Romanovsky" in the vote on the new park in St. Petersburg is "cheating"

7 August. FederalCity - The name "*Romanovsky*" in the Internet voting to choose a name for a new park in St. Petersburg, for several days, was confidently in the lead. However, on Monday, shares of the officially approved name "*Tuchkov Buyan*" went up sharply. At the moment, *Tuchkov Buyan* is ahead with 27 percent of the vote, and *Romanovsky* with 22 percent is in second place.



According to the head of the St. Petersburg department of the Russian Imperial Union-Order Boris Turovsky, this is not an accidental phenomenon.

- We constantly take screenshots of the voting screen, tracking its dynamics. And the picture is this: until Monday, votes for the name *Romanovsky* arrived evenly and their number grew smoothly, bringing the name to first place. But since Monday there has been a sharp influx of votes for *Tuchkov Buyan*. And it began about an hour

before the speech of the acting governor Alexander Beglov on Radio Russia, in which he said that the overwhelming majority of citizens supported the name *Tuchkov Buyan*. From this we conclude that there was a "cheat".

Boris Turovsky was among the initiators of the idea to name the park by the name of the dynasty of All-Russian Emperors. He believes that official Petersburg is trying to silence this initiative.

- On the desirability of calling the park *Romanovsky* in Smolny they wrote letters from the Russian Nobility Assembly and other public organizations, moreover, not only from Russia and St. Petersburg, but also from abroad - France, Germany and so on. Apparently, Beglov did not know the situation.

According to Turovsky, the organization of voting, raises many questions.

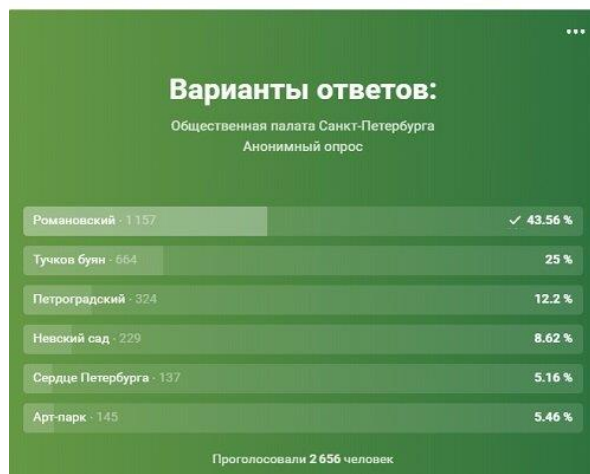
- It is impossible to contact the organizers of the vote - if you write letters to the address published there, a letter arrives that such a site does not exist. We also wrote to the St. Petersburg Union of Architects, which was indicated as the initiator of the vote, asking what were the deadlines for its completion, but we did not receive a response.

Turovsky is sure that a decision has already been made in Smolny that there will be no *Romanovsky Park* in the city.

"But after all, arranging a large-scale fraud during the voting, they substitute Beglov," he said. - In the overwhelming majority of cases, Petersburgers and young people voted for *Romanovsky*, the organizers of the vote admitted this. That is, for *Romanovsky* - those people who will have to come to polling stations on September 8 - choose the governor of the city. Well, how many of them will go to find out that they ignore their opinion about the name of the park? And if they come, how many of them will vote for Beglov?

Meanwhile, the Civic Chamber of St. Petersburg has launched a second voting [platform](#) - VKontakte. And the name *Romanovsky* confidently leads there - almost 44 percent of the vote. Tuchkov Buyan with 25 percent in second place.

Representatives of the Russian Orthodox Church also spoke in favour of the vote. From the address of the Department for Relations between the Church and the Society of the St. Petersburg Diocese, members of the diocesan Council of Orthodox public associations were sent an appeal to vote for the name *Romanovsky*. "It is to the rulers of the House of Romanov that we owe the foundation and brilliant beauty of our city. St. Petersburg was founded by the first Emperor Peter Alekseevich Romanov and developed under the scrutiny of almost all representatives of the dynasty. It is the Romanovs who we owe the world masterpieces of architectural ensembles; they personally invited the best architects of their time for the construction of St. Petersburg. From this park a view will be opened simultaneously on the main Imperial residence - the Winter Palace and the Imperial tomb - the Peter and Paul Cathedral," the letter said.



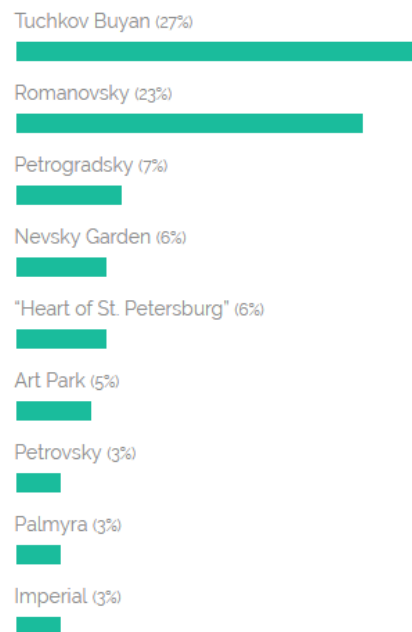
St. Petersburg residents want the future park on Dobrolyubov Avenue to be called "Tuchkov Buyan"

So was Dmitry Sherikh, chairman of the commission for the preservation of the historical and cultural heritage and tourist attractiveness of St. Petersburg, telling reporters on August 14th.

"At present, the name *Tuchkov Buyan* (about 4 thousand people voted for it) is leading in the St. Petersburg vote for the name of the future park, with Art Park and *Romanovsky* options following the leader behind," Sherikh said. He noted that the city toponymic commission at the moment also tends to the option "*Tuchkov Buyan*": it is recognized as the most optimal and historically justified.

The president of the city union of architects Oleg Romanov, in turn, said that Petersburgers want to make the future park the main city lawn - 90% of the respondents spoke for this landscape solution of the territory. Fewer votes, he said, were given for creating a winter skating rink, a botanical garden, a children's town, a wind museum, an art gallery, a souvenir / antique fair, a restaurant street and a military-patriotic exposition on the site of the unrealized Judicial Quarter.

According to Romanov, voting for the name and filling of the future park will go until September 5, but if necessary, it will be extended. A competition for the development of the project will be held next year, construction is expected to begin in 2021.





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 about to complete the final report and it will then be delivered to Patriarch Kirill and President Vladimir V. Putin. Next step could then be the meeting of the Council of Bishops to make a conclusion of the question of recognising the Imperial relics.

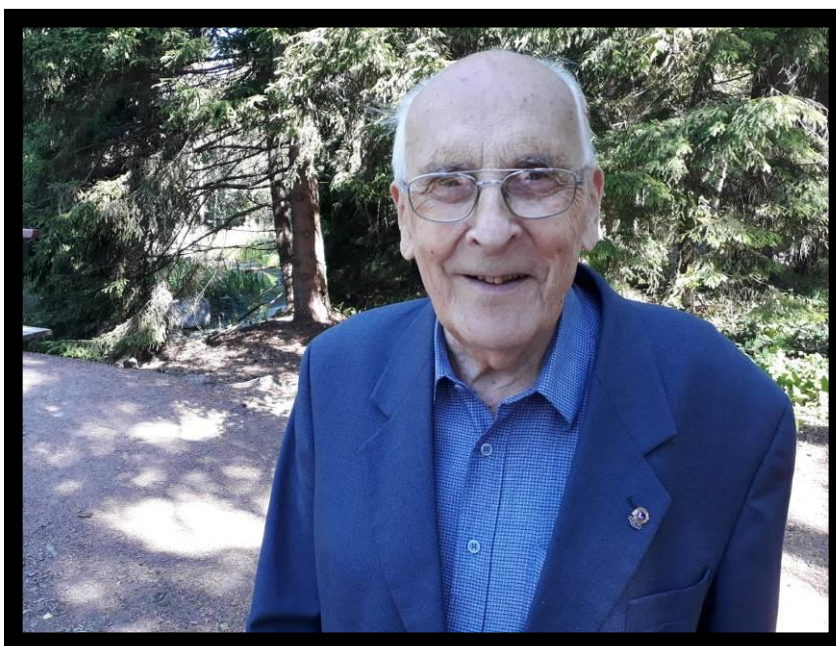


In memoriam of Ragnar Backström

By Paul E. Kulikovsky

On August 5th, 2019, my dear friend Ragnar Backström, after a very long illness, 91 years old, reposed in the Lord, in Kotka, Finland.

Ragnar Julius Backström was born September 13, 1927. He got an education in economics (M.Sc. Econ.). In 1953 he married Urda Maria Backström (Born Froste). Urda was born on 23 June 1924. By occupation, she was the Dean of the Swedish School (Svenska Samskolan) in Kotka. She passed away several years ago. They had two children, and several grandchildren.



For 40 years Ragnar was the caretaker of the Imperial Langinkoski Fishing Lodge, built for Emperor Alexander III, now known as the Langinkoski Museum. He was known as "Mr. Langinkoski". For him, Langinkoski was a matter of love. It was not always easy, as many locals, even the City Council considered the Imperial building a humiliating memorial and wanted it to be destroyed. But Ragnar fought and managed to keep the Fishing Lodge as a museum and turn it into a popular tourist attraction for Kotka, which calmed down most critics.

"Langinkoski is known as a fishing and summer resort for the Russian Emperors, but many people are not familiar with its past history," said Ragnar Backström. It became his task in life to spread the knowledge about Langinkoski.

In the summer of 1880, Emperor Alexander III and Empress Maria Feodorovna visited Langinkoski and fell in love with the place. The fishing lodge, known as Langinkoski, was built for the Imperial couple near the rapids, so that Alexander II could catch salmon. Alexander III died in 1894 at the age of

49. Nicholas II, who came to power, was not enthusiastic about fishing. He only visited Langinkoski once in 1906.

After Finland became independent, the Fishing hut became state-owned, and the building was restored almost to the original state.



Ragnar organised many events at Langinkoski, memorial service, theatre, concerts, etc. He also enjoyed to give lectures on cruise tours and when the ship stopped in Copenhagen we met. We talked about the Romanov family and Russian-Finnish history, and we visited the Grand Duchess Olga Alexandrovna collection in Ballerup Egnsmuseum, where we once ended up agreeing we should make an exhibition of the Grand Duchess' art in Kotka.

Together with Jorgen Bjerregaard, the curator of the Ballerup Egnsmuseum we organized it, and on May 29th, 1999 we could open the door to the exhibition, not at the Langinkoski Museum, but downtown, in Galleria Uusikuva. This was the first international exhibition of Grand Duchess Olga Alexandrovna's paintings after her death in 1960. It was a great success, with many visitors even from Russia. A small booklet was made and became a nice souvenir for many.

I met Ragnar the last time in July 2012. Upon our arrival at Langinkoski the new curator Hannu Saarinen brought the Imperial guest book for me to sign. Fond memories returned when I saw my first signature in the book from 1997.

Being in Kotka with Ragnar, we always had too little time. As soon as we were on our own, without other guests, he was interested in knowing everything and asked many questions, and whenever we were interested in something, he immediately told us all worth knowing about it.

Ragnar also arranged for us to see other parts of Finland, among them was our trip to Virolahti - where the Imperial family came to rest in Finland for nine years, from 1906 to 1914 - it was wonderful.

His long service and many initiatives were appreciated by many, and even after he retired, he was still well remembered, which led him to become "Knight of the Finnish Lion" in 2018.

Ragnar Backstrom will be buried in Kotka on September 7th, 2019.

Dear Ragnar, thank you for all you have done. Rest in peace.





Exhibition and conference dedicated to Grand Duke George Mikhailovich in Moscow

Original coins and medals from the collection of Grand Duke George Mikhailovich (1863-1919) will be shown in the fall at an exhibition in Moscow. The exhibition will be held at the Museum of the International Numismatic Club in Moscow from October 1, 2019 to March 31, 2020.

"On October 1, 2019, the grand opening of the exhibition "August Numismatist. Grand Duke George Mikhailovich. Fate and heritage". Visitors will be able to see "genuine items from the collection of the Grand Duke: coins, medals, as well as personal and interior items, photographs, documents, books."

According to the press service, "it is not possible to show all the exhibits of the collection today, since during the life and after the death of the Grand Duke they were transported several times, as a result of which the collection was fragmented and scattered around the world." Part of the coins and medals are in the Smithsonian Institution in the USA, the Paris National Library, as well as in museum collections and private collections in Russia and Europe.

Grand Duke George Mikhailovich - grandson of Nicholas I. His interest in numismatics was not limited only to collecting, he wrote many works on the monetary business of the Russian Empire. The collection of the Grand Duke in 1909 was formally transferred to the Russian Museum of Emperor Alexander III; George Mikhailovich remained the manager of the collection.

The exhibition will be open until March 31, 2020. The partners of the exposition, in particular, are the Ministry of Culture of the Russian Federation, the State Hermitage Museum, and the State Museum of Fine Arts. A.S. Pushkin, State Historical Museum. Collector Vagit Alekperov, founder of the Museum of the International Numismatic Club, believes that the exhibition will show "part of the best collection of Russian coins."

The International Conference "Numismatics in Russia. Grand Duke George Mikhailovich and his era" is also held in the Museum of International Numismatic Club.

The conference will be held as part of the August Numismatist project. Grand Duke George Mikhailovich. Fate and Heritage" and will be held on October 2-3, 2019 in Moscow.

Conference Topics:

1. Grand Duke George Mikhailovich, fate, activity and collection.
2. The history of the study and collecting of numismatics in Russia.
3. Methodology and history of the acquisition of Russian numismatic collections. Numismatic market in XIX-XX centuries.
4. The history of cataloguing and publication of coins in Russia.
5. The history of the numismatic monument. Provenance as a historical value.
6. Private order in numismatics. Mint and collectors.

Following the presentations in the conference, it is planned to publish a collection of the materials.



In Darmstadt consecration of new bells in memory of the Royal Martyrs and Grand Duchess Elizabeth Feodorovna

In 2019, the parish celebrates the 120th anniversary of the consecration of the church. As part of the festivities on July 28, 2019, new bells were consecrated that were lost during the First and Second World Wars.

In July 2017, the reconstruction project was initiated by Denis Sudobin, Head of the Representative Office of the IPPO in Darmstadt.

New bells are cast weighing 500, 230, 100, 42, 25, 18 and 10 kilograms.

An icon of the Holy Royal Martyrs and the icon of St. Mary Magdalene of Equal-to-the-Apostles are cast on the bell weighing 500 kg.

An inscription is made in the upper part of the bell: "This bell was cast in the summer of 2019 for the church of St. Mary Magdalene in the city of Darmstadt." In the lower part - "During the time of His Eminence Mark, Archbishop of Berlin and Germany; His Eminence Agapit, Archbishop of Stuttgart; Archpriest John and Archpriest Konstantin, by the care of God's servants: the churchwarden Boris, Subdeacon Michael, Dionysius, ringer Igor Konovalov, for the donations of parishioners."

An icon of St. Nicholas and St. Alexandra are cast on the bell weighing 230 kg. An icon of the holy Martyr Grand Duchess Elizabeth Feodorovna and nun Varvara is cast on a bell weighing 100 kg, on the opposite side is the icon of St. Alexander Nevsky.

In the upper part of the bells weighing 230 and 100 kg an inscription is made: "Save and preserve, Lord, our Russian country and faithful children abroad."

The consecration of the bells was scheduled for July 17, 2019, on the

Day of Remembrance of the Royal Martyrs. On the eve of this day, a diocesan meeting was held in Darmstadt, which was attended by Mark, Archbishop of Berlin and Germany; Agapit, Archbishop of Stuttgart, all members of the Diocesan Council, priests and guests.

After the service, Denis Sudobin handed the archbishop Mark a 1 kg bell, an exact copy of the new evangelism for the church in Darmstadt and a memorial booklet on November 1, 2018, in which the IPPO Chairman Sergei Stepashin left a personal greeting to His Eminence Mark.

With the blessing of Mark, Archbishop of Berlin and Germany, the consecration was performed by Archpriest Konstantin Dobrovolsky, Dean of the Yurginsky District, who is visiting the parish, as well as Archpriest Konstantin Grinchuk. After the consecration, a procession was completed, accompanied by updated bell ringing. The ringing was made by I.V. Konoval, the senior bell-ringer of the Moscow



Kremlin and the Cathedral of Christ the Savior, the director of the school of bell art, the chairman of the Society of Church Bell Ringers of Russia.

Videos - 1) German news - https://www.youtube.com/watch?time_continue=36&v=E5CXzHdWGHQ

2) The new bells - https://www.youtube.com/watch?v=OjHJMa_NmJg

Image of Tsarevich Alexander Nikolaevich put on a banner on local school.

A reproduction of the painting “Visit of Tsarevich Alexander Nikolaevich to Venev on August 17, 1837” appeared on the building of an art school in Venev (Tula Region). The painting was commissioned by a local entrepreneur. But its plot, depicted by the capital's artist Anastasia Lobanova, was so liked by local activists that it was decided to place a copy of the painting on the school building. True, many Venevians do not know and do not remember the resonant event of the 19th century, and did not understand why a banner is put on the school wall.

However, it was in this building that the future Tsar Liberator slept, traveling around Russia with his tutor, Vasily Zhukovsky.

“The visit of the Tsarevich was a grand event for our city. At the expense of the local merchants, a banquet was arranged for 1000 people, tables were set right on the street. In the evening, fireworks were launched. Decades later, local newspapers, wishing to emphasize the importance and scale of any event, wrote that it was “almost like the visit of the Tsarevich” said Denis Mahel, local historian, social activist in Tula.

Venevtsians are also going to restore the monument “Alexander II the Tsar Liberator”, destroyed after the revolution. The bronze bust of the Emperor and the marble pedestal have already been handed over by the initiative group of the Venevsky district administration. Currently, an estimate is being drawn up for the improvement of the public garden where the monument will be located, and the installation of the monument.



Jewels! Glittering at the Russian court

In 2019 Hermitage Amsterdam celebrates the tenth anniversary of its opening. The anniversary will be marked by a whole year of special events and activities, including not just one, but two major jubilee exhibitions: *Treasury!* and *Jewels!*

The Hermitage's fabulous jewellery collection is one of its greatest treasures. Over the centuries it has become the repository of thousands of precious pieces. In the autumn of 2019, hundreds of them will travel to the Netherlands to feature in *Jewels!*

Visitors will encounter flamboyant female Rulers like Elizabeth of Russia and Catherine the Great, but also Grand Dukes and noble families of the nineteenth and early twentieth century. They had their portraits painted by leading artists and on special occasions they wore dazzling gowns and ensembles set off by carefully selected bijoux. Jewels were a statement of identity and a demonstration of taste, breeding and wealth. Occasionally, they might also be designed to provoke or contain hidden symbolism. They were ordered from European jewellery firms like Boucheron or Cartier, master goldsmiths like Claude Ballin or, of course, from Fabergé, Goldsmith by Special Appointment to the Imperial Crown.

The exhibition *Jewels!* will present 300 dazzling jewels and more than 100 paintings, accessories, dresses and costumes. Together they give an astonishing impression of the wealth and extravagance of the Russian *Tsars* and the St Petersburg high society over the course of 200 years.

Russian court culture knew no counterpart anywhere in the world. French ambassador Maurice Paléologue wrote: 'Thanks to the brilliance of the uniforms, superb toilettes, elaborate liveries, magnificent furnishings and fittings, in short the whole panoply of pomp and power, the spectacle was such as no court in the world can rival. I shall long remember the dazzling display of jewels on the women's shoulders. It was simply a fantastic shower of diamonds, pearls, rubies, sapphires, emeralds, topaz, beryls – a blaze of fire and flame.'

The exhibits will reflect the fashions of four centuries: baroque, rococo, neoclassical, empire, art nouveau and modern, also from the 21st century.

Jewels! is scheduled to run from 14 September 2019 to 15 March 2020.



An Imperial collection of 200 years jewels and fashion - A background story

This extravagance, this overwhelming splendour in jewellery and fashion that sparked the imagination of so many, was introduced by Anna Ioannovna (r. 1730–40), a niece of Peter the Great. During her reign 'luxury in dress exceeded all bounds'. After many years of comparative austerity, she avidly purchased jewels and objets de vertu. It is she who can truly be said to have laid the basis for the rich collections of plate and jewels that were to fill the palace stores. The exhibition features awe-inspiring objects from her collections, perhaps the most striking of which is the solid gold toilet service that after her death was used during the ceremonial dressing of brides of the Imperial house.

Anna's successor, Peter the Great's daughter Empress Elizabeth (r. 1741–61) greatly extended the Hermitage jewellery collections. Many of the new objects were diplomatic gifts, which she exchanged with European and Oriental courts. But she also purchased many jewels. Among her most significant acquisitions was an array of gold pocket-watches set with precious stones. She also purchased all

kinds of snuffboxes, the use of which reached previously unheard-of heights. These were often used not only to store tobacco but to pass on love letters. Sometimes the lids contain a second, hidden lid, to be opened only by someone aware of its secret mechanism. Today the Hermitage's collection of snuffboxes is magnificent in both size and scope. A representative selection of them will be presented during the exhibition. Elizabeth's reign marked the climax of the use of coloured precious stones that glittered, for instance, in the jewel bouquet made by court jeweller Jérémie Pauzié, also in the exhibition. This bouquet was acquired by the Empress herself. It contains some 400 brilliant-cut diamonds, more than 450 small rose-cut diamonds, as well as blue and yellow sapphires, rubies and emeralds. It is one of the outstanding pieces on show at Jewels!.

Elizabeth's magnificent robes – thousands of them – were literally swamped in precious stones. Pauzié recalled: 'I cannot think that there was any other European queen who had more precious jewellery than the Russian Empress. The crown of Empress Elizabeth, which was vastly expensive, consists – like all her parures – of coloured stones: of rubies, sapphires and emeralds. Nothing can compare with these stones in size and beauty.' She even issued decrees encouraging luxury at court. In 1753, for instance, one personal decree stated that 'the adornment [of courtier's costumes worn at masquerades] should not include glass or tinsel'. Ladies were thus permitted to appear at court wearing only genuine jewels.

Elizabeth wanted no competition in the magnificence of her own attire. She reserved for herself the *droit du seigneur* on all new imports in ladies' fashions. She had her brocade and velvet dresses ornamented with gold and silver and with silk. Headwear did not escape her attention and she absolutely forbade court ladies to wear any jewellery on the right side of the head – whether precious jewels or flowers or hairpins. But 'the Empress' head was always loaded with diamonds'.

With the accession of Catherine the Great (r. 1762–96) the ladies of the court could at last dress and adorn themselves as they pleased. Catherine ordered magnificent parures of pearls, diamonds, sapphires and rubies and for special occasions her dressmakers worked in tandem with jewellers to create her clothes. They made numerous items for her, including several sets of diamonds, rubies and garnets, usually including ribbons or bands that could be attached to the front of a bodice (the *échelle de rubans*), earrings, bracelets, pins and necklaces.

In the last quarter of the eighteenth-century multi-coloured stones gave way to a taste for monochrome. The preference was increasingly for diamonds and pearls. An interest in the art of Ancient Greece and Rome was increasingly reflected in both male and female attire. Cameos came into fashion – Catherine's great passion – and indeed were prized as highly as precious stones. They were set with diamonds or made into necklaces, bracelets and rings, into buckles and earrings. Modern cameos were cut from precious and semi-precious stones, from mother-of-pearl and glass, from cornelian and all kinds of agate.



From 1795 came the development of the *chemise* dress, simply cut rather like a blouse or shift, but often accompanied by gold chains of different length that were wound several times round the neck (they were known as *esclavage* necklaces, since they had an unfortunate likeness to the chains worn by slaves). Arms were increasingly left bare, with pairs of gold bracelets around the wrist or even below the short sleeves.

Catherine's ceremonial bed chamber was transformed into the Diamond Room, which could 'be seen as the richest of cabinets of precious objects'. A showroom with an explosion of jewellery and other prestigious objects. Various of the best works shown at *Jewels!* come from Catherine's collections, among them the mirror that stood in her boudoir – restored especially for this exhibition – and a stunning golden jewel-box with a blazing array of rubies, emeralds, amethysts, rock crystal and much more.

Men's fashion

Men in no way lagged behind women in the magnificence of their jewellery. They adorned themselves with precious rings, medals, watches, snuffboxes, buckles and brooches and fine weapons. 'Amid the several articles of sumptuousness which distinguish the Russian nobility,' wrote the Reverend William Coxe, 'there is none perhaps more calculated to strike a foreigner than the profusion of diamonds and other precious stones, which sparkle in every part of their dress. [...] 'Many of the nobility were almost covered with diamonds; their buttons, buckles, hilts of swords, and epaulets, were composed of this valuable material; their hats were frequently embroidered, if I may use the expression, with several rows of them; and a diamond star upon the coat was scarcely a distinction.'



In the posthumous inventory of the property of Prince Grigory Potemkin, Catherine's powerful favourite, the jewels were valued at the astronomical sum of 1,174,817 roubles: billions of euros in today's prices.

AMOR and pearls

Ladies wore medallions with portraits of their friends and loved ones. Precious stones might be arranged in rings and bracelets so that their first letters spelled out a name or word (for instance AMOR, which could be formed of Amethyst, Malachite, Opal and Ruby). Sentimentality and sensibility were reflected in the new fashion for putting locks of hair into rings and lockets or weaving hair into jewellery with a gold or silver setting. English cut-steel accessories were also fashionable, from buttons and brooches to the handles of fans and parasols. Pearls remained popular throughout the modern period but they were particularly fashionable at the turn of the eighteenth and nineteenth centuries. Elegant ladies wore pearl necklaces and large tear-shaped pearls hung from all kinds of brooches, from turbans and belts. Threads of pearls were wound around sheer shawls that were then woven into the hair; and they edged the sleeves, bodices and hems of formal dress.

From extravagance to refinement

In the early nineteenth century came parures of opals and turquoise, stones previously thought to be insufficiently luxurious for wear at court. Forms also changed and diadems were made in the shape of garlands of lilies, cornflowers and ears of wheat; they were embroidered around hems and bodices. Fashion turned more refined and less extravagant, which in some cases caused quite a stir. In late 1808 a reception in the Winter Palace was held to mark the arrival in St Petersburg of the King and Queen of Prussia. Queen Louise, thought to be the most beautiful woman in all Prussia, appeared 'drenched from head to toe in gold and diamonds... All the ladies did their best on that day to dress as richly as possible: velvet, brocade, gold embroidery, pearls, diamonds and precious stones glittered everywhere. Then another famous beauty of the time, Maria Naryshkina [mistress of Tsar Alexander I], approached to pay her respects to the Queen. The same breathtaking freshness, the same perfection of form, the same fine features, but with dark hair and utter simplicity of attire: all in white, no gold or diamonds, and on her head a simple garland of cornflowers. The queen straightened up involuntarily, and for a second they looked upon each other in silence. It was impossible to say which was most impressive. Naryshkina's clever ploy was the very epitome of the art of coquetry. Such contempt of any adornment marked the triumph of beauty.'

Anna Pavlovna

There is a special place in the exhibition for Anna Pavlovna, Queen of the Netherlands. The Russian and Dutch courts were united by her marriage to Prince Willem, the later King Willem II. The ceremony took place in the St Petersburg vicinity in 1816. Anna, granddaughter of Catherine the Great, went to the Netherlands, taking with her a dowry that consisted of some of the most fantastic jewels ever made, together with a treasury of reliquary objects with which she could install her own Russian-Orthodox chapel in The Hague.



From refinement to extravagance

The fashion for all things Antique came to an end in the early 1820s. Once more attire was magnificently decorated, interweaving flowers and precious jewels. In 1826, for instance, one of the Empress' ladies-in-waiting was married in a dress of iridescent white satin with a pink sheen, decorated down to the knees with 'horns of plenty'. To the skirt were pinned broad ribbons tipped with bouquets of white roses; her slender waist was encircled with a diamond belt and she wore a parure of turquoises in a diamond setting, with a pearl necklace and a similar agraffe, brooch, ferronnière or fillet and arrow-pin in her hair. Such pins were briefly very popular.

Gothic and iron jewellery

Widespread interest in all things Gothic was prompted by literary works by Lord Byron and Sir Walter Scott. Necklaces, earrings, bracelets and fans were all adorned with little Gothic pointed arches and tracery. During the latter part of the Napoleonic Wars, in 1813–14, many noble ladies of Prussia donated their jewels to the army, and since they could not possibly appear in public without any jewellery at all, in Berlin production was started of fine pieces made of iron, in no way inferior to gold and silver in terms of craftsmanship.

Even one of the richest women in Russia, Princess Zinaida Yusupova, who had plenty of precious jewels, wore iron jewellery. When she broke her hip falling out of a carriage and had to walk with a cane, she quickly turned it into a point of interest, appearing at a ball in 1837 with 'some old-fashioned, Old-Testament cane of ebony, the whole of the handle and half of the stick studded with large diamonds. This cane alone seemed magical and fairytale. [...] she wore not a light ball dress but a heavy robe of pale blue damask; on her forehead glittered a single but very large diamond star, while she had two gauze scarves interwoven somehow in the back of her hair, one blue with silver stars, the other white with gold stars, and both of them fell right down to the floor.'

Empress-fashionista

Empress Alexandra Feodorovna, the consort of Emperor Nicholas I (r. 1825–55), was a woman of superb taste, in possession of the most luxurious of jewels. Many items from her collections are shown at the exhibition. She liked to come up with new ideas herself. One idea was an outdoors rout party to mark Nicholas I's birthday, at which she appeared dressed in a 'white dress adorned with bouquets of cornflowers and the same flowers adorned her head. [...] But there were no limits on the use of jewellery [...] The flowers were studded with diamonds: attached to the heart of each bloom was a diamond on a silver chain, intended to represent dew, subtly trembling on its flexible stem.'

Lighter fabrics – gauze or tulle or crepe, often adorned with gold spangles or 'golden dew' – were the preference for ball gowns. They were accompanied by head decorations of velvet or gauze sprinkled with 'golden rain', elongated beads on thin stems, or hairpins of artificial flowers interspersed with

pearls and precious stones. Jewellery was worn in abundance, with two or even three bracelets on each wrist and several rows of pearls around the neck.

Jewellers started to produce all kinds of 'flowers' in gold and enamel: 'Around the neck one wears garlands of roses, forget-me-nots and violets, so finely made that they appear to have just been picked.' Butterflies and beetles of gold, enamel and gemstones (sometimes of the very best quality, specially ordered from Brazil) fluttered and crawled through ladies' hair, but the fashion was also for jewellery in the shape of larger animals such as deer and horses: 'last summer, horses caused a furore: they were everywhere, on the buttons of dresses, on brooches and earrings. Now, though, the horse has left the stage, but since for some reason we cannot live without animals' heads, it is antlered stags that are in fashion.'

A new silhouette

By the early 1860s crinolines had given ladies a totally new outline, one that reached some considerable width: less than two metres in diameter was thought to be 'narrow'! Skirts were finished with beads and sequins, with glass and gold palettes shaped like anything from butterflies and swallows to stars. Sparkling flowers sat on hats and hair, glittering with frost or scattered with gold and silver hearts, with little pendants of metal or crystal. In 1865 fashion dictated that 'spheres and pendants of faceted crystal wound round with garlands of flowers serve to adorn the coiffure and dresses of an evening'. The richest ladies wore genuine diamonds on their dresses.



With the arrival of the natural waistline and bodices made without a stomacher, all kinds of belts and buckles came back into fashion. Cameos made a comeback, along with long earrings, combs and diadems in Roman, Etruscan or Byzantine style, combined with hair à l'ancien, often copied from Ancient Roman sculpture. The trend was set by a style often known as Madame de Pompadour. Large bustles supported a heavy mass of flounces and ruching, ribbons and lace, which was caught up with agraffes, while in their hair ladies wore diamond aigrettes complemented with real feathers and flowers. Complementing such a toilet was a dark velvet choker with an attached medallion, small cross or suitable brooch.

In circa 1880 again a new kind of bodice came into fashion: smooth and tight-fitting, sheath-like and running right down over the hips to the thighs. Ball dresses were often made of gauze and tulle, with gold and silver, sequins and garlands of flowers. With such rich adornment on the fabric itself, jewellery was reduced to a minimum save at balls, where the ladies continued to glitter.

Fin de Siècle, Art Nouveau

The end of the nineteenth century saw the rise of the new Art Nouveau style, its aesthetics defined by soft waving lines, pastel colours and unusual colour combinations. The flowing fabrics of evening dress – velvet, silk chiffon, combinations of velvet and fine lace – were tastefully adorned with superb artificial flowers and embroidery. Skirts fell in soft, natural folds and rippled gently, their trains swooping down in waves: women could catch them up with a quick and skilful movement to create new lines and new effects. On the head, the very latest hairstyles included the Poppy, Iris and Peony, initially created for masquerade balls, with waving curls caught up on top of the head, twisted into a soft knot. Jewellery too was dominated by flower forms but also by insects – butterflies and dragonflies, even beetles, often set on a cobweb sparkling with drops of diamond dew. Jewellery matched the colour of each outfit, sometimes also its details.

Empress Alexandra Feodorovna, consort of Tsar Nicholas II (r. 1894–1917) also wore jewellery to match the colour of each outfit: for a pale blue dress she chose sapphires and diamonds, for her favourite lilac tones she picked amethysts and pearls: 'Their combination changed each day: if the Empress wore diamonds then she had them on her head in a diadem and on her arms in bracelets, as well as all kinds of brooches. If it was emeralds then everything was made of them, and the same with sapphires and rubies.'

In the 1890s the collar covering the neck came back into mode. In the eighteenth century it was called esclavage, now simply as a dog-collar or collier de chien. The simplest examples were of fine silver or gold threads attached back and front with two agraffes, worn on a thick velvet or silk ribbon. Empress Maria Feodorovna (consort of Tsar Alexander III, r. 1881–94) and her daughter-in-law Alexandra Feodorovna wore luxurious versions with diamonds, pearls and precious stones, often with more jewels suspended from the front, hanging down onto the chest.

End of an era

On the eve of the First World War Russia was awash with luxury, as if there was some presentiment of the tragedy to come: commentators in the press remarked that there had not been such a brilliant season in years. Every evening there were several balls to attend, at which the ladies glittered in fine fashions and jewels. To capture something of the magnificence of such outfits we might cite a description of a court ball held in 1913: 'Princess A. V. Trubetskaya had a rich train of dark blue velvet edged with sable, with a white sarafan embroidered with pearls and gold; in place of buttons were genuine gemstones. Her kokoshnik was of diamonds and sapphires. The younger Princess Trubetskaya was in a white satin sarafan embroidered with pearls, with a train of silvery fabric adorned with bouquets of pink and tea roses.'

Court culture shuddered dramatically to a halt. Many members of the House of Romanov did not survive the horrors of the First World War and the red terror that followed it. Others managed to escape the country taking their jewels with them but were eventually forced to auction their treasures. Thus, the most awe-inspiring jewels that had once glittered at Winter Palace balls, suddenly appeared in antique shops in Europe and North America. We know the location of quite a few of those jewels today but many have vanished without leaving a trace.



The jewellers

Visitors to the exhibition will come across familiar names: jewellery companies like Bolin, Cartier, Lalique, Tiffany and official court jeweller Fabergé.

Carl Fabergé was by far the most famous Russian jeweller. His watches, rings, necklaces, bracelets, Easter eggs and costly knickknacks, fashioned out of gold and silver with guilloché enamel and subtly cut stones, recalled the jewels of the late eighteenth century. But he had a way of effortlessly transcending historical styles and creating his own 'style Fabergé'.

The Romanov house had a personal attachment to a number of jewellery houses, especially in France. In the mid-nineteenth century, Cartier was keen to attract more commissions from outside France. He acquired his first Russian client, Prince Nikolay Saltykov, as early as 1860. Cartier's fame quickly increased within Russia as Russian émigrés took to sending his jewellery as gifts to people back home. From 1899 onward, the Romanovs and other prominent Russians were part of Cartier's regular clientele. Grand Duchess Maria Pavlovna ('the Elder') purchased a breathtaking choker composed of six rows of natural pearls and embellished with two diamond-studded imperial eagles. This at a time when a single high-quality natural pearl might fetch as much as a canvas by Rembrandt! In 1907 the

House of Cartier held its first show in Russia and Nicholas II appointed the jewellery company an official court supplier.

Many Russian aristocrats had art nouveau items in their jewellery collections. The undisputed leader of the art nouveau movement was René Lalique. Although his creations were rather exuberant for the time, they were admired not only by members of the artistic elite, but by Nicholas and Alexandra themselves. Among the Lalique objects to be displayed in *Jewels!* is an outstanding 'tangle of snakes' pendant made of gold, pearls and enamel. The design of the exhibition will also be inspired by the fin de siècle, a period that coincides with the end both of the tsarist era and of the belle époque.

The exhibition

As soon as they enter the main exhibition hall, visitors will find themselves in a dream world. As if by magic, the space will be transformed into a monumental 'ballroom' filled with countless items of personal adornment that once belonged to the Romanovs and other members of Russian high society. The pieces of jewellery will be surrounded by majestic costumes, ball gowns, evening dresses and accessories, all selected 'with a jeweller's eye'. In the vast portraits of the celebrated figures who originally wore these clothes, visitors will spot pieces of jewellery actually on show in the glass cases nearby – a veritable feast of 'jewels in fashion and fashions in jewels'. Like guests attending Russian court balls of the past, visitors will then proceed from the main hall to the treasury rooms: intimate spaces showcasing the most extravagant, dazzling and intriguing pieces of jewellery in the rich collection of the State Hermitage Museum in St Petersburg. Finally, the exhibition route will lead them past a number of tableaux:

Catherine the Great. The Grande Dame of the Russian court and a major purchaser of jewellery. The tableau shows her sumptuous boudoir crammed with absolutely top pieces.

Male boudoir. It wasn't only women who showed off their jewels. Men flaunted pocket watches, signet rings, jewelled walking sticks and medallions set with diamonds.

Female boudoir. The kind of elegant, intimate room where women spent hours making themselves beautiful.

Eroticism. Jewellery concealing hidden messages – a favourite of the Tsars.

Little Princes and Princesses. The children of Tsars were given jewels from infancy. The presents took the form of toys but were, 'of course', made by major jewellers.

Wedding. Not just a magnificent wedding dress and rings symbolising love, but fans set with precious gems and sometimes even adorned with depictions of the dowry.

Remember me. Jewellery holding souvenirs of loved ones. Not only portrait medallions, but locket containing hair from the deceased.

Dandy. The most eye-catching figures at court, perfectly turned out and richly arrayed with a profusion of watches, card holders, cigar cases, etc.

Fin de siècle. The end of an era, the last Romanovs at the Russian court. The turn of the century and the emergence of renowned jewellery companies like Cartier and Fabergé.



The history of the creation of the famous canvas

By Valery Privalikhin.

The painting "Transfer of the members of the Romanov family to the members of the Ural Council" was made by artist Vladimir Nikolaevich Pchelin (1869-1941). Pchelin received an order to perform such work in 1927 to the 10th anniversary of October and to the 10th anniversary of the events in Yekaterinburg / Sverdlovsk. It is not known whether the size of the painting was specified as 3, 3 m x 2.15 m. I think that it was stipulated that it would be a large-scale canvas to match the people's revenge in Yekaterinburg in mid-1918. The price - 5 thousand rubles - was stipulated. True, the customers could only pay 4,000 rubles, and only did it in 1928.



In 1937, the picture was hastily removed to the store, because all members of the Ural Council were repressed. Sixty years, the picture lay in the store. It was kept very carelessly, when moved to the vaults it was folded hastily. During restoration, the painting was distorted beyond recognition ...

Artist V.N. Pchelin was born in Kiev in 1869 in the family of a land surveyor. He studied at the Konstantinovskiy Land Survey Institute. He became acquainted with P. M. Tretyakov, who helped Pchelin enter Moscow School of Painting. He studied for ten years, his teachers were I. M. Pryanishnikov, V. E. Makovsky, A. E. Arkhipov ... In 1891-1892, for painting from life he was awarded a small silver medal; in 1895 for the painting "Lost" he received the title of a class artist. After graduating from the Moscow School of Painting, he became a student of I. Ye. Repin. After completing training, he worked in Paris. He exhibited his canvases at traveling exhibitions.

He also painted "The Paris Flower Girl", "Young by the Father", "Sea", "First Pancake", "House in Winter", "In the Church", a portrait of his wife, a portrait of his daughter, and many other portrait and genre works. But fame, which Pchelin wanted, his paintings did not give him.

The year 1917 came, and the artist Pchelin understood, as he wrote about himself, that he lacked glory for the vigorous creativity, the plots of the powerful, the historical-revolutionary ones.

And he undertook to make such strong, historical-revolutionary canvases: "The execution of Stepan Razin", "Attempt on V.I. Lenin", "Bloody Sunday", "Execution of Alexander Ulyanov", the anti-religious "Burning of the icons", "Removing the burqa", portraits of Soviet party and state leaders, military - Trotsky, Kamenev, Tukhachevsky, Voroshilov, Lunacharsky ...

In 1927, on the tenth anniversary of the victory of the revolution, the People's Commissar of Internal Affairs of the RSFSR Alexander Beloborodov decided to display on a canvas one of the main events of his life. In 1918 he received in the Yekaterinburg / Sverdlovsk, being the chairman of the presidium of the Ural Regional Council, the family of the Romanovs, and he signed the decision on their execution.

Alexander Beloborodov was supported by other party members, among them Philip Goloschekin, Boris Didkovsky, who signed the famous receipt for the reception of "baggage" ("cargo", as Vasily Yakovlev-Myachin also called it, i.e. the Imperial Family, as it was agreed to call the August Persons in telegrams: "I, the undersigned, received: the former Tsar Nicholas Romanov, the former Tsarina Alexandra Feodorovna, the former Grand Duchess Maria Nikolaevna for detention ...").

The Urals people, therefore, chose Pchelin, as an artist, to make it about the Romanovs, because he was known for making such about revolution, revolutionaries, rebels. Postcards were made from the painting "Transfer of the Romanov Family Members to the Ural Council", they are now a rarity, but then, in the early 1930s, they were walking around the Urals a lot.

One of the artist's plans was the clash of two epochs - Tsarist Russia and the new rulers. The picture of 17 figures. On the right, the Imperial Family is not fully represented (three Grand Duchesses and the Heir to the throne Tsarevich Alexei traveled separately to Yekaterinburg under escort later) and two escort commissioners. On the left is the host group of Ural-Soviet commissars: Chairman Alexander Beloborodov, Goloshchekin with his back in half a turn -, behind Goloshchekin Deputy Didkovsky, the first commandant of the Ipatiev house Avdeev. In the background is Yakovlev's lettered train with carriages and the guards. On the left is a small station building, since the transfer of the Romanov captives took place at the Yekaterinburg-Shartash station.

Pchelin painted the picture, constantly consulting with the customers. They described the Shartash station on the outskirts of Yekaterinburg, the locomotive, the weather, the clothes of the Imperial Family, all those details that could be useful to Pchelin in his work. That is, the artist created a painting from a verbal portrait of eyewitnesses and participants in the events of April 30, 1918 with a pencil, and then with oil on a canvas. When the painting was ready, it was sent on a tour of the Soviet Union. And the journey ended in Yekaterinburg, in the same famous Ipatiev house. It hosted the Ural Museum of the Revolution.

As we see, in fact, the transfer of the Romanov family took place as follows. The Ural commissars entered the car, registered the deed of transfer and took the Tsar to the Special Purpose House (since then, the famous mansion of the engineer Ipatiev at the corner of Voznesenskaya Street and the lane Voznesensky) on cars. The transfer of the Imperial prisoners who arrived in a lettered train from Siberia to the red capital of the Urals is a creative invention of the artist V.N. Pchelin. Both the participants in the act of transferring the Imperial Family to their future executioners, the soldiers from the cordon, and the attendants of the locomotive knew about it perfectly well. The train and the station, a fragment of the car on the left, the guard soldiers, the whole act of transmitting the August Persons creates the illusion of the authenticity of the event.

Why did the artist not make the act of transfer in the car? "It would look too casual. On a huge canvas - an artistic clash of two enemy groups", as historian Vitaly Shitov, the author of the book-album House Ipatiev, interpreted the plot.

Postcards issued in the early 1930s disappeared from sale, out of circulation in 1937, they tried to get rid of them - to destroy them or to hide them. For obvious reasons, the Tsar and "enemies of the people" are on them.

And the performer of the order of the Ural leaders V.N. Pchelin did not suffer at all, he continued to create, in 1937 he received an apartment on Pokrovsky Boulevard, 14, and died just before the war. In Moscow, in the metropolitan newspaper "Evening" on January 15, 1941, it was reported that the artist V.N. Pchelin died at work, with a brush in hand ...



I have been looking at the faces of the characters in the picture for a long time, now the painting is in the exposition of the Yekaterinburg museum. Was the picture inevitable in the history of the capital of the Urals? It was. From the moment he moved from Tobolsk to Yekaterinburg, the Tsar was doomed. The Urals people wanted the death of Nicholas II somewhere along the path from Tobolsk to Yekaterinburg. And only the determination of V.V. Yakovlev-Myachin, who carried out the will of the Center, urged the Urals to leave the regional and local manners, saved the Tsar and his family ... Then, arriving in Tyumen on April 27, 1918, Yakovlev telegraphed Sverdlov, calling the Imperial Family "baggage" - "Just brought piece of baggage. I want to change the route for the following extremely important circumstances. From Yekaterinburg to Tobolsk before me arrived special people to destroy the baggage".

"Special Forces" fought back - almost came to bloodshed. - Yakovlev-Myachin recalled later: - "When I arrived, Yekaterinburg residents gave me a hint that I shouldn't take the luggage to the place. They asked me not to sit next to my baggage (Petrov). It was a direct warning that they could kill me too. Not having achieved their goal in Tobolsk, either on the road or in Tyumen, the Yekaterinburg troops decided to ambush me near Yekaterinburg. They decided that if I didn't give them the baggage without a fight, they decided to kill us."

V.V. Yakovlev-Myachin fulfilled the will of the Center, did not allow the Tsar and family to be killed in transit from Tobolsk to Yekaterinburg. At that stage, the life of the August Royals was saved. Alas, not very long, for 2 months and 17 days ... It was ahead of July 17, 1918.

The name of the artist V.N. Pchelin is now among the forgotten. The painting "Transfer of members of the Romanov family to members of the Ural Council" is kept in the Yekaterinburg History Museum, to which the Urals, Russia, and the world constantly periodically return, and made the name of the creator of this canvas immortal.



Activities in Tsarskoye Selo



"Gifts that returned the past"

On August 1, the day the First World War began, the exhibition "Gifts that returned the past" was opened in the Tsarskoye Selo Museum-Reserve. The exposition is dedicated to the fifth anniversary of the museum "Russia in the Great War" in the Military Chamber. The first museum in modern Russia dedicated to this tragic period of history was opened in 2014 - the year of the century since the outbreak of the First World War. Over five years, more than 120 thousand people visited it.

Minister of Culture of the Russian Federation Vladimir Medinsky congratulated the staff of the Tsarskoye Selo State Museum on the fifth anniversary of the Russia in the Great War Museum. "Thanks to the exposition at the Military Chamber, visitors can not only get acquainted with the facts, but also rethink the fateful era in the history of Russia. Through personal belongings, diaries and letters presented at the exhibition, examples of the courage of Russian soldiers and officers at that difficult time for the world are revealed. I emphasize that the unique items from personal collections donated by the citizens to the museum, as well as the use of modern technology, make the exposition of the Military Chamber one of the best museum spaces in Russia dedicated to the First World War," the minister said.



During the creation of the exposition, museum staff turned to residents of Russia and other countries with a request to help in finding items related to the history of the First World War. Many responded: this is how more than 1200 exhibits appeared. Among them are the diaries of Wilhelm Brun (a gift from Henrik Brun), the officer cavalry sword of the Royal Prussian Empress Alexandra of the 2nd Guards Dragoon Regiment (a gift from Alexei Gnedovsky), a bullet buried by a bullet from Colonel Vladimir Lodyzhensky, who died at the front of Dobrov in 1915. One of the donors was the world-famous director Peter Jackson. He visited the museum and donated two sets of field uniforms from the First World War - exact replicas of clothing, shoes and ammunition of infantrymen of the British and Scottish regiments.

- At this exhibition, we combined the gifts that we received since 2012. At the main exposition, all items received as a gift are now marked with special markers. In addition, we launch a separate cycle: every two to three months we will open the exhibition of one exhibit and tell in detail about its history and donor. This clearly demonstrates that the Military Chamber is truly a folk museum," says Ekaterina Shvigleva, curator of the exhibition, an employee of the military-historical department of the Tsarskoye Selo State Museum.



The purpose of the exhibition is to show how the war affected the lives of people of various professions and classes in Russia and how the memory of these people is kept today. More than 250 subjects talk about this. One of the touching exhibits is the nominal watch of Alexander Shishkin, a student of the children's soldier's school of the reserve

battalion of the Life Guards of the Semenovskiy regiment. After its graduation in 1916, each graduate was given a personalized silver watch with a gold overlay (F. Winter company). The boy left a memorable gift in the family, arbitrarily went to the front and died in one of his first fights. The family preserved the relic even in the terrible years of the blockade. Cousin Nina Shishkina donated the clock to the museum along with a photograph of its owner (1916).

On the opening day of the exhibition, the museum received another gift. Alexander Tsymbal, a professor at the Russian Academy of Military Sciences, a medical colonel in reserve, handed over books about the First World War and rare reprints to the library of the Military Chamber. An electronic information desk introduces all donated items. Information will be updated as new arrivals.

The exhibition runs until November 24, 2019



An exhibition dedicated to the First World War opened in Tsarskoye Selo (video)

From disparate artefacts, a panorama of the First World War is born. The trench truth is different from what the artists painted and filmed by filmmakers. Trench batons, for example, are evidence of the bitterness that any war carries.

The awards, diaries, letters that soldiers of the warring armies wrote home - this is another military truth. They have tenderness and love, hopes for a speedy peace and a lack of understanding of why this great massacre happened. A year ago, the Monarchs of the warring countries went hunting together, became chiefs of foreign regiments. Several regiments in the Russian army were named after

Kaiser Wilhelm II, and in the German army they were named after Emperor Nicholas II.

"In our museum we have the uniform of the English Regiment of Scotch Gray. Until now, Nicholas II is the honorary chief of this regiment, his portrait is kept in the regimental museum, they begin their meetings with the hymn "God Save the Tsar," says Gleb Arlyuk, curator of the collection of weapons of the Tsarskoye Selo GMZ.

The ammunition of Australian soldiers and the uniform of a Turkish general are gifts from diplomats, but Peter Jackson, director of the well-known film *Lord of the Rings*, presented copies of the uniforms of the Scottish and British regiments.

Interest in the First World War does not weaken not only among historians, but also among ordinary people. A generation of those who lived under Stalin is leaving, when it was impossible even to stutter that your ancestor wore officer epaulettes or simply had a St. George cross.

"Any question addressed to anyone just 10 years ago," And did you have a grandfather, great-grandfather in the First World War? "No, no, no one fought, there was nothing" - this can be said on an instinctive level the execution horror was read in the eyes," adds George Vvedensky. The exhibition in the museum "Russia in the Great War" should recall the undeservedly forgotten pages of history.



Video - https://tvkultura.ru/article/show/article_id/348270/



The Chesme column is being restored

One of the symbols of the Catherine Park - the Chesme Column on the Big Pond - was dressed in scaffolding. And this is a good sign: it means that work on the restoration of the monument has begun. Work is scheduled to be completed in November 2019.

The Chesme column was erected in 1774-1778 according to the project of Antonio Rinaldi in honour of the naval victories of Russia in the Russian-Turkish war of 1768-1774. The column is carved from Olonets marble, decorated with rosters and crowned with a bronze sculpture of an eagle trampling a crescent moon. Cast bronze anchors are reinforced at the base of the column. On three sides of a pedestal made of gray marble, bas-reliefs depicting sea battles at Chios, Mytilene and Chesme are placed. The monument stands on a granite stylobate, built in the form of a truncated pyramid rising from the water.



In the stylobate volume, on the east side there is an arch, taken up by a lattice, behind which there is a stone staircase leading to the base of the pedestal.

The Chesme column was significantly damaged during the Great Patriotic War. The original bronze bas-reliefs were lost (some of them were found after the war at the bottom of the Great Pond). In 1994-1996, according to the project of the architect Alexander Kedrinsky, these bas-reliefs were recreated and installed in historical places under the direction of the sculptor Valentin Kozenyuk.

The fragment found at the bottom of the Great Pond was laid on the shore opposite the column. In accordance with the current agreement, it will be restored and strengthened on a special basis.

Video - https://tvkultura.ru/article/show/article_id/348865/



Icons and the ceiling in the palace church to be recreated

The Tsarskoye Selo Museum-Reserve has announced a tender for the recreation of icons and the ceiling in the palace church of the Resurrection of Christ. 181.5 million roubles were allocated for these purposes. Information was published on August 9 on the public procurement website.

According to the terms of reference, the contractor will have to develop and coordinate with the museum a sketch of the plafond and recreate its central part in the main hall of the church, which at one time looked like a palace hall in its elegance and rich decor. In addition, among the works is to create sketches of the composition and colour scheme of 65 icons of the side walls of the central hall of the church, the altar and choirs and recreate them.

The contractor will have to complete all the work before December 10, 2021. Out of more than a hundred icons, only two were preserved, two years ago it was not clear what decision the restoration council would take regarding empty places.



1 billion roubles for the restoration of the Alexander Palace

The State Museum-Reserve (GMZ) Tsarskoye Selo will receive in 2019 from the federal budget more than 1 billion roubles for the restoration of the Alexander Palace. This is stated in a decree published Thursday by the Russian government.

"To carry out budget investments in 2019 at the expense of the federal budget allocations to the capital construction object" Federal State Budgetary Institution "State Art and Architecture Palace and Park Museum-Reserve" Tsarskoye Selo ", the document says.

It also notes that the estimated cost is almost 3 billion roubles. Of these, in 2010-2018, 830 million roubles were allocated from the federal budget as part of the federal target program "Culture of Russia", another 389 million was invested by the museum-reserve itself. The annex to the resolution

says that in 2019 the total amount of budget investments in the project will amount to 1.03 billion roubles, and the Tsarskoye Selo State Concern will add 746 million of its own funds to this amount. We are talking about continuing the comprehensive restoration of the palace, in the framework of which preparatory work, strengthening and waterproofing of foundations, reconstruction of engineering systems and equipment have already been completed. At the last stage, restoration of historical interiors, equipment of halls for the exposition and office premises are carried out.



Miniatures from the Empress's casket returned to Russia

The Tsarskoye Selo Museum has acquired a unique collection of five picturesque miniatures that once adorned the brooches and pendant of Empress Maria Feodorovna, wife of Alexander III. This was made possible thanks to the financial assistance of the Transsoyuz charity foundation. Miniatures were kept in a private London collection. They were part of the Romanovs archive, most of which (more than 200 units) the museum acquired in 2017, also with the help of patrons.



The portraits depict the closest relatives of Empress Maria Feodorovna - her husband Emperor Alexander III; son Nicholas II (in childhood, adolescence and adulthood) and Empress Alexandra Feodorovna. In 1919, Maria Feodorovna managed to remove part of her jewelry from the country. Later, her daughter, Grand Duchess Ksenia Alexandrovna, inherited her mother's jewellery. She sold part of them to the English company RG Hennel & Sons, as evidenced by the inventory made on May 29, 1929. Under numbers 37-39 appear two brooches and a pendant with miniature portraits that were taken out of these jewellery and returned to the owner. Jewellers laid them on envelopes and signed them according to the inventory. Ksenia Alexandrovna's hand signed envelopes in pencil: "Dad", "Nicky", "Nicky and Alix".

- These miniatures, along with the ornaments in which they were mounted, were once stored in the legendary casket with jewellery of Empress Maria Feodorovna, which she removed from Russia after the revolution. They shared the dramatic fate of their owner, forced to leave the country, and miraculously survived to this day. Their return to Russia was due to the help of the Transsoyuz charity foundation. It helped the museum revive the Agate rooms and three lapis lazuli portals in the Lyon Hall of the Catherine's Palace," says Olga Taratynova, director of the Tsarskoye Selo.



According to experts, the miniatures are made with high skill. Without it, it would be impossible to create portraits of this size: the smallest has a size of only 8 x 6 mm (portrait of Emperor Nicholas II in adulthood). The largest portraits - of Nicholas II in childhood and youth - have a diameter of 18 mm. The authorship of these two portraits is precisely known. They were performed by the artist Alexander Wegner (1826-1894) - Russian portrait painter, academician of the Imperial Academy of Arts.

All miniatures are made in gouache and watercolour on ivory in the 1860-1890s.

- Now the museum has one of the largest collections of portraits of the last Russian Emperor Nicholas II. The largest portrait has a size of 3 x 1.5 meters - this is the canvas of Alexander Makovsky - exhibited at the Romanovs in Tsarskoye Selo exposition in the Catherine Palace, the

smallest (8 x 6 mm) is among the acquired miniatures, says the custodian of the State Museum of Painting "Tsarskoye Selo" Larisa Bardovskaya.

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

2) <https://topspb.tv/news/2019/08/21/vozvrashenie-shedevrov-carskoe-selo-poluchilo-v-dar-unikalnye-portrety-semi-romanovyh/>





In the Peter and Paul Cathedral, the gates of the Grand Duke's tomb were recreated. According to the drawings of Leonty Benoit, specialists recreated the historical gates of the Grand Duke's tomb of the Peter and Paul Cathedral. They were lost immediately after the revolution. Restorers have repeatedly approached the project of restoring the gates, but only in 2019 did they succeed in bringing their plans to their logical conclusion.

Initially, the sketch was created by other architects. And before starting work, Leonty Benoit changed the rotation of the decor and its quantity in the project. The gate to the Grand Duke's tomb was forged in the workshop of the Imperial Court.

Valentina Vozhegova, correspondent: "The historical gates separating the Grand Ducal tomb from the gallery, which leads to the Royal entrance, were installed in 1908. Emperor Nicholas II and his wife personally monitored the construction of the tomb and the gate to it. According to the decree of Alexandra Feodorovna, they even changed the tops over the gates, in the Benoit project they were more modest." Changes after installation were made by the architect himself. They seemed to

him not lush enough for such a place, and Benoit added bronze plates. In this historical photograph, the gate to the Grand Duke's Tomb is after all the changes in 1908. But in this photograph taken after the revolution, the gate is no longer there. Instead, wooden sashes, the hinges of which are still sticking out in this place.

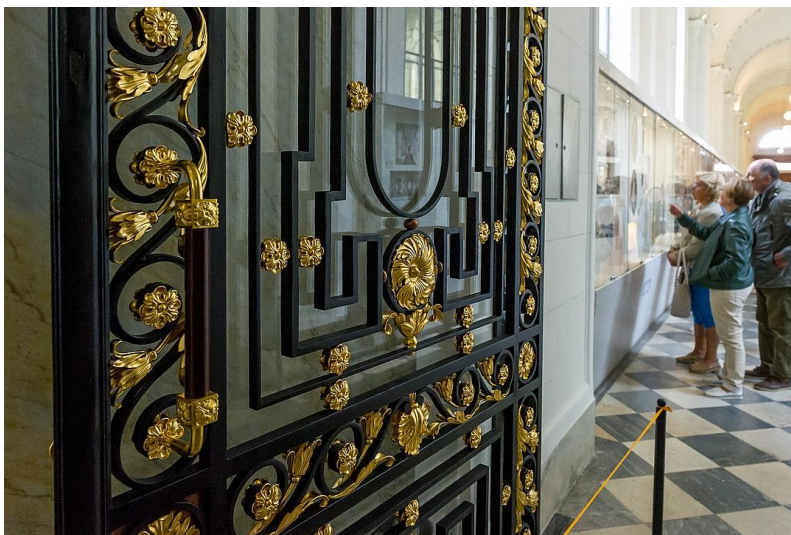
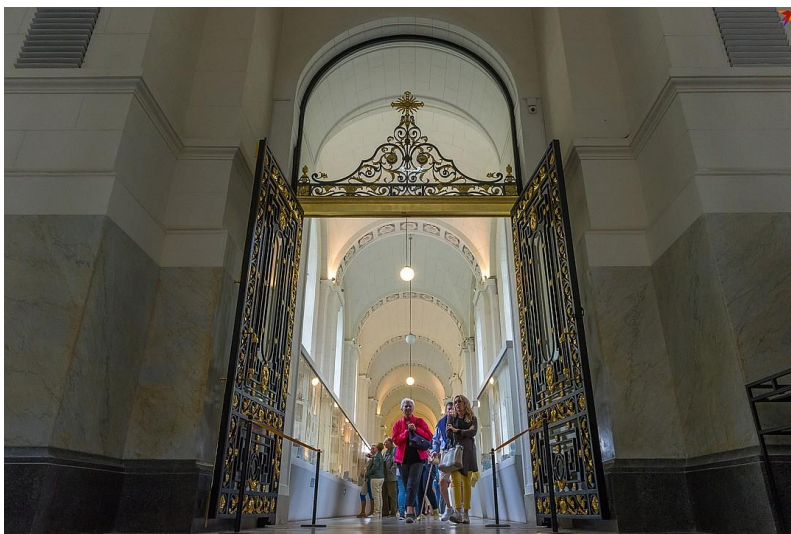
Marina Lagunova, Chief Researcher, State Museum of the History of St. Petersburg: "They disappeared, they were sent to melting."

The first step to restore the gate was taken by Irina Benoit, the wife of the grand-nephew of the famous architect. But in the 60s of the last century, the project did not interest anyone. At the beginning of the 21st century, restoration historians scrupulously began to study the preserved sketches and photographs of the gates. They did not radically remake anything. Glass in the project was originally, but now they installed anti-vandal glass.

Andrey Martyushev, restorer: "Cast decor was supposed here, we made a change. This is handicraft, chasers, blacksmiths, sculptors. In addition, the loops have been changed."

The weight of each sash is 450 kilograms. At the beginning of the 20th century, they did not count on a large flow of tourists passing through the gates, so the loops had to be modern. According to architects, such projects happen once in a lifetime, therefore they worked with inspiration, quality for centuries. As actually did Leonty Benoit.

Video - <https://topspb.tv/news/2019/08/5/po-chertezham-benua-v-petropavlovskom-sobore-vossozdali-vrata-velikoknyazheskoj-usypalnicy/>





A most unusual thing!
The Russian Order of St. Andrew the First-Called combined with the English Order of the Garter?
On the back is an inscription - "Mortimer & Hunt. Jewelers to the Queen. London. Belong to A.E. The Prince of Wales". Assumes "A.E." stands for Albert Edward, later King Edward VII.



A new exhibition of exceptional archive documents was opened at Mashtots Matenadaran in Yerevan, Armenia. Among more than half a million archive documents kept in the Mashtots Matenadaran, on display there are documents of the 14th-20th centuries of exceptional historical and cultural value, reflecting the history of the Armenian people and, in particular, that of the Holy Sees of the Armenian Apostolic Church, charters of catholicoses, blessings written on parchment or polished wax paper. The exhibition presents documents regulating political, religious and national problems between the power representatives and social groups of the time, photographs and messages showing the high level of education of Armenians, documents related to the leading figures of Armenian culture, as well as exceptional documents in foreign languages, which are remarkable testimonies from historical and multilateral relations of Armenia with other countries. These are charters sent by Russian Emperors Paul I, Alexander II, Nicholas II (by which they give Armenians economic, commercial and other privileges), the order of Emperor Napoleon I Bonaparte to award Pierre Chambot with the Order of the Legion of Honor. Exhibited documents in Arabic scripture (Arabic, Persian, Ottoman), preserved from the 14th and subsequent centuries, refer to the heritage, ownership and tax rights of Armenians.



Video from the opening of the exhibition "Imperial Family" in Belarus.
Video - <https://www.youtube.com/watch?v=9fR0R9Qr0JQ>



The Federal Property Management Agency is making efforts to return the Volkov-Yusupov Palace to federal ownership. The proceedings around the famous mansion in Bolshoi Kharitonyevsky Lane in Moscow have been going on for more than a year. Meanwhile, once luxurious interiors need urgent restoration. But while the halls are desolate and closed to visitors. A closed museum opens for 500 rubles, and the guard conducts an excursion. He is whispering and not turning on the light. Tiled stoves, throne room, and here is the portrait of Peter the Great on the wall. But even the twilight cannot hide the peeling paint on the ceilings, the mold-covered walls and destroyed floors. So today it looks like one of the oldest Moscow residential buildings. Part of the mansion in the Bolshoi Kharitonevsky lane of the XVII century, and the cellars are much older. The interior can be seen in the frames from the movie "Midshipmen, Go!". Several episodes were filmed here at once. Stained-glass windows, gilded doors, halls with paintings. Rich, even flashy



interiors are a quirk of Zinaida Nikolaevna Yusupova. The Princess spared neither money nor strength for the global restructuring of the family mansion.

Today, the Yusupov Palace, which survived more than one century, is in a deplorable state. In 2005, it was sold to Mezhtregionproekt. Two years later, the court declared the transaction illegal and returned the building to its former owner - the Agricultural Academy (it is now part of the Russian Academy of Sciences).

"This is a very expensive building. And therefore, it is ownerless. Because hundreds of millions are needed for maintenance, maybe billions for restoration. We don't have a single penny in the budget for the maintenance of this building," explained Yuri Balega, Vice President of the Russian Academy of Sciences. The RAS wants to recover from Mezhtregionproekt 600 million for illegal use of the building. Merchants resist. Meanwhile, the Federal Property Management Agency is trying to return the palace to the ownership of the Russian Federation. In the single state register, for some reason, it is still listed as private. By the decision of the Moscow Arbitration Court in 2010, the federal ownership of the building was

recognized. Despite this, the Department of Rosreestr informed the Federal Property Management Agency that there were no grounds for registering ownership of the object of cultural heritage. But there is still a chance to resolve the issue. Federal Property Management Agency is preparing another lawsuit. If the court satisfies it, the Yusupov's palace will most likely be given to the Arkhangelsky estate.

Video - https://tvkultura.ru/article/show/article_id/348516/



26 million 863 thousand rubles from St. Petersburg budget will be paid for the restoration of the entrance doors of the central part of the Gatchina Palace (with the Arsenal and Kitchen square). The electronic auction, which should determine the contractor, was announced in June. The contractor will need to obtain the permission of the committee for state control, use and protection of historical and cultural monuments of St. Petersburg and only after that it is possible to proceed with the restoration. Under the terms of the contract, the deadline is December 10, 2019.



On August 13th, over 2 thousand listeners gathered in the city center of Nizhny Novgorod. For the first time, artists of the Nizhny Novgorod Opera and Ballet Theater staged Glinka's famous work about Time of Troubles. The performance was a gift for all residents for the 75th anniversary of the region. In 1613, Polish troops invaded Russia to capture the Russian throne. Kostroma peasant Ivan Susanin purposely leads a gentry detachment away from the estate of the young to-be-Tsar Mikhail Romanov - into swamps and impassable forests. And dies at the hands of the invaders.

The whole troupe of the Nizhny Novgorod theater was involved in the performance - more than 200 people. These are soloists of opera, ballet, choir, orchestra. In the original "Life for the Tsar" it takes more than 3 hours, with an intermission. Here the opera was reduced to 1 hour 40 minutes.



Nevertheless, the audience managed to enjoy both the voices and the amazingly beautiful scene of the Polish ball. The author of the adaptation, the St. Petersburg director Vadim Milkov-Tovstonogov.

Video - <https://www.youtube.com/watch?v=6w-zNw7QVVg>



On August 10, an exhibition of the Bryansk "International Union of Teachers-Artists" dedicated to the Romanov dynasty opened in the foyer of the Zhukovsky District House of Culture. The topic is determined not only by the public interest in the historical past of the country, but also by a tribute to the memory of the last Emperor of Russia, Nicholas II and his relatives.

The presented paintings - more than 40 of them - are works made in different types of fine art (graphics, painting, icon painting). A significant part of the work is portraits of the members of Romanov dynasty. The versatility of the disclosure of the declared topic adds an appeal to the representatives of the clergy who

played a significant role in making important government decisions in different periods of the country's history. Graphic compositions (genre painting) also send the viewer to the monuments of architecture and noble estates associated with representatives of the Romanov dynasty.

The inspirer and organizer of the exhibition was a professor at the Bryansk State University, Honored Artist of Russia Vladimir Volkov. The exhibition has been repeatedly presented to the audience - in Bryansk and Brasovo, Moscow and Belarus. Now it's the turn of the Zhukovsky residents to visually learn about the activities of the professional association of teachers of Fine Art in the Bryansk region in the direction of popularizing the historical past of Russia.

Video - https://youtu.be/J_Qd6q9zoiA



In connection with the exhibition "Keepers of time" in the Moscow Kremlin Museums, several videos have been released showing the restoration process of some of their objects.

- The diamond cap of Tsar Ivan Alexeevich. Moscow, the Kremlin Workshops, 1687. Restoration took place in 2015. Conservator V.G. Yakovlev.

Video - <https://www.youtube.com/watch?v=-Kk2uZOkmil>

- The diamond cap of Tsar Peter Alexeevich. Moscow, the Kremlin Workshops, 1684. Restoration took place in 2016. Conservator V.G. Yakovlev.

Video - <https://www.youtube.com/watch?v=jHJM5G3r6xY>

- The Wine Cooler. Presented to Tsar Peter I by King Frederick IV of Denmark in 1716. The Altmünden Glass factory. Engraver: F. Gondelach. Restoration took place in 2015–2017. Conservator V.G. Yakovlev.

Video - <https://www.youtube.com/watch?v=wqMyih4opn4>

- The hat of Empress Catherine I (with English subtitles). For her fancy dress. Russia, 1723. This object is shown during the process of restoration, which began in 2015. Conservator L.A. Barbinova.

Video - https://www.youtube.com/watch?v=9tyB1r_a9Uo

- The crown of Empress Anna Ioannovna. Made in Moscow, March – April 1730. Restoration took place in 2018. Conservator V.G. Yakovlev.

Video - <https://www.youtube.com/watch?v=7HYYNz1oJd4>





Artifacts from the time of the Russian Empire returned to Pavlovsk Palace. Truly unique exhibits appeared in the Pavlovsk Palace: the golden service that Nikolai the First presented to his mother, as well as the porcelain of Grand Duke Sergei Alexandrovich. In the twenties of the last century, they were divided and sold abroad. And only thanks to the Revival of Traditions Fund, after almost a century, antiques were able to return to their native walls. And this is not the first time that his patrons have helped to acquire art objects to museums.

This service, which is called golden, was presented by Nicholas the First to his mother in 1828.

"Here we see that the monogram with the letter "M" under the crown. Gold painting. If we look under the crown - painting on gold using an agate pencil," says Aleksey Guzanov, chief curator of the Pavlovsk State Museum-Reserve.

The service consisted of 600 items. "Only 288 were preserved. Such services are unique. They have not been re-made. Everything in these items is connected: the memorial significance of the service, the quality of the porcelain factory," said Vera Dementieva, director of the Pavlovsk.

Now items from the service have to literally track down at auctions. Thanks to the Revival of Traditions Fund, 11 plates of the finest work have returned to Pavlovsk.

Among the returned exhibits are porcelain of the wedding service of Grand Duke Sergei Alexandrovich, Easter eggs and a mysterious pencil drawing. Grand Duchess Maria Pavlovna once copied it from an unknown painting.

"All over the world, fragments of the culture of the Tsar's court are scattered, which were lost at a certain time. This, of course, has value not only for Russia, it is a common cultural value. These works on porcelain, works on cardboards - this is all now present in the works of Pavlovsk." - said Sergey Roldugin, founder of the Revival of Traditions Fund.

<http://ren.tv/novosti/2019-08-15/artefakty-vremen-rossiyskoy-imperii-vernulis-v-pavlovskiy-dvorec>



On September 20 and 21, 2019, the State Museum-Reserve Peterhof will present a new multimedia performance at the Grand Cascade called # EMPRESS2019

Tens of thousands of tourists from different cities and countries come to Peterhof in September to see the Autumn Festival of Fountains, which for each viewer becomes one of the most memorable moments of life.

From year to year, multimedia shows at the Grand Cascade are dedicated to important events, memorable dates, historical heroes.

In 2019, the 290th anniversary of the birth of Empress Catherine the Great, whose life is connected with Peterhof, where she lived, loved, suffered, where her path to power began, marks the 290th anniversary.

Spectators of the Autumn Fountain Festival will see a performance about one of the most prominent personalities in the history of Russia. This is a story about the life path, about the transformation of a provincial girl-princess into the Great Empress. It was she who, for centuries to come, set the vector for the development of the state, radically changed the fate of many peoples, while turning the very history of Russia into a fascinating and exciting novel.

Multimedia performance # EMPERATSA2019 is not just a modern high-tech show with three-dimensional projections, powerful pyrotechnics, laser, lighting effects, and an active video sequence. This is an hour-long immersion of a modern viewer in the distant XVIII century.

The large-scale multimedia show will end with a grandiose fireworks.

Learn more about the Autumn Festival of Fountains # EMPRESS2019 ([download booklet](#))

Tickets for the Autumn Festival of Fountains can be purchased on the official website of the Peterhof Museum.





On August 18, a chapel was consecrated in honor of the Royal Martyrs in the Holy Trinity Seraphim-Diveevo Convent. The rite of consecration was performed by the Metropolitan of Nizhny Novgorod and Arzamas George.

The ruling bishop was accompanied by clergy from the Nizhny Novgorod diocese. At the service, together with the pilgrims and parishioners, the abbess of the monastery Sergius (Konkova) and the sister of the monastery prayed.



The chapel was built near the Holy Canal near the larch, which the sisters of the monastery planted in 1904 in honor of the birth of the Heir to the Russian throne - Tsarevich Alexei.

The creation of the chapel began last summer. On July 21, 2018, the head of the Nizhny Novgorod Metropolis performed a prayer service at the site of the upcoming construction at the beginning of any good deed.



The Imperial "Heirs" will arrive in Chelyabinsk. Unique items from the late XVI - early XVIII centuries can be seen from September 5 to December 8 in the exhibition "The Heirs of the Russian Kingdom: from Birth to Accession". More than 130 unique historical objects will be shown in the Museum of History of the Southern Urals from the Moscow Kremlin Museums.

The collection includes icons and miniatures, clothes and furniture, toys and books, jewellery and even children's weapons. Among the most interesting exhibits are gilded wedding crowns from the Assumption Cathedral of the Kremlin, the cap of Tsarevich Dmitry, a cradle of Chinese velvet on a wooden frame with carved gilded "apples".

A separate section of the exposition is devoted to the special historical situation that developed at the end of the 17th century, when on the Russian throne sat ten-year-old Peter and fifteen-year-old Ivan, sons of Alexei Mikhailovich, the second Russian Tsar from the Romanov dynasty.

The altar silver cross, chalice, and the sanctuary are joint contributions of two young Tsars to the palace house churches.

Video - <https://www.1obl.ru/tv/vremya-novostey/vremya-novostey-ot-26-08-2019/v-istoricheskom-muzee-pokazhut-lichnye-veshchi-tsarevichey/>



The restoration of the Yusupov Palace in St. Petersburg has been carried out since 2012. This year, interior restoration will continue in accordance with the KGIOP program. The authorities of St. Petersburg have allocated almost 121 million roubles from the city budget for the work. Restoration work will take place on the first floor of the Yusupov Palace.



Emperor Nicholas II modeled in sand in Lappeenranta, in Finland.

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



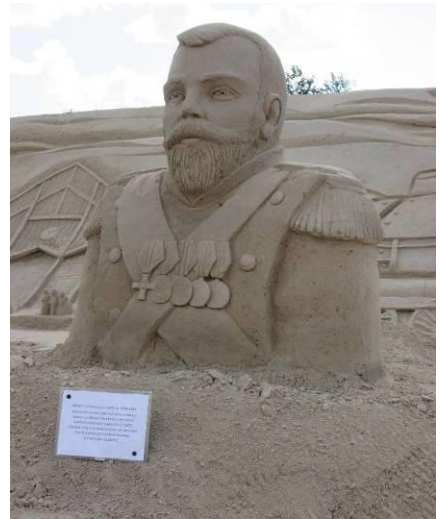
In late August and early September, the Russian Renaissance Foundation plans to erect another monument in Donetsk. This time it will be dedicated to Emperor Nicholas II. This was reported on August 17 by the News Agency, citing the words of the founder of the fund, Mikhail Blinnikov. The man said that his organization had already installed several monuments in Donetsk. They can be seen on the territory of the Kalinin hospital, next to the Transfiguration Cathedral or near the chapel in the Kiev region.

This time, a monument from the Renaissance will be in the village of Gornyak, commissioned by Archpriest Victor Pedchenko.

- After that, Archpriest Victor Pedchenko, who saw these monuments, turned to us with a request to erect a monument in honor of Tsar Nicholas II on the territory of his church. We responded to this request and already at the end of August - at the beginning of September we will do it, the foundation is ready. In addition, we will bring Orthodox literature to Donetsk. We do not coincide this event with any dates: neither on the City Day on August 25, nor on the Day of Donetsk Liberation on September 8, that is, as we do, we will establish it," said Mikhail Blinnikov.

The foundation has good support among people who help the organization financially.

- There are no rich people or oligarchs among us. We literally gathered around the world at a monument to Nicholas II," the man added.



The former Stables Yard at the Palace of Grand Duke Mikhail Nikolaevich in St. Petersburg was recognized as a monument. It was built in the middle of the 18th century and rebuilt several times.

"The Stable Yard with a servant's house at the Palace of Grand Duke Mikhail Nikolaevich" on Millionnaya street in the Central region was recognized as an object of cultural heritage of regional significance. The corresponding order was signed by the chairman of KGIOP Sergey Makarov.



The construction of the site between the Moika embankment and Millionnaya Street began in the early years of St. Petersburg. Under Peter I, a two-story wooden house stood on a site from the Moika River. It belonged to the sister of a favourite of Peter I. In 1733, Empress Anna Ioannovna granted the plot to Senator and Chamberlain Pavel Fedorovich Balk. In 1741, a stone mansion was built for him from the side of Millionnaya street. After Balk, the mansion had several owners and in the middle of the XIX century it was bought by the state. In the early 1860s, the building was rebuilt and became the stable yard of the Novo-Mikhailovsky Palace.

The palace was built at the same time for the wedding of Grand Duke Mikhail Nikolaevich and Baden Princess Cecilia Augusta. The architect Andrei Shtakensneider completely rebuilt the complex of buildings on the site of house number 5 on the Moika embankment and house number 6 on Millionnaya street. Only the capital walls of the front buildings were partially preserved.

In 1862, Grand Duke Mikhail Nikolaevich was appointed governor of His Imperial Majesty in the Caucasus and commander of the Caucasian Army. In 1863, the house was leased in connection with the departure of Grand Duke Mikhail Nikolaevich to the Caucasus. Before the revolution, the front

house on Millionnaya Street became a reserve palace for Grand Duke Nikolai Mikhailovich, the eldest son of Mikhail Nikolayevich.

In the 1930s, two floors were built over the front building along Millionnaya Street. There is one floor above the courtyard buildings. In the 1970s, courtyard buildings were rebuilt again.

The front building along Millionnaya Street retained the compositional basis and original structure of the mid-18th century, a significant part of the exterior decoration of the mid-19th century. Now the building is an apartment building.



The literary and musical production "The Ideal of Love, Family and Fidelity", dedicated to the feat of the family of Emperor Nicholas II, was held in Pskov on August 26.

The author and screenwriter of the play is the actress of the Riga Russian Theater named after Mikhail Chekhov, Galina Bazhenova. The production involves the literary circle and vocal ensemble "Gorlitsa" of the Sunday school "Ark" at the All Saints Church in Riga (Latvia).

The script used documents, letters and memoirs of contemporaries of the imperial family and excerpts from the works of Russian classics.

Дорогие братья и сестры!

Литературный кружок и вокальный ансамбль «Горлица» воскресной школы «КОВЧЕГ» при храме Всех Святых г.Риги (Латвия)

почтительно приглашают вас

26.08.19 в 19:00

на литературно-музыкальную программу

в Троицкий собор г.Пскова, Дом причта, 2-й этаж

«Идеал Любви, Семьи и Верности»

посвященную подвигу Святых Царственных страстотерпцев

В сценарии использованы документы, письма и воспоминания современников, которые трогают сердце своей искренностью, чистотой и красотой.

Прозвучат отрывки из произведений русских классиков Ивана Ильина и др.

Постановка актрисы Рижского русского театра им. Михаила Чехова

Галины Анатольевны Баженовой.

Вход свободный!



Emperor Alexander III is incorrectly used in advertising tea. Guests of the Tver Imperial Palace can enjoy a new tour dedicated to the Imperial cuisine, recipes and decorations of the imperial table. In particular, it tells about the attitude of Emperor Alexander III to tea, the image of which is used in one of the well-known advertisements of this drink.

"In one of the tea advertisements, Alexander III is shown saying the words "Russian tea." But then there was no Russian tea! It was later grown in Georgia, in the Caucasus. And then it was brought from India. And where does the Russian tea come from? And Alexander III drank green tea, not black, as in the commercial" said Olga Piotrovskaya, an employee of the Tver Regional Art Gallery.

Video - <https://www.youtube.com/watch?v=Eh-FZ-r74I>



The exhibition "1919. White. From the Forgotten and Surviving Heritage" will open in Omsk on August 28.

In addition to historical documents, the exhibition will include more than 130 paintings and drawings, posters and leaflets, illustrations from the 1919 periodicals. These works will be presented for the first time in such a large number in one place for the first time. Due to the fact that many materials of this period are difficult to access and have poor preservation, partially the exhibits will be presented in reproductions. The exhibition talks about the fruitful stay of Russian and foreign artists during the Civil War in Siberia,

Министерство культуры Омской области
Омский областной музей изобразительных искусств имени М. А. Врубеля
Омский государственный историко-краеведческий музей
Российский государственный архив социально-политической истории
Издательство «Политическая энциклопедия»

1919 БЕЛЫЙ

ВЫСТАВКА

ИЗ ЗАБЫТОГО И УЦЕЛЕВШЕГО НАСЛЕДИЯ

В РАМКАХ ДИСКУССИОННО-ВЫСТАВОЧНОГО ПРОЕКТА «ГРАЖДАНСКАЯ ВОЙНА В МУЗЕЕ / МУЗЕЙ В ГРАЖДАНСКОЙ ВОЙНЕ», ПРИУРОЧЕННОГО К 100-ЛЕТИЮ ГРАЖДАНСКОЙ ВОЙНЫ В РОССИИ

**28 АВГУСТА
6 ОКТЯБРЯ**

restores forgotten pages of the region's cultural history. The surviving heritage captures the images of people met on the way of their involuntary wanderings, the appearance of cities and villages, expressed their hopes, ideas about beauty and truth.

Omsk, which became the centre of resistance to Bolshevism in eastern Russia and received the status of its White Capital with the residence of the supreme ruler, at the end of 1918 attracted creative forces from among the refugees and the military. They organically joined the local art life, activating and developing it. The exposition shows that artists did not stop their creative activities. Some left the tragic realities in the world of images of art and poetry, others participated in the work of agitation and propaganda institutions, reflecting the theme of the struggle against the ideological adversary - Bolshevism.

The exhibition will be open to visitors until October 6, 2019.



A tram in Chelyabinsk is decorated with the portraits of Romanov dynasty. The unusual cars appeared in the tram depot of Chelyabinsk. They were decorated in anticipation of the opening of the historical park. Very soon on September 4, work will be completed in the regional center in the building on Truda Street, 18. The virtual museum "Russia is My History" will open its doors there.



This event is being announced throughout the city. Trams were decorated in the style of a historical park. In the center of the picture you can find the legendary figures from the Romanov dynasty.

It was announced in the thematic community "Chelyabinsk Transport". "A special tram was made (and there will be two), besides carrying extremely interesting information," said Victoria Erusalimskaya. The 20th site of the federal museum project opens in Chelyabinsk. The hall shows the history of the Russian state - the era of the Rurikovich, Romanovs, the history of the twentieth century - from the great upheavals to the great Victory, recent history.

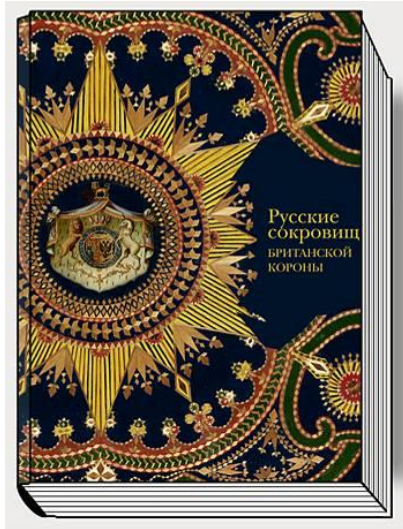


On August 30, the Alexandria Theater, opened the 264th season. They decided to coincide with the event the opening of the bust of Empress Elizabeth Petrovna. The monument was installed in the lower foyer of the main scene. The sculptor is Zurab Tsereteli, The Russian Empress was the founder of the theater.

Video -

https://topspb.tv/news/2019/08/30/aleksandrinskij-teatr-pokazhet-spektakl-deti-u-vlasti/?utm_source=yxnews&utm_medium=desktop&utm_referrer=https%3A%2F%2Fyandex.ru%2Fnews





The album “Russian treasures of the British crown” is more interesting to read than to consider

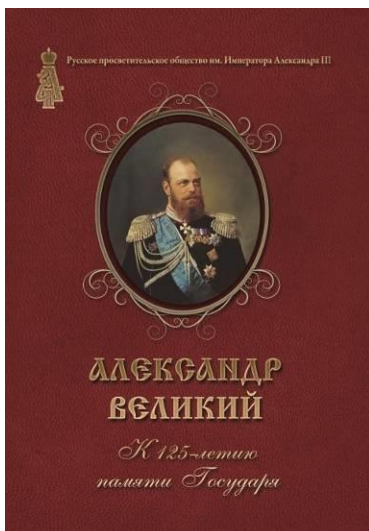
2 August. The art newspaper - The main content of the book is Royal and Imperial relationships. They are covered in separate chapters and in the description of items related to Russia, which are stored in the British Royal Collection.

The catalog of the exhibition on the relations of the English kings with our autocrats was published in Russian a year after the exhibition “Russia. The Royal Family and the Romanovs” in Buckingham Palace closed. But the thick volume, which we called the “Russian Treasures of the British Crown”, is filled not only with the reproduction of exhibits - there are 290 of them - but also with interesting facts, information about people and events.

The time that has passed since 1698, when Peter I lived in London, until Elizabeth II arrived in Moscow and St. Petersburg in 1994, was

never simple: here there are wars, where countries were allies and opponents, and the struggle for spheres of influence in the East, and the Russian revolution, and the shooting of the Imperial Family.

But the main content of the book is Royal and Imperial relationships. Political, diplomatic, dynastic - they are covered in separate chapters and in the description of items related to Russia, which are stored in the British Royal Collection. Among them are portraits of Sovereigns, books about Russia written by English travelers, maps, diplomatic messages, orders, icons, paintings, medals, porcelain, jewelry from Pavel Ovchinnikov and Karl Faberge firms, and photographs. All items have different artistic quality and historical significance; however, each exhibit is an occasion for a short but well-thought-out comment.



Alexander the Great

2019 marks 125 years since the untimely death of Sovereign Alexander the Peacemaker. To this date, the Russian Educational Society named after Emperor Alexander III prepared a memorial collection, which includes numerous memoirs, essays in memory of the Sovereign, written by his contemporaries, the responses of the domestic and foreign press to his death, poetic dedications, as well as a large number of photographs and paintings depicting the Emperor and August family.

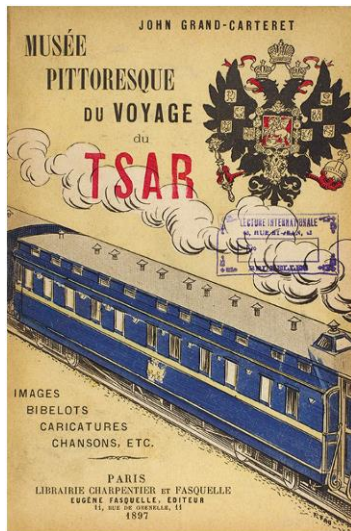
Publisher: Golos-Epohi. Pages: 624. Retail price 1.250 Roubles.

Under the Hammer...

Romanov related items in Auctions



Auction house "Litfond", Moscow, Russia, August 14



Visit of Nicholas II to France in 1896

Illustrated description of the Emperor's journey. Cartoons, songs, paintings, toys, souvenirs, posters, etc. John Grand-Carteret. Le Musée pittoresque du Voyage du Tsar. In Fr. lang.. Paris: Editeur Eugene Faquelle, B.G. late 1890s. 244 pp., 19 x 12.7 cm.

The official visit of the Russian Autocrat to France took place in the autumn of 1896. On September 23 (October 5), Nicholas II, Alexandra Feodorovna and Grand Duchess Olga Nikolaevna (she was ten months old) arrived in Cherbourg, where they were met by French President Felix Faure, and the "Russian week" ended on September 27 with the Chalon parade. Paris was crowded. To two million of its population, 930,000 newcomers were added. On the streets there was continuous festivities. Everything became Russian or pseudo-Russian: Le Tsar soap, sweets with a Russian emblem or flag, dishes with imperial portraits, toys depicting a Russian bear, as well as the Sovereigns, and even Grand Duchess Olga; the Tsar was portrayed as Pancake week "jumping little

devils", the famous toy "man and bear" turned into Emperor and Felix Faure; the ad took advantage of fashion, and the Pink Pills were recommended, to maintain health for the Emperor's arrival days; and on the backs of his portraits, which were handed out for free on the street, advertisements of shoemakers and glovers were printed.

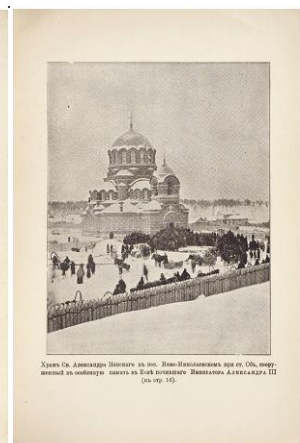
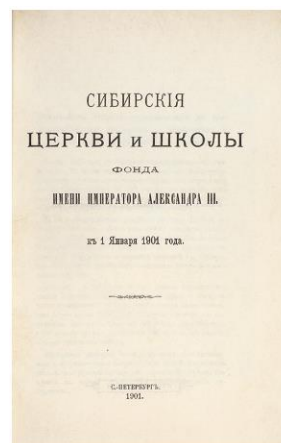
Estimate: 11 000 - 12 000 rub.



Siberian churches and schools of the fund named after Emperor Alexander III by January 1, 1901

SPb . In the State. 1901. 84 p. 10 l. 26 x 17 cm.

Estimate: 5,000 - 5,500 roubles



Nikitsky, Moscow, Russia, August 15

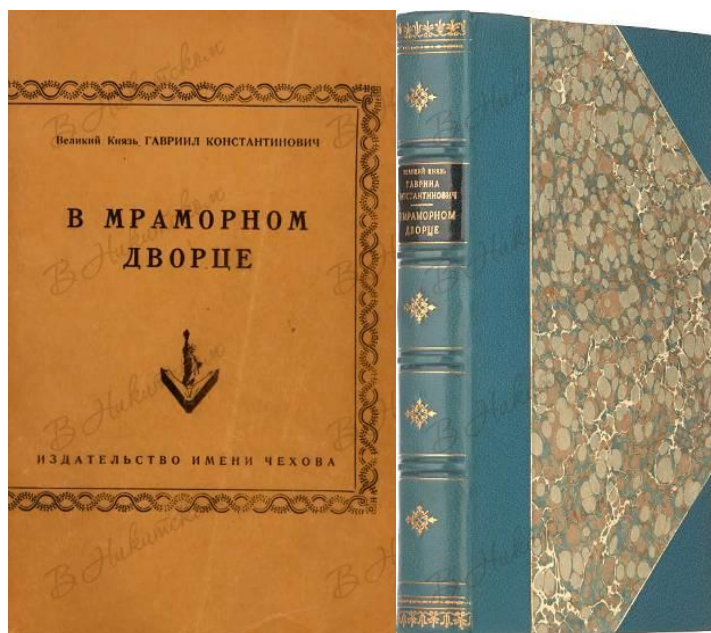


Illness and death of the Grand Duke Nikolai Nikolaevich.

BM, 1929. 12]pages. 26.5 x 20.5 cm. In a deaf cardboard binding with the preservation of the publishing cover. The publication contains information about the last days of the life of the Grand Duke, a facsimile of his signature and portraits. Estimated price: 10,000 r - 11,000 r

Tribute to the blessed memory of the Emperor the Great Martyr.

Paris: Edition of the Union of Revolutionaries in Memory of Emperor Nicholas II, 1939. 18.6 x 13.6 cm. In an illustrated publishing cover. Estimated price: 1,000 r - 1,100 r



Grand Duke Gabriel Konstantinovich. In the marble palace.

New York: Publishing House of them. Chekhov, 1955. 412 pages. 21.3 x 14 cm. In the modern owner's semi-leather binding, gold embossing of both covers and spine, triple marked edge. Publishing cover saved. Estimated price: 9,500 r - 10,000 r

Remember the truth

Publication of the union of the adherents of the sacred memory of Emperor Nicholas II, Paris, 1965.

68 pages, 18.2 x 13.2 cm. In an illustrated publishing cover.

Estimated price: 4,000 r - 4,200 r



Odessa. Grand Prince Konstantin Konstantinovich Cadet Corps 1899-1924.

New York, 1974. 365. Silt. 24.4 x 16.7 cm. In an illustrated publishing cover.

By the order of Emperor Nicholas II, announced in the order of the Military Department No. 116 for 1899, the Odessa Cadet Corps was founded on April 16, 1899.

To accommodate the personnel of the cadet corps were temporarily provided "Sabansky Barracks" - the former palace of the Polish magnate Count Sabansky. In the late days of May 1899, Major General M.K. Deryugin and leading military and economic personnel, who began to re-equip and repair the building of the barracks and prepare for the adoption of the first cadet in September 1899. By August, all construction work was completed. For the construction of a new building, an extensive plot of land was allotted at the 4th station of the Bolsifontansky tram.

During the Civil War, the corps was evacuated several times, the last evacuation of January 1920 was already "foreign", part of the corps went through the port of Odessa to Romania. Senior cadets marched to the Romanian border and made their way through Romania to Yugoslavia. Younger companies were forced to return to Odessa. Corps ceased to exist. Odessa cadets were scattered around the world. But the internal connection between them was never been broken. The slogan "I am ab Odessa Cadet" and the precepts of the Odessa Cadet remained unshakable.



Fabergé sedan chair model comes to auction in Cirencester

A miniature gold, jade and rock crystal sedan chair by Fabergé has been consigned for sale at the Cotswold Auction Company in Cirencester.

This piece bears the mark for workmaster Mikhail Perchin (maker of all but three of the imperial Easter eggs) and can be dated to c.1899-1903. It has excellent provenance, having been in the same family since it was purchased in 1929 from Wartski in London for £75. It will be offered at the silver, jewellery, Asian art, antiques and interiors sale on September 10.

Sedan chairs are among the rarest curiosities produced by Fabergé (fewer than ten are known) with this particular example pictured in Kenneth Snowman's 1962 'bible' - The Art of Carl Fabergé.

Auctioneers Elizabeth Poole and Lindsey Braune commented: "Discovering the sedan chair in Kenneth Snowman's book was rather a spine-tingling moment. It belongs to a family who collected some absolute gems in the early 20th century – and have looked after them ever since." The sedan chair is estimated at £60,000-80,000.

