



# Romanov News Новости Романовых

*By Ludmila & Paul Kulikovsky*

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*New Bust to Emperor Alexander III at St. Nicholas Church in Polyarny City*

## **A monument to Emperor Alexander III was solemnly opened and consecrated in Polyarny city**

On the occasion of the 120th anniversary of Polyarny, a solemn opening ceremony of the bust of Emperor Alexander III took place on the territory of St. Nicholas Church.

Polyarny is a city in the Murmansk region, located on the shores of the Catherine's harbour of the Kola Bay of the Barents Sea, about 30 km from Murmansk. The city is home to the Northern Fleet and as such is a closed city.

The port was laid down in the summer of 1899 and named Alexandrovsk in honour of Emperor Alexander III.

In 1931 it was renamed Polyarny.,

Parishioners of the church of St. Nicholas the Miracle Worker and Rector Archpriest Sergei Mishchenko, initiated and sponsored the bronze bust of the great Russian Emperor Alexander III.

The monument was made with donations from parishioners and in February 2019 was delivered from the workshop of Simferopol to Polyarny.

The opening and consecration ceremony was conducted by Bishop Tarasiy of the North Sea and Umba.





*The St. Nicholas Church, with the bust of Emperor Alexander III standing under the bell tower.*

## Stories from Crimea

In 2019, there were two extraordinary reasons to visit Crimea and Yalta in particular - the 100 years anniversary of several members of the Imperial Romanov family, including Dowager Empress Maria Feodorovna, leaving Russia from Yalta - and 125 years since the repose of Emperor Alexander III in Livadia. Of course Crimea is worth a visit any year and anytime of the year, as there is so much history and beautiful places to see.

In September, Ludmila and Paul E. Kulikovsky spent their holidays in Yalta, but besides relaxing, enjoying the warm weather and swimming in the Black Sea, they also visited a few historical sights. Earlier they had visited the main palaces, so this time they went to other landmarks.



Yalta is a resort city on the south coast of the Crimean Peninsula surrounded by the Black Sea and the mountain range Ai-Petri. It has a warm humid subtropical climate.

The existence of Yalta was first recorded in the 12th century by an Arab geographer, who described it as a Byzantine port and fishing settlement. It became part of a network of Genoese trading colonies on the Crimean coast in the 14th century. Crimea was captured by the Ottoman Empire in 1475, which made it a semi-independent subject territory under the rule of the Crimean

Khanate but the southern coast with Yalta was under direct Ottoman rule.

Crimea was annexed by the Russian Empire in 1783. In the 19th century, the town became a fashionable resort for the Russian aristocracy and gentry.

Like any coastal city it has a waterfront promenade, a kilometre long. It is one of the oldest streets in the city. The promenade is framed by palm trees and filled with a continuous series of elegant architecture, historical and cultural monuments, bars, restaurants, shops and street entertainment.

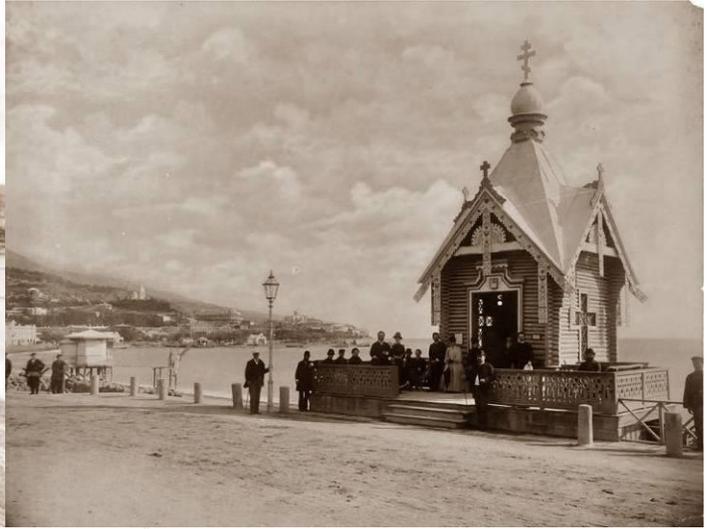
In 1837, the poet V. A. Zhukovsky mentioned that the only building there was the customs. In 1886, at the direction of Emperor Alexander III, a project was developed for the construction of a powerful stone pier capable of withstanding the pressure of formidable waves of the Black Sea. The second grandiose project was Yalta Embankment. The project of A. L. Bertier-Delagard and N. M. Shevtsov elevated the embankment and reinforced it with stone blocks.

### ***The chapel of the New Martyrs and Confessors of Russia***

Everyone walking there will certainly pay attention to the modest chapel on the waterfront. The tragic death at the hands of terrorists in 1881 of Emperor Alexander II stirred up the whole of Russia and found a response in the hearts of many people. On March 17, at an emergency meeting of the Yalta City Council, it was decided to arrange a memorial chapel in honour of the Holy Right Prince Alexander Nevsky, the patron saint of the Tsar-Liberator. The best place was considered the waterfront in the center of Yalta.

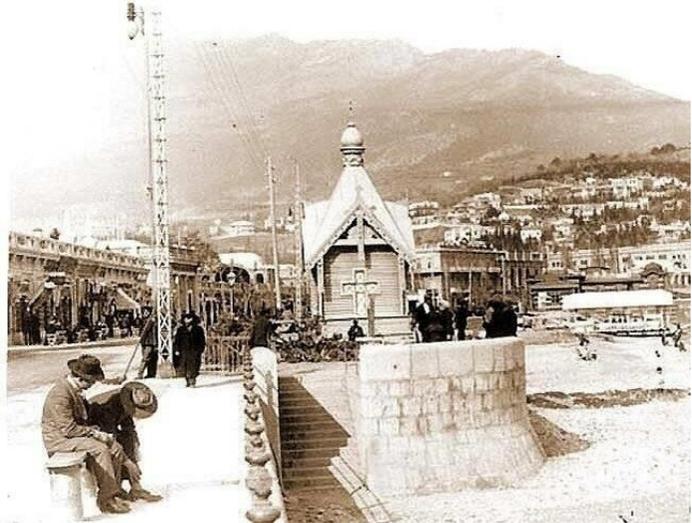


The design of the wooden chapel was completed by architect Gustav Schreiber. The building was built in the spirit of ancient Russian northern chopped architecture with richly ornamented wooden carved elements, with a tent-shaped iron roof. The entrance to the chapel was from the embankment, and barred windows in the form of a cross were cut on the other three walls. The chapel was crowned with a dome-bulb on a low drum.



They did not declare collecting donations for its construction - the mayor Baron Andrei Lvovich Wrangel allocated the necessary funds from his personal fortune, and the architect Gustav Schreiber refused the fees. Deputies also gave money.

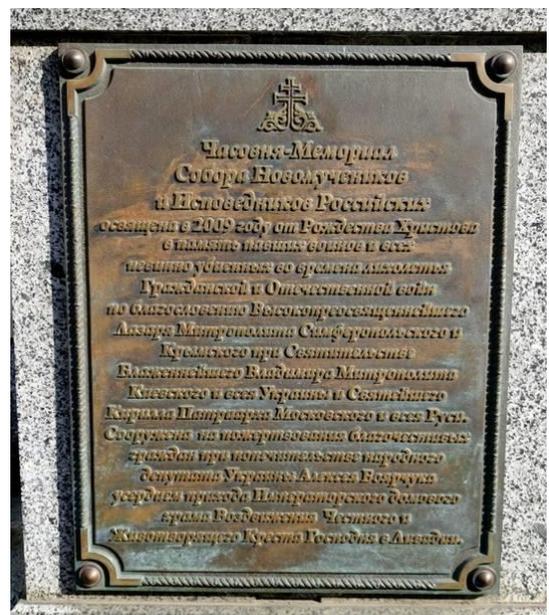
On August 15, 1881, the chapel was solemnly consecrated by the Archbishop of Taurida and Simferopol, Gury. In the original version, the chapel stood on wooden stilts, but then, due to repeated destruction by sea surfs, a stone foundation was laid under it. The construction was surrounded by a wooden carved picket fence.



Although the chapel was never empty, in 1932 it was closed as an object that was "unnecessary".

In the summer of 2006, honouring the memory of the Holy Royal Martyrs, the place on the embankment was again consecrated. and 3 years later, on September 27, 2009, the stone chapel of the New Martyrs and Confessors of Russia, now in stone on a project by architect Alexandra Petrova, was consecrated by Metropolitan of Simferopol and Crimean Lazarus in memory of all those innocently killed during the Civil and Patriotic Wars.

An icon of the New Martyrs and Confessors of Russia used to be on the wall to the promenade, but now it is moved inside the chapel. Instead a marble Icon of the Mother of God "The Tsaritsa" - known throughout the world as a healer of cancer. The Tsaritsa has the grace to heal the worst of the diseases of modern mankind.





### ***The "Romanov obelisk"***

Another Romanov related monument on the waterfront is the "Romanov obelisk", marking the place from where the member of the Romanov family left Russia in April 1919.

On the granite obelisk are two double-headed eagles and two metal plaques - one with inscription in Russian and another in English. The English text says - "On April 11, 1919, the British battleship HMS Marlborough departed from Yalta taking into exile the surviving members of the Russian Imperial family, among them the Dowager Empress Maria Feodorovna."



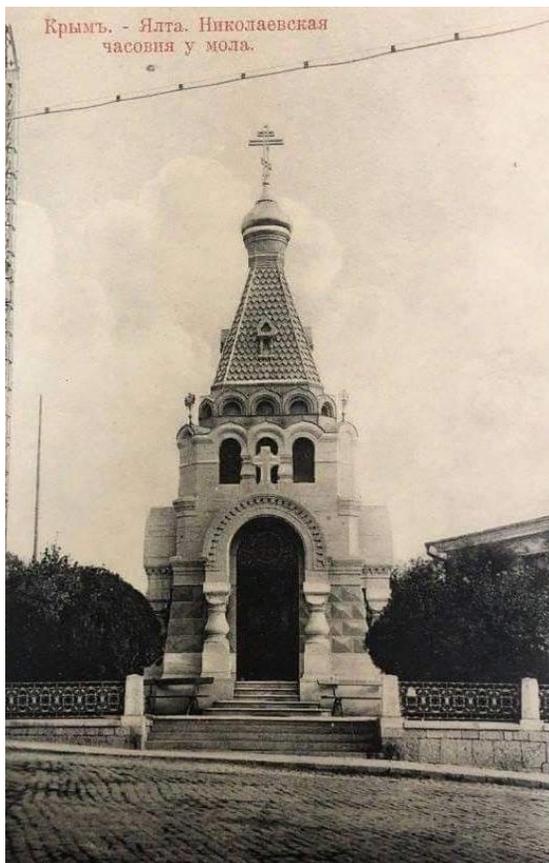
The obelisk was established on April 11, 2009, on the 90th anniversary of this historic event.

Originally there was also a double-headed eagle on the top of the obelisk, but it was repeatedly broken off (stolen as souvenir?) and has been replaced by a small granite ball, which apparently also didn't survive and now is replaced by a small granite obelisk.



### ***Chapel of St. Nicholas the Wonderworker***

Close to the embankment near the pier there is a chapel in honour of St. Nicholas. In September 1894, at a regular meeting of the City Council, its members unanimously decided to propose to the Duma to celebrate "the upcoming most important event in our country - the marriage of His Imperial Highness Sovereign heir Tsarevich Nicholas Alexandrovich with Princess Alix" with a construction of a chapel according to a project already prepared by the architect N.P. Krasnov.



The St. Nicholas Chapel, made in the old Russian style from roughly hewn local gray limestone, organically blended into a square in front of the port.

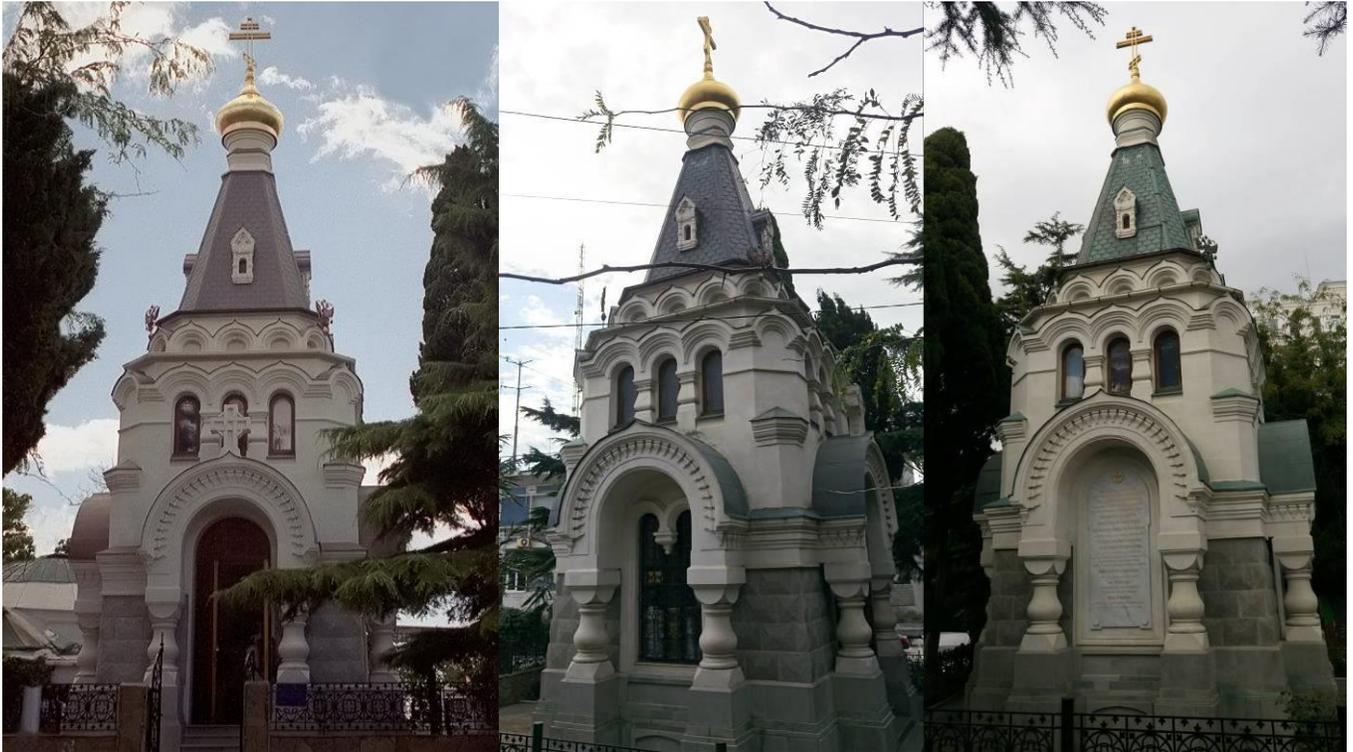
The chapel is square in plan. A few steps lead to the entrance decorated with a portal with columns and with an arched door decorated with carvings. The other three sides also have similar portals, but are not open (deaf). Three arched windows are above the entrance. Above there is the ensemble of kokoshniks.

The top of the chapel is a tent, crowned by a gilded roof with a cross on a deaf drum.

It stood on the spot from where it was best seen from the pier, where the imperial yacht was usually moored.

It was in this place in September 1837 that Emperor Nicholas I, who went ashore from his yacht, announced that he had assigned Yalta the status of a city. This is recorded on the memorial plaque, installed on the wall of the chapel.

It is noteworthy that the assignment of Yalta city status is associated with the construction of another church - the first cathedral church of Yalta in the name of St. John Chrysostom. It was built according to the project, approved by the Emperor, and consecrated the day before his arrival.



The solemn consecration of the chapel took place on December 6, 1896 in the presence of Archbishop Martinian.

Inside the chapel was a large beautiful icon of St. Nicholas, made by S. Korovin.

The text on the memorial board says:  
 "The chapel was created in the name of St. Nicholas the Wonderworker Archbishop of Myra in the memory of sacred wedding of Pious Autocrat Great Sovereign of All Russia Emperor Nicholas and His Spouse Pious Empress Alexandra Feodorovna .  
 On 25 of June 1896 by the care of pious person at the place where according to the legend of His Imperial Majesty Nicholas I, visiting the village of Yalta was charmed by great beauty of Southern nature, and His Highness commanded to rename the village to the city Yalta."

The chapel was destroyed by decree of the Soviet government in 1932.

The new chapel was built on the historic site in 2001. The project was designed by architect A.V. Petrova. The chapel was consecrated by the Archbishop of Simferopol and Crimean Lazarus.

The restored chapel became a place of prayer for all who are in the sea: sailors, fishermen and travellers.



## **St. John Chrysostom Church**

The Church of St. John Chrysostom is the first cathedral of Yalta. It is located on Polikurovsky hill and is surrounded by a cypress park. It is one of the important spiritual and cultural sights of Yalta and Crimea.

The church was built according to the drawings of the architect G.I. Toricelli . It is made of sawn lime blocks, painted in yellow tones, in the pseudo-Gothic style. The church was crowned with five domes covered with gold leaf. The three-tier bell tower, rising 45 meters above sea level, gave the church special grace. The bell tower received the status of "the main urban planning and navigation landmark of the city." The bell tower was included in all international maps (locations) of the Black Sea.

The history of the church is inextricably linked directly with the Governor General of the Novorossiysk Territory Count M. S. Vorontsov . He decided to establish a cathedral church for the future city at public expense. The consecration took place on September 16, 1837, during the reign of Emperor Nicholas I, the next day Yalta was given the status of a city.

In the 80s of the XIX century, the Cathedral of St. John Chrysostom underwent a significant restructuring. The redevelopment of the cathedral was made by the city architect N.P. Krasnov. Based on his own drawings and sketches, he expanded the cathedral building and reduced the number of domes to one large, giving the church a Byzantine style. The mayor of Yalta - Baron A. L. Wrangel donated funds.

In 1937, the church was closed, and a grocery warehouse was made in it. In 1942, the church was robbed and set on fire. It burned all night and was completely destroyed. The charred walls stood until the mid-1950s.

In 1994, the reconstruction of the church began. The author of the new project was the famous Crimean architect A.V. Petrov. In the archive of the Vorontsov Palace, the drawings of the first architect Toricelli were found and for three years the church was recreated in the same form.

On November 26, 1997, the Divine Liturgy was served in the the church still under construction. On November 26, 1998, the church was consecrated by Bishop Lazarus (Shvets). On December 22, 1999, holy crosses were raised above the dome.



The church has a Sunday school named after Grand Duchess Olga Nikolaevna, and there are icons of the Royal Martyrs, Martyr Grand Duchess Elizabeth Feodorovna and Nun Varvara, and of all the New Martyrs.



### ***The Cathedral of Holy Blessed Prince Alexander Nevsky***

The Cathedral of Holy Blessed Prince Alexander Nevsky (the Simferopol and Crimean Diocese) is the main Orthodox church of Yalta.

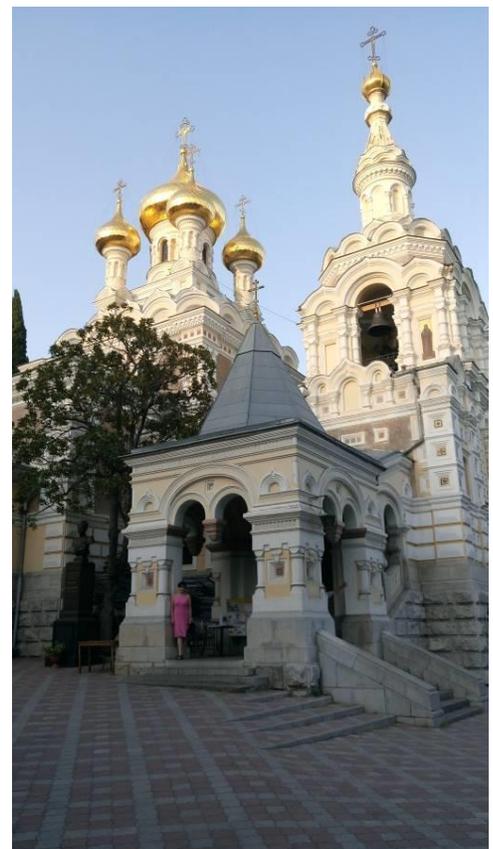
The cathedral was built in honour of Emperor Alexander II. The famous Yalta engineer and local historian A. L. Bertier-Delagard headed the Construction Committee established on March 1, 1890. Large amounts were donated by the noble townspeople B.V. Khvoshchinsky and I.F. Tokmakov, and a piece of land was donated by Baron A. L. Wrangel.

The project of architects N.P. Krasnov and P.K. Terebenev, was personally approved by Emperor Alexander III.

The ceremony of laying of the first stone took place on March 1, 1891, on the tenth anniversary of the death of the Emperor Alexander II. It was attended by Empress Maria Feodorovna.

For a number of reasons the construction of the church and its interior decoration stretched for 11 years. Only on December 4, 1902 the consecration of the Cathedral took place in the presence of Emperor Nicholas II, his family and retinue.

The two-tier church, with open galleries, is built in the Neo-Russian style and decorated with numerous elements: pilasters, Kyoto, portals, hearts, a tent porch. The white and pink tones look very elegant. Domes of the church were covered with gold.



The lower church is in the name of St. Martyr Artemy with a capacity of 600–700 people, and the upper, main one, in the name of Saint Prince Alexander Nevsky - 1000–1200 people.



*The consecration ceremony of the Cathedral of Alexander Nevsky in Yalta. In the center is Emperor Nicholas II and Empress Alexandra Feodorovna. December 1902.*

On the south-eastern side a mosaic image of St. Alexander Nevsky, made by the students of the Venetian A. Salviati was installed in a granite icon case.



The icons for the cathedral were painted by masters from Mstera in the Vladimir province. The interior was designed by architect S.P. Kroshechkin, the iconostasis, the dome and walls were painted by Kiev artist I. Murashko.

Near the cathedral, a three-tier bell tower was built, 11 bells for which were cast in Moscow.

In 1908, the construction of a three-story house was completed, which housed a parish school in honour of Tsarevich Alexei, a shelter for patients with tuberculosis, and a meeting room of the Alexander Nevsky Brotherhood.

In 1938 the church was closed, the bells sent for re-melting. A sports club was organized in the cathedral, and the Teacher's House in the school building.

Divine services in the cathedral were resumed in 1942, after the establishment of the German administration in Crimea. After the liberation of Crimea, the church was registered as actually operating.

On September 29, 2016, a bust of Tsarevich Alexei Nikolaevich was unveiled in the courtyard of the church, next to the stairs to the entrance to the church.

On May 30, 2017, new commemorative granite boards were made for the monument.

On the front plate is says: *"Thanks to the extraordinary simplicity and cordiality, Alexei Nikolaevich attracted all hearts, both with his external and spiritual beauty; his clear, open gaze, the resoluteness shown in everything, a pleasant sonorous voice - evoked a feeling of deep sympathy in all who saw him. The Lord endowed the boy with wonderful natural qualities: a strong and quick mind, resourcefulness, kind and compassionate heart, and charming for the Tsars simplicity. Protopresbyter of the military and naval clergy Georgy Shavelsky."*

On the plate on the right: *"It is difficult to imagine a closer and more friendly family than the family of Nicholas II. Around the heir, naturally, all love was concentrated, all the tender care of relatives. He had a great liveliness of mind and judgment and a lot of thoughtfulness. He sometimes struck with*

questions above his age, which testified to a delicate and sensitive soul. I discovered a child with a heart from nature loving and sensitive to suffering, because he himself already suffered a lot. With interest and deep attention he peered into the life of ordinary people, and often he exclaimed: When I will be Tsar, there will be no poor and unhappy! I want everyone to be happy. The tutor of the heir Tsesarevich Peter (Pierre) Andreevich Gilliard."

On the plate on the left: "He was an amazingly beautiful boy, slender, graceful, smart and resourceful. He had what we Russians used to call a golden heart. He easily became attached to people, loved them, tried his best to help, especially those who seemed to him to be unfairly offended. Alexei Nikolaevich promised to be not only a good, but also an outstanding Russian Monarch. Colonel A. A. Mordvinov, adjutant of the Sovereign Emperor Nicholas II."



***The Tsarevich Exhibition in Livadia Palace***

Of course staying in Yalta, one has to visit Livadia Palace. Besides the palace itself, the park, and the permanent exposition, there are some temporary exhibitions. One of them, "Crimean Tales and Tsarevich Alexei" was very special. The exhibition located in the two "Grand Duchesses" rooms, and is dedicated to the 115th anniversary of the birth of the Heir to the Russian throne and the 110th anniversary of his first visit to Crimea, to Livadia. It features authentic watercolor portraits and rare photographs. Most of the rare photos comes from photo albums stored in Tretyakov Gallery in Moscow.



*Photos of Tsarevich Alexei. The series below shows him playing with his small "cadet" friends in a "military camp" with a "tent" made of branches and a cooking place,*

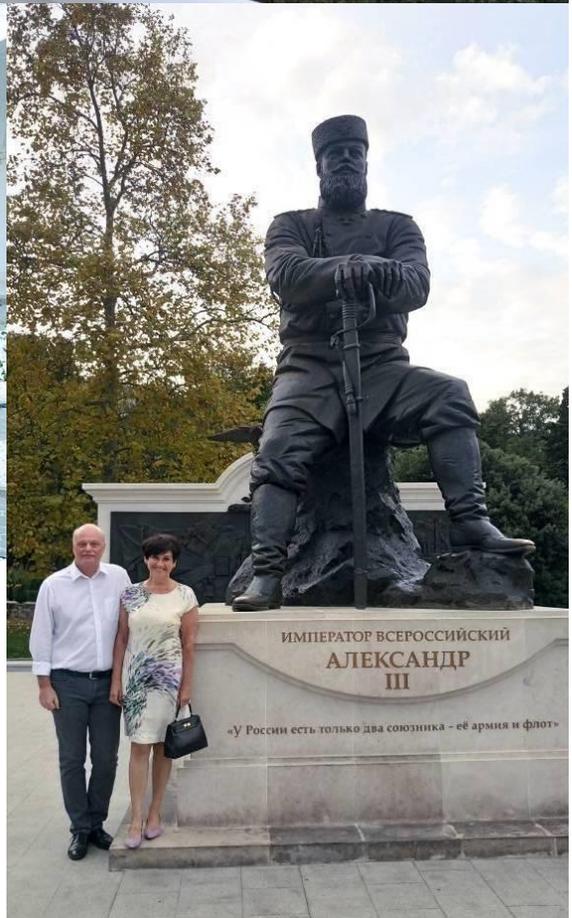


Top - Photos of Tsarevich Alexei as a hairdresser, cutting the hair of one of his small "cadet" friends. Below - Tsarevich Alexei dressed in Cossack uniform playing with his dog "Joy" on the terrace of Livadia Palace.



Top - Photos of Tsarevich Alexei with his "cadet" friends on the beach at Livadia.

During a small tour of the palace, the Kulikovskys were invited to step out on the balcony on second floor facing the Black Sea (east). Access is from the Emperor Nicholas II's upper office, the Imperial couple's bedroom, the Library, or Empress Alexandra Feodorovna's office. The view from there is amazing!



The tour of the palace ended in the Italian Courtyard, together with Irena F. Fomenko and Valentina Shvedova.

On a second short visit to Livadia, the Kulikovskys made a little walk in the park, with a stop at the monument to Emperor Alexander III.

## Sevastopol - The Crimean War 1853-1856

For the most people interested in Imperial Russia, Crimea is associated with the Crimean War. The military conflict was fought from October 1853 to February 1856 in which the Russian Empire battled against an alliance of the Ottoman Empire, France, Britain and Sardinia.

The war however started not in Crimea, but in the Balkans in July 1853, and fighting took place also in the Caucasus, Baltic, Black, Azov, White and Barents Seas, as well as in Kamchatka and the Kuril Islands.

The most heroic and tragic event of the Crimean War is the battle for Sevastopol. In September 1855, French and English troops captured the major defence point of the city - Malakhov Kurgan. The city survived 11 months of the siege, but as a result of this major loss the city surrendered to the Allied forces. This defeat became key and served as an impetus for ending the war.

There are many memorial places, monuments and buildings, and on a visit to Sevastopol the Kulikovskiy tried to see as much as possible.

They started with a look at the "Valley of Death", located to the east of Sevastopol and north of Balaklava. At this place the famous 'Charge of the Light Brigade' took place. Seeing the landscape there, one better understand the difficulties of communication between officers on one hill top to another or in the valley. What you see from one hill top, might look very different in the valley, as it goes up and down. Which gave the fatal result of the "Charge of the Light Brigade".

A monument crowned by a two-headed bronze eagle, in memory of the Russian soldiers in the battle of Balaklava on October 13, 1854, stands on the site of the former Turkish redoubt No. 3, called the Arab Tabia. (Arab fortress).

On the front side of the pedestal there is a convex inscription: "The Battle of Balaklava. October 13 - 1854." From the opposite side: "7 officers, 124 lower ranks were killed." The height of the column with the base is 11.32 meters.

On two sides of the column, on small pedestals, slabs of polished granite are installed, on the left side there is a list of Russian units participating in the battle. On the right side, on a pedestal from an element of a column of an old monument there is a plan of the Battle of Balaklava.

The monument is new, rebuilt in 2004 by the forces of the Black Sea Fleet according to the project of architect A.L. Schaeffer. It is located on the site of an old monument, built in 1905 according to the design of engineer-lieutenant colonel F.N. Erantsev, and architect N.A. Permyakov.



In Balaklava was seen the harbour used by the British during the war. A beautiful place, with a natural "S" shaped harbour, but no memorials.

## **Panorama "Defence of Sevastopol 1854-1855"**

Next stop was the Panorama "Defence of Sevastopol 1854-1855".

"The Defence of Sevastopol" is a painted panorama (360 degree) by the Russian artist Franz Roubaud. It shows the allies assault on the Malakhov Battery on 6 June 1855 during the Crimean War, in which 173,000 British and French troops were repulsed by 75,000 Russians.

It features portraits of Admiral Pavel Nakhimov, the Russian nurse Dasha and the famous doctor Nikolai Pirogov. On July 31, 1902 Emperor Nicholas II approved the project. Roubaud painted it between 1902 and 1904 - its length is 115 meter and height 14 meter.



*Emperor Nicholas II and daughters walking to the Panorama*

On May 14, 1905, on the occasion of the 50th anniversary of the heroic defence of the city, the panorama was open to the public in a specially designed building - with a diameter of 36 meter and height of 36 meter. The classic two-column portal, lined with Inkerman stone, is decorated with elements of military decor at the top: a soldier's cross of St. George is entwined with a St. George ribbon; in the center - the number "349", indicating the number of days of Sevastopol defence.

One of its first visitors were veterans of the Sevastopol battles, which were surprised and moved by the authenticity of the reproduced events.

## **150 years anniversary of the Black Sea Fleet Museum**

26 (14) September 1869 in Sevastopol, on the initiative of the direct participants of 349-day defence of Sevastopol, and under the patronage of Emperor Alexander II - one of the oldest museums in Russia - the Black Sea Fleet Museum was founded.

In order to organize the museum in St. Petersburg, a Special Committee chaired by E. I. Totleben (one of the leaders of Sevastopol Defence) was created and in Sevastopol – a local commission headed by Vice Admiral P. I. Kyslynsky. Exhibits were voluntarily collected from private collections.



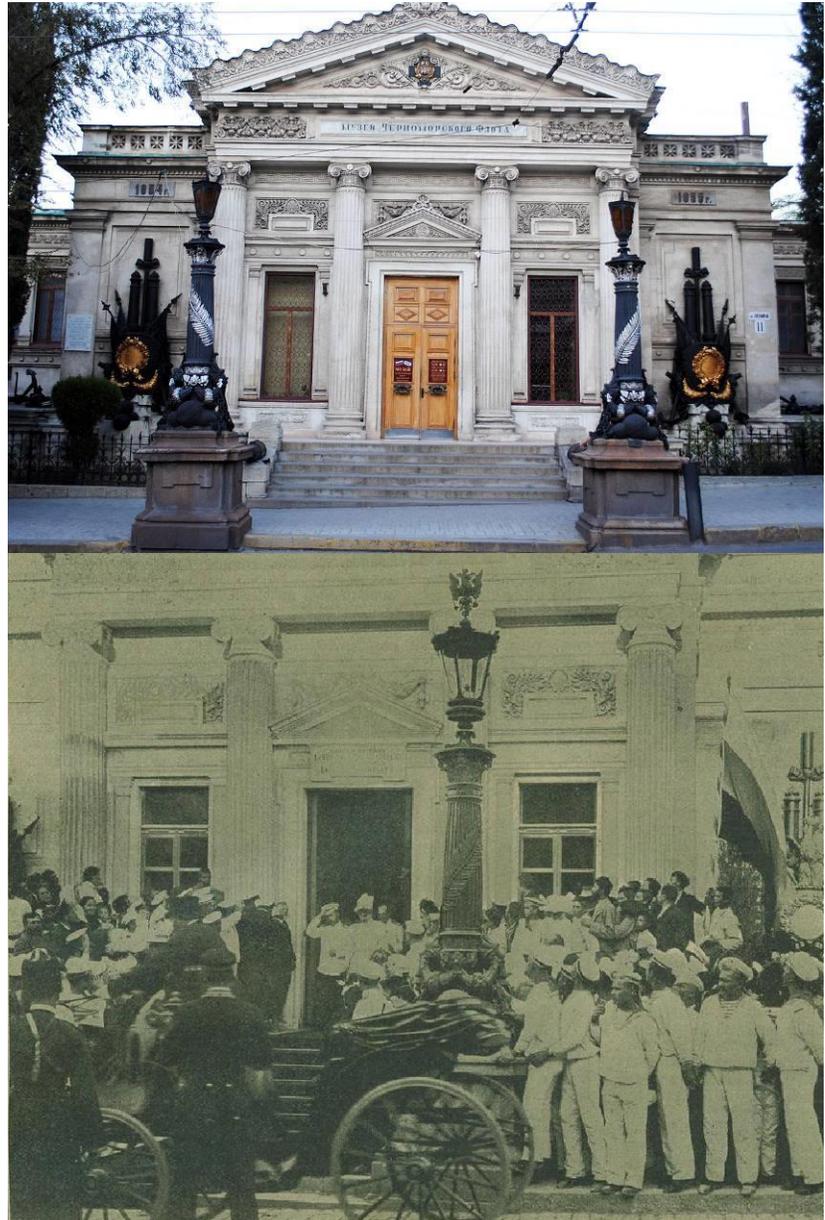
Exposition of the Black Sea Fleet Museum was first located in the house of Totleben. The personal belongings of participants of the defence, photographs, manuscripts, memoirs, documents, samples of weapons, paintings by Aivazovsky, Makovsky and Roubaud, famous paintings by V. Timm were presented. The Black Sea Fleet Museum also received a saber of a Turkish commander Osman Pasha, a telescope of Admiral Nakhimov, awards of M. P. Lazarev.

13 (1) December 1869 Emperor Alexander II issued a decree on the transfer to Sevastopol Museum an estate in the village of Emir Tauride Province, 936 thousand dessyatines of land (1,09 of hectare). In 1874 a school for 40 pupils (later transformed into a vocational school), an asylum for the disabled, straw-weaving courses for girls and Xenia parochial school for 300 pupils were created under museum. The patron of the museum and charities being in its custody, became Grand Duke Alexander Mikhailovich.

In 1895 a construction of a special building designed by architect A. M. Kochetov was completed. A new museum was built in classical style, on its sides reinforcement rods stylized as fore and stern parts of the old ships were cast along with guns. On the main facade of the building there was "a sign of Sevastopol" - the St. George Cross and the memorial number 349 (the number of days of Sevastopol defence). All bronze figures and ornaments, stucco work inside the building were performed in accordance with the project of Odessa sculptor B. V. Eduards.

According to the catalogue of 1913, the museum had over 2 thousand precious relics, a lot of exhibits were received in 1905, the year of 50th anniversary of the defence of Sevastopol. After the October Revolution new sections, devoted to the revolutionary events of 1905-1917 years, were opened.

By 1940, the institution was renamed into the Military Historical Museum of the Black Sea Fleet, and after the Great Patriotic War, some of the most valuable pieces were evacuated to Baku and then to Ulyanovsk. The rest of the exhibition was transferred to the building of a picture gallery due to the fact that the museum's building had been partially destroyed. After the liberation of Sevastopol from the Nazis the building was restored and the Museum resumed its exhibitions on August 15, 1948.



*Emperor Nicholas II and Empress Alexandra Feodorovna leaving the Black Fleet Museum on August 23, 1897.*

To date, the entire history of Sevastopol and the Black Sea Fleet is presented in eight exhibition halls. The funds of the Military Historical Museum of the Black Sea Fleet numbers over thirty thousand items. Exposition of the museum tells about the struggle of the Russian and Ukrainian peoples for the access

to the Black and Azov Seas, the foundation of Sevastopol and the Black Sea Fleet (1783), Russian-Turkish wars (18-19th centuries) and the fighting in the Black Sea at the beginning of the Crimean War 1853-1856.; the first defence of Sevastopol (1854-1855), the state of the Black Sea Fleet on the eve of the Revolution of 1905-1907; the events at the Black Sea Fleet from 1904 to February 1917, the participation of Black Sea Fleet sailors in the first Russian Revolution of 1905-1907 and the World War I; the participation of Black Sea sailors in the Civil War, the revival, development and strengthening of the Black Sea Fleet in the pre-war years and the history of the Black Sea Fleet during and after the Great Patriotic War.



Video - 1) <https://youtu.be/n7cPqrptY3c>

2) <https://youtu.be/iJwioSHkJ7A>



## **Church of St. Archangel Michael**

Next door to the Black Sea Fleet Museum there is the Church of St. Archangel. The church was built in 1848 by the architect Vanderweide. It is designed in classical form, with a Romanesque style of the facade.

On the facade of the church there are 24 memorial plaques with the names of units that took part in the defence of Sevastopol (1854–1855).

In 1848, Rear Port Admiral Roguly, the captain of the Sevastopol port, requested Mikhail Lazarev to build a church instead of one of the chapels

of the Sevastopol Admiralty Cathedral. During the Crimean War, the church became the religious centre. Services were held daily. The services were attended by the Grand Dukes Nikolai and Mikhail Nikolaevich, who donated the gilded chased lamp to the church.

On October 5, 1854, Admiral Vladimir Kornilov was buried in the church, on March 7, 1855, Admiral Vladimir Istomin, and on July 1, Admiral Pavel Nakhimov. Later their remains were transferred to the Cathedral of St. Vladimir.

March 1, 1855, after the death of Emperor Nicholas I, in the church and on church square, the Sevastopol garrison was sworn in allegiance to Emperor Alexander II.

On August 2, 1855, a shell hit the church, making great damage. In 1869, Tsarevich Grand Duke Alexander Alexandrovich (Later Emperor Alexander III) ordered to transfer the administration of the church from the Naval Department to the Land Engineering for restoration. The estimated cost of restoration amounted to 14,000 roubles.

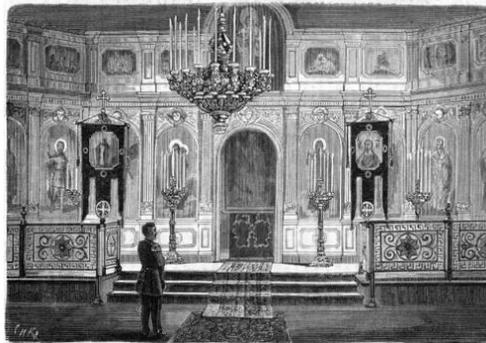
The work was carried out by engineer staff captain Lebedev in early 1870. A new iconostasis was ordered in Odessa. Icons were created by academician Ivan G. Karneev (on the southern wall - Prince Alexander Nevsky "in memory of Prince Alexander Menshikov", Prince Mikhail Chernigovskiy "in memory of Prince Mikhail Gorchakov." On the northern wall - Prince Vladimir and St. Apostle Paul" in memory of Admiral Vladimir Kornilov and Admiral Pavel Nakhimov). In October 1870 it was consecrated.

On September 15, 1903, Grand Duke Mikhail Nikolaevich attended the liturgy. The memorial plaques of the compound appeared in 1905, to the 50th anniversary of the defence of the city. The order was issued by Grand Duke Mikhail Nikolaevich. At the same time, small repairs were carried out in the church.

Under Soviet rule, a reading room named after the French



Храм Михаила Архангела. (Рис. А. В. Васнецова, грав. Л. А. Сурганов).



communist Andre Marty was opened in the church, and the House of Health Education was operating there from 1931.

On November 21, 2002, the first Divine Liturgy was served, which subsequently began to be held almost every day. In 2013, the dome of the cathedral was recreated.

### ***Monument to Empress Catherine the Great***

On the opposite side of the street is the monument to Empress Catherine II. It was opened on June 15, 2008 during the celebrations dedicated to the 225th anniversary of the founding of the city Sevastopol. The monument is installed on a square on the former street St. Catherine (now Lenin). The authors of the monument are sculptor Stanislav Chizh and architect George Grigoryants.

The pedestal is made in the form of a round column on a square plinth. In the upper part of the column is a hexagon, in the center of which there is a cartouche with the inscription "Catherine II".

On the left side is the Decree on the foundation of the city of Sevastopol:

"Nominal order to the principal governor about the development of new strengthening... we declare our will to build the following fortifications: a large Sevastopol fortress, where there is now Akhtiyar and where the Admiralty should be, a shipyard for the first rank of ships, and a port. CATHERINE."

On the right there is a relief image of the Sevastopol Bay.

The sculpture of Catherine II in a ceremonial robe, with a scroll-decree. The height of sculpture is 2.85 m. The total height of the monument is 6.35 meter.

The plinth and hexagon are made of brown polished granite from the Tokovsky deposit. Column - gray-green granite, polished Mezhdurechensky deposits. Sculpture, cartouche made of bronze.



It is symbolic that the monument to Catherine II was erected on the foundation of the house belonged to Lieutenant General E.I. Totleben, the hero of the First Defence of Sevastopol. His house was destroyed during the war in 1854-1855.

The installation of the monument to Catherine II took place in a difficult socio-political environment. Five courts were held in suits by the Sevastopol City State Administration, which opposed the installation of a monument in Sevastopol. In the evening of June 13, 2008, the monument was erected. To protect public order, residents of Alushta, Simferopol and Bakhchisarai arrived in Sevastopol, calling themselves "Cossacks."



## **Cathedral of St. Vladimir - the Tomb of the Admirals**

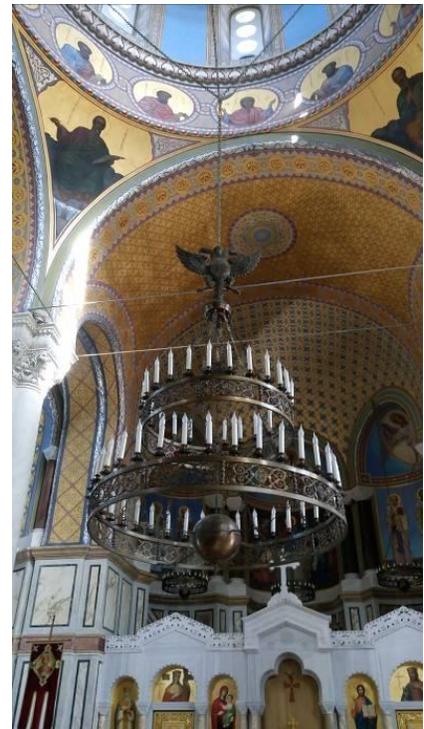
St. Vladimir's Cathedral was built in the aftermath of the Crimean War as a memorial to the heroes of the Defence of Sevastopol.

It was the admiral Mikhail Lazarev who came up with the idea to build St. Vladimir's Cathedral in Sevastopol rather than in Chersonesus as was originally intended. The church has the tombs of Lazarev and three of his disciples - Vladimir Kornilov, Vladimir Istomin and Pavel Nakhimov - who were killed during the siege.

The burial places located in the lower church are united by a common tombstone in the form of a large cross made of black marble.

The architecture of the church is Neo-Byzantine. The original design was submitted by Konstantin Thon, but was reworked by a local architect, Alexei Avdeyev. The lower church was consecrated in 1881, the upper church was finished 7 years later.

The building rises to a height of 32.5 meters. The marble-clad interior was decorated by a team of Swiss and Italian artists. The names of the heroes of the 1850s siege are inscribed on the walls. The tombs of the admirals were destroyed by the Soviets in 1931 and in the Second World War the church sustained further damage.



### ***Monument to the flooded ships***

Monument to flooded ships in Sevastopol is close to the Seaside Boulevard. This majestic monument is almost 17 meters high and is a reminiscent of the events of 1854-1855 - for the first defence of Sevastopol.

In the Crimean War, when the English, French and Turkish fleet approached the shores of Sevastopol, Prince Alexander Menshikov ordered to flood part of the obsolete vessels at the entrance to Sevastopol bay. September 11, 1854 five ships and two frigates was anchored and lined up from north to south.



*Left - The monument seen from the shore. Right - The monument seen from the sea.*

The sunken ships staff continued to defend the city on the shore. After the autumn and winter storms the Russian command from November to February 1854-1855 period flooded further 9 ships. And in August 1855, when the defenders were moved from the South to the North, the remaining Black Sea Fleet was flooded.

At the bottom of the Sevastopol Bay about 90 vessels were laid down, and cleaning work after the war took 10 years.

The monument was erected in 1905, for the 50th anniversary of the first defence of Sevastopol. It is a symbolic rock of granite blocks with a seven-meter Corinthian columns, topped with a bronze double-headed eagle.

The bird holds in its beak a laurel and oak wreath with attached anchor. By the pedestal is attached a bronze plate "In the memory of the ships flooded in 1854 and 1855 to close the entrance to the harbour".

Only in 1949 it was possible to detect the name of the author of the monument, when they found a list of works of a famous Estonian sculptor Amandus Adamson. In his list the monument to the flooded ships was mentioned.

The monument stood at the time of a major earthquake in 1927, survived the explosion of bottom mines



during the Second World War, and did not suffer during the occupation of Nazi troops. In 1969, the monument to the flooded ships appeared on the coat of arms of Sevastopol.

### ***The Count's Quay***

The Count's Quay was built in 1783 as a wooden boat pier. In 1787, when Empress Catherine II arrived in Sevastopol, the wooden steps of the pier were replaced by stone.



A project for the Quay improvement was made in 1837, and was submitted to Emperor Nicholas I. On March 9, 1838, Nicholas I approved the project, however "with the exception of the colonnade." In 1844 the permission was given, and in December 1844, Lazarev wrote: "The construction of the colonnade will begin at the top of the pier next summer, which will add a lot to its splendour." In 1846, the elegant colonnade adorned the city



The double colonnade of the Doric order forms the main entrance to the pier. The columns carry an entablature, crowned by the attic, on which the date of construction is applied. The height is 6.5 meter, the length is 18.2 meter, and the width is 2.8 meter. In front of the colonnade, with four gentle marches, a wide main staircase descends decorated with marble lions by Italian sculptor Ferdinando Pellicchio (1808-1892). It is made of Inkerman stone.



*Emperor Nicholas II at the Colonnade, 1912*

During the first defence of Sevastopol, the supply of all bastions with ammunition and food was organized through the Count's Quay. On the night of August 26, 1855, an enemy rocket set fire to a gunpowder barge at the quay, causing an explosion and significant damage.

It was destroyed during the Great Patriotic War and repaired in the post-war years. In 1968-1969, the staircase was repaired, and in 1987-1988 the colonnade was restored.

The Count Quay is the main marina of the city. Here the naval parade of the ships of the Black Sea Fleet of Russia begins on the Day of the Navy.

There are several memorial plaques on the Count's Quay . The first recalls that on November 22, 1853, a solemn meeting of Sevastopol residents with Vice Admiral P. S. Nakhimov took place after the Sinop victory.

The inscription on the second one indicates that from this quay on November 27, 1905, Lieutenant P.P. Schmidt departed for the Ochakov cruiser to take command of the rebel ships of the fleet.

The third tablet is installed “In memory of compatriots forced to leave their homeland in November 1920”, dedicated to the 150 thousand people, including about 70 thousand soldiers and officers who were forced to leave Russia after the defeat of the White Army led by Lieutenant General P. N. Wrangel.



### ***The monument to Nakhimov***

In the centre of Nakhimov Square in Sevastopol is a large monument in honour of the outstanding Russian naval commander Pavel Stepanovich Nakhimov.

The monument was unveiled on November 18, 1898, to the 45th anniversary of the Battle of Sinop - a Russian naval victory over the Ottoman Empire that took place on 30 November 1853 at a sea port in northern Anatolia, when a squadron of warships struck and defeated a squadron of Ottoman ships anchored in the harbor.



The authors of the monument are amateur artist, General Alexander Alexandrovich Bilderling and sculptor Ivan Nikolaevich Schroeder. The opening was attended by Emperor Nicholas II.

In 1928, the monument was dismantled in accordance with the decree of the Council of People's Commissars and replaced with a monument to V.I. Lenin. On November 5, 1959, the reconstructed monument was opened (the monument to Lenin was moved to another place).

The sculpture of Nakhimov is made in full growth. The figure is wearing a greatcoat. In the right hand of the sculpture is a spyglass. The left hand rests on the broadsword. In the first version of the monument it was not a broadsword, but the saber of Osman Pasha, which was the trophy of the Sinop battle.

The sculpture faces the city. Behind it there is the Count's Quay. The original version of the monument was facing the Count's Quay.

Three high reliefs are attached to the pedestal. They depict episodes from Nakhimov's biography: "The Battle of Sinop", "On the 4th Bastion" and "Conversation of Nakhimov with the Sailors".

The sculpture and high reliefs are made of bronze. The pedestal is made of polished granite. The total height of the monument is 13.5 meters.



## Emir of Bukhara Seyid-Abdul-Ahad Khan and Yalta

Seyid-Abdul-Ahad Khan ascended the throne of Bukhara very young, he was 26 years old, and his reign began unexpectedly for both subjects and courtiers, accustomed to the iron hand of the previous ruler. The new Emir abolished torture, abolished slavery and the terrible underground Zindana prisons, narrowed the range of executions - and by that time there were many, long and painful. From that moment, money literally poured into Bukhara: a lot of Russian industrialists became interested in deposits of copper, iron, and gold. The new ruler supported the development of banks, built a railway, a telegraph. For a conservative and little responsive to everything new Asia, everything that the Emir of Bukhara did seemed incredible.



Seyid Abdul-Ahad Khan (March 27, 1859 - 4 December, 1910) was the Ninth Bukhara Emir of Uzbekistan of the Mangits dynasty, and ruled in 1885-1910.

Seid-Abdul-Ahad Khan had the closest and most friendly relations with Russia, he wore the title of "Highness" bestowed on him by Emperor Nicholas II in 1896. In 1906 he was awarded the Highest Order of Russia - St. Apostle Andrew the First-Called. He was granted the title of Adjutant General and cavalry general, and became the chief of the 5th Orenburg Cossack Regiment. By the way, the Bukhara ruler was an avid horseback rider, was considered one of the best riders in the country and repeated many times how grateful to the Russian doctors that they returned to him the joy of riding. The fact is that he did not pass the fate of many subjects - Seyid-Abdul-Ahad Khan suffered from rishta (*Dracunculus medinensis*). The larvae of this common parasite in the East, people became infected through water, adult worms appeared in the muscles of the body, causing severe suffering. Russian doctors cured of rishta in the leg of Seyid-Abdul-Ahad Khan.

Unlike many of his predecessors, the Emir of Bukhara liked to travel, often drove to Moscow, St. Petersburg, Tiflis, Kiev, Odessa, and then came to Crimea. Since 1893 he spent every summer in Yalta. He also visited Sevastopol and Bakhchisarai.

Here is how Crimean newspapers described Seyid-Abdul-Akhad-Khan: "The Emir is above average height, looking no more than 45 years old. Very well built. It has a pleasant chest baritone; big black eyes shine from under his snow-white turban, and a small, broad beard adorns his chin. Good rider. It has extraordinary physical strength ... "

The Emir of Bukhara was very fond of rewarding even for insignificant services or just a person he liked. It is not surprising that when he regularly began to run into Yalta, many prominent citizens were able to sparkle with the Golden Star of Bukhara orders, which the Emir generously distributed. The ruler of Bukhara often visited Livadia when the Imperial Family came there, as well as in Suuk-Su, with Olga Mikhailovna Solovieva. This is a place of magical beauty (now it is part of the Artek children's camp), the Emir of Bukhara was simply subdued. He even wanted to buy it and offered the hostess 4 million rubles for the summer cottage - huge money for those times, but Olga Solovyova did not agree to part with Suku-Su.



It is not surprising that, having fallen in love with the Southern coast of Crimea, the Emir of Bukhara decided to build his own palace here. He managed to buy a plot in Yalta, where a garden was laid and a magnificent building was built.

It is interesting that at first it was planned to give the order for the construction to the famous Nikolai Krasnov, thanks to which the South Coast was decorated with many architectural pearls. Two sketches and estimates made by Krasnov for the Emir of Bukhara were preserved in the funds of the Alupka Palace and Museum. One is an Italian villa, the second is an oriental palace with lancet windows and oriental ornaments. But either the Bukhara ruler did not like both options, or he wanted to support the city architect Tarasov, whom he knew well, so Tarasov began to build the palace. The building with domes, towers and arbors really decorated Yalta.

Having become a seasonal resident of Yalta, Seyid-Abdul-Ahad Khan immediately became interested in the social life of the city: he was a member of the "Society for Assistance to Inadequate Students and Pupils of Yalta Grammar Schools", he donated money to the "Society for Assistance to Poor Tatars of the South Bank", he was interested in preserving the antiquities of Crimea,

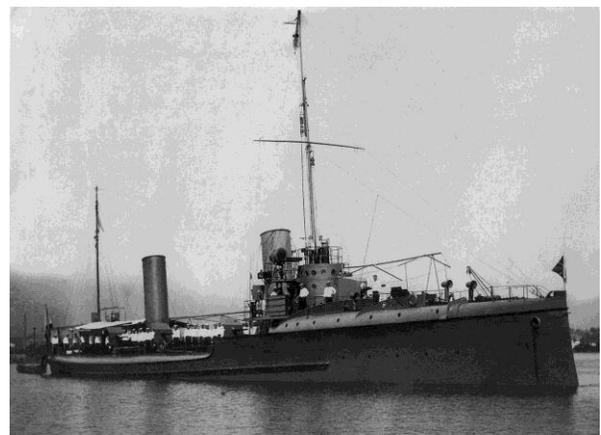
and several times participated in livestock exhibitions. The fact is that the high position did not prevent the Emir from becoming a connoisseur of sheep breeding, his flocks of astrakhan sheep were the best in his homeland, he personally traded astrakhan fish, supplying about a third of the production to the world market.

In 1910, he built a city-wide free hospital. It was a very generous gift to the city, in a large two-story house housed laboratories, rooms for employees, surgical and gynecological rooms, a reception for one hundred people.

On the eve of the opening of the hospital, he once again paid a visit to the family of Nicholas II in Livadia to ask for the highest permission to name the hospital after the name of Tsarevich Alexei. For many years, the Emir of Bukhara was a kind of symbol of generosity for Yalta, for his services to the city he was elected an honorary citizen and even one of the streets was named after him.

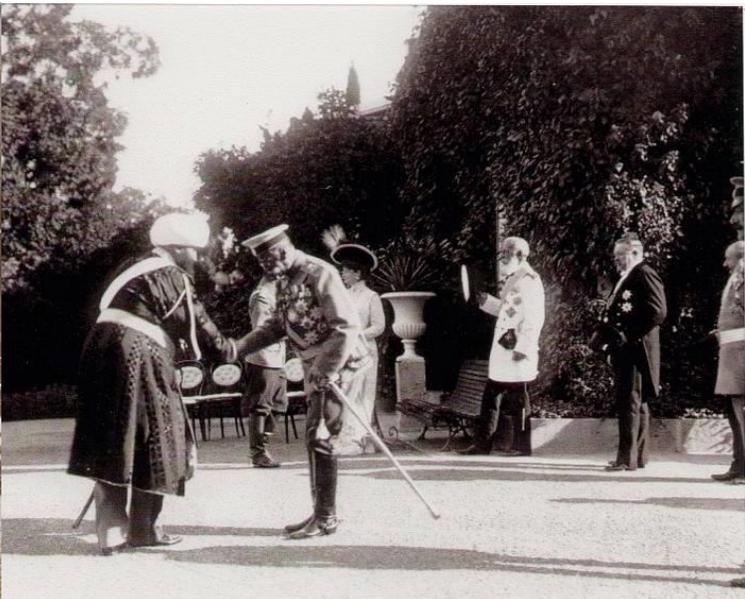
By the way, many other cities, not only in Crimea, should be grateful to Emir of Bukhara - in St. Petersburg, for example, he built the Cathedral Mosque, which cost him half a million rubles. Before the Russo-Japanese War of 1905, Seyid-Abdul-Ahad Khan donated a million gold rubles for the construction of a destroyer, which was called "Emir of Bukhara" - launched on December 30, 1904. The life of this vessel was stormy, but short-lived: during the revolution, the crew went over to the Bolsheviks, then fought in the Caspian Sea (by then it was renamed "Yakov Sverdlov") and was cut into metal in 1925.

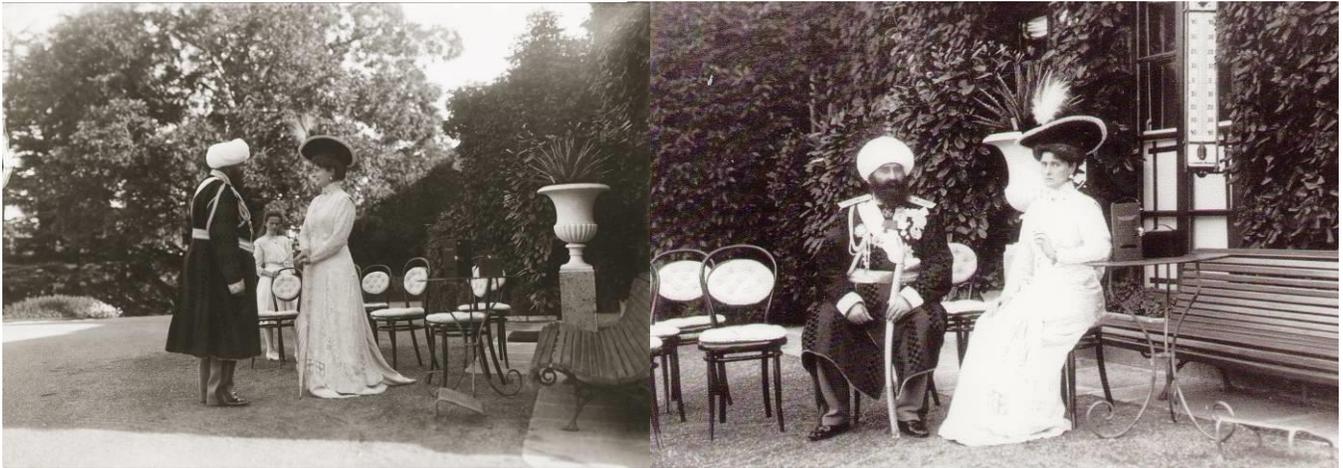
The Emir of Bukhara, Seid-Abdul-Ahad Khan, visited Crimea for the last time shortly before his death, he died in December 1910: a long kidney disease that tormented him in recent years, nevertheless put an end to his interesting and active life. The Niva magazine for 1911 published an obituary and a telegram to the Russian Emperor from the new Emir of Bukhara, Mir Alim, one of the sons of the deceased. He thanks for the condolences "at the death of my parent and the signs of all-gracious favor shown to me" and promises to follow the path of his father's endeavors.



*The destroyer "Emir of Bukhara" of the Imperial Russian Navy*

**A series of photos - Emir of Bukhara Seyid-Abdul-Ahad Khan visiting Emperor Nicholas II and Empress Alexandra Feodorovna in Livadia, 1910.**





***A unique video of the Emir***

Emir of Bukhara Seyid-Abdul-Ahad Khan arriving in St. Petersburg to inspect the construction of a mosque.

Video - <https://ok.ru/video/1245879995063>

### ***The Palace of the Emir of Bukhara in Yalta***

The palace is located above the Yalta Seaside Park. The Emir of Bukhara - Seyid-Abdul-Ahad Khan acquired this site in 1898 and laid a park on it, as well as 4 buildings, of which only the palace has survived to this day.

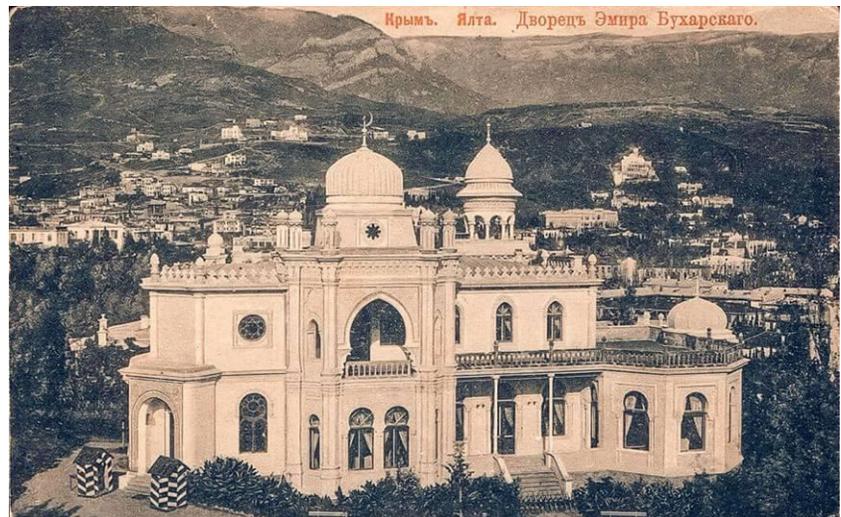
The palace was erected by the architect Nikolai G. Tarasov in the Neo-Moorish style of Kerch stone. It was built for four years (1907-1911), becoming the residence of the Emir of Bukhara on the southern coast of Crimea.

The architecture of the two-story building combines rectangular, faceted and semicircular volumes, porticoes and terraces, loggias and gazebos. The openwork carvings of the columns with exquisite capitals, balustrades, as well as the frames of the horseshoe-shaped windows and the serrated parapet above the cornice complement the Moorish style of the palace.



The palace was named by the Emir as "Dilkiso" (Turk. - "captivating", "charming").

After the death in 1910 of Seyid-Abdul-Ahad Khan, the new Emir of Bukhara handed over the building to the "Humanitarian Society of Empress Maria Feodorovna". In memory of the 300th anniversary of the reign of the Romanov dynasty, the palace was redeveloped as a sanatorium, which opened in 1914. Emir Alim Khan also donated the Emir's cottage in Zheleznovodsk at the foothills of the Greater Caucasus, to the disposal of Empress Alexandra Feodorovna for charity, as well as 5.5 thousand roubles for its



reconstruction. The Empress decided to arrange a women's sanatorium in this building, to accommodate 30-35 sick women at the same time. The maintenance and treatment were to be carried out from the Empress's personal funds.

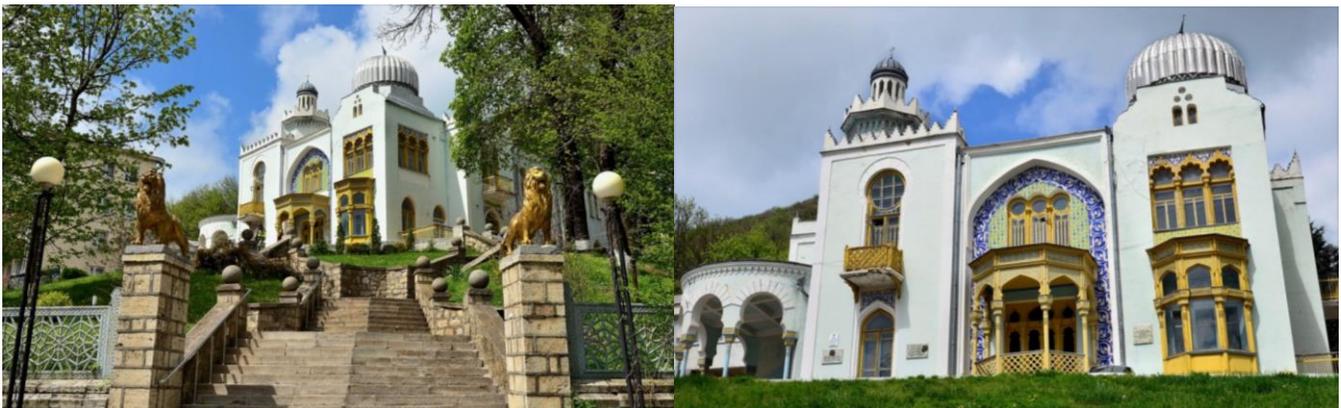


After the establishment of Soviet power, the building was nationalized. On March 25, 1921 the Eastern Museum of Yalta was opened in the palace.

On May 23, 1924, the palace was transferred to the eternal use by the working people of Uzbekistan by the Decree of the Presidium of the Crimean CEC. The sanatorium "Uzbekistan" began to work. In 1924-1927 there was a rest house. In 1927-1969 - a tuberculosis sanatorium. Since 1969, the sanatorium has been redeveloped into a neuro-somatic.

During the fascist occupation, the palace building was badly damaged. The aero solarium and weather station were destroyed. The park also suffered significant losses. In the early 1970s, reconstruction, repair and restoration work was carried out.

At present, it is building number 8 of the Yalta sanatorium. One can only admire the palace from the outside, unless one is a patient of the sanatorium. However, inside it looks like all modern sanatoriums, so there is not much remarkable in the interior. However, the exterior decoration and original architecture are really worthy to see. Emir Palace is one of the masterpieces of the Black Sea coast.



## Mayor of Yekaterinburg approved the restoration of the stela to Emperor Alexander II

27 September. Znak - The head of Yekaterinburg, Alexander Vysokinsky, approved the restoration of the historical monument to Alexander II, the foundation of which is still located in the Himmash area, in the park near the abandoned orphanage and the building of psychiatric hospital No. 6. According to the press service of the city administration, the mayor prepared an official appeal to the Ministry of State Property of the Sverdlovsk Region for the adoption of a non-demarcated site on which the monument stands, into municipal property.

Vysokinsky also instructed the district administration to prepare a landscaping project at the intersection of Griboedov and Truzhenikov streets by the end of the year, the city hall press service reports.

The issue of restoring the stela was raised at the weekly reception of citizens. The very idea of restoring the monument was presented by Ilya Korovin, Executive Director of the Romanov Memorial Charity Foundation.

The city administration understands the proposal of social activists as a desire to place a new stele next to the existing one, although activists insist on reconstructing the old foundation, as it has now become a rare historical artifact. In addition, the mayor's office specified that the issues on the monuments themselves, improvement and financing will be discussed only after the municipality receives land.

The bust of Alexander II was installed in the area of the current Himmash (plant) near the management of the Nizhneisetsky plant in 1884. After the revolution, the Emperor was replaced by one of the founders of Marxist-Leninist theory, then, at the initiative of veterans of the Uralhimmash plant and the surrounding micro district, the marble base of the monument was decorated with a red star. On the obverse side of the obelisk, which once housed the imperial crown, is engraved with the inscription "Pupils of the Lower Iset Orphanage who died on the fronts of the Great Patriotic War of 1941-1945." In this state, the foundation of the monument has survived to this day.

In 2000, the Ural blacksmith Alexander Lysyakov wanted to restore it, but the process was stalled due to disagreements.



## A memorial plaque to Alexander II to be unveiled in Yekaterinburg

In Yekaterinburg, a memorial plaque is to be installed on the estate of the Rastorguev-Kharitonov, where the Tsarevich Alexander Nicholaevich, the future Emperor Alexander II, lived from May 26 to May 30, 1837 during a visit to the Urals.

Alexander II visited the Urals when he was 19 years old. It was a fact-finding visit: the delegation examined the plant, the gold-washing complex, the lapidary factory and the mint. On May 27, he visited the Nizhny Tagil factory of the Demidovs, and also examined the factory school, hospital, pharmacy for factory employees and workers, on May 29, the delegation returned to Yekaterinburg, and after lunch visited the Berezovsky gold mines.

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## Monument to Tsar-Liberator Alexander II restored in Venev



On September 20 in Venev, Tula region, near the building of the children's art school, a monument was erected to the Tsar-Liberator Alexander II.

On September 28, the square with the bust was to be officially opened.

Back in July, a copy of the painting "Visit of Tsarevich Alexander Nikolayevich to Venev on August 17, 1837" was placed on the building of the music school in Venev, and until the end of September they equip the school's square and restore a bust.

The initiator of the restoration of the monument after 101 years was the local historian Denis Mahel. Also, not only the district administration, but also many caring people made efforts to implement the project.

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## Monument to Alexander II may be restored in Lukhovitsy

Residents of Lukhovitsy (Moscow region) decided to restore the monument to Alexander II the Tsar-Liberator.

Initially, a monument to the Tsar was erected in 1911 in Matyr village by the son of a serf peasant Andrei Gordeev on the anniversary of the abolition of serfdom. His father received freedom in 1861.

The Russian Word newspaper (1911, No. 171) wrote about this event:

"The unveiling of the monument took place on July 24 in Matyr village, Zarsk Uyezd. The celebration began at 9 am. A liturgy was served in the local church of St. John the Evangelist, then - requiem for Alexander II. At 12 o'clock a procession went from the church to the monument. Peasants from the neighbouring villages carried wreaths for laying on the monument."

Andrei Gordeev went from a son of a serf to a successful Moscow businessman, the first landowner in his small homeland. On the way to success, he did not forget his native village, helped the church of his parish, not only helped his younger brother, but also constantly provided local youth with places to serve in his Moscow home. And for fifteen years he cherished the dream of thanking the Tsar, who destroyed serfdom and gave millions of people the opportunity to freely build their lives. On July 24, 1911, Andrei Karneevich finally realized his dream.

The monument was demolished by the Bolsheviks, but now local residents decided to rebuild it.

"Installation documents will be ready soon. The monument will be the same as it was before, it will be made by a Lukhovitsk sculptor, and it will stand in the same place at the church. We'll add information about our fellow countryman Andrei Gordeev, his photo and that he originally erected a monument to the Tsar Liberator," said Sergey Panyushkin, a representative of the initiative group.



## Remembering Empress Maria Feodorovna in Denmark

On October 25, 2019 at 19.00 at the Russian Center for Science and Culture, in Copenhagen, Denmark, with the participation of Russian Embassy in Denmark, a concert and exhibition dedicated to Empress Maria Feodorovna will be held.

The concert is with the singer Alyona Petrovskaya from St. Petersburg. Alyona Petrovskaya is an example of the Russian culture, she inherited the priceless, sincere, piercing folk style of singing, the skill to speak about the main things in simple words which touch the audience.

The exhibition is about Princess Dagmar born in Denmark and becoming Empress Maria Feodorovna in Russia.



*Project "Russia in Scandinavia" within the framework of 90<sup>th</sup> anniversary of Rossotrudnichestvo*



**Alyona PETROVSKAYA**

*The concert is dedicated to the memory of Danish Princess Dagmar, Russian Empress Maria Feodorovna*

**October 25, 2019 at 19.00**

 *Russian Centre for Science and Culture in Denmark* 

**Vester Voldgade 11, 1552 Copenhagen**

BILLETTEN.DK  APETROVSKAYA.RU  
RUSCENTER.DK +45 51 54 17 23

The reason of such a dedication is that it seems the life circle of the Princess Dagmar materialized exactly in the month of October:

On October 24, 1866 the Princess of Denmark Maria Sophie Frederikke Dagmar converted to orthodoxy.

On October 25, same year the Princess Dagmar became Grand Duchess Maria Feodorovna of Russia and her and the Russian Tsarevitch Alexander were engaged.

On October 28 the couple got married.

On October 13, 1928 the Dowager Empress Maria Feodorovna passed away.

On October 19 she was buried at Roskilde Cathedral.

On October 28, 2006 she was reburied in Sts. Peter and Paul Cathedral.

Significant events of her life. But all that led to strengthening of the Danish-Russian relations for a long period of time. And all that is a symbol of a very happy marriage.



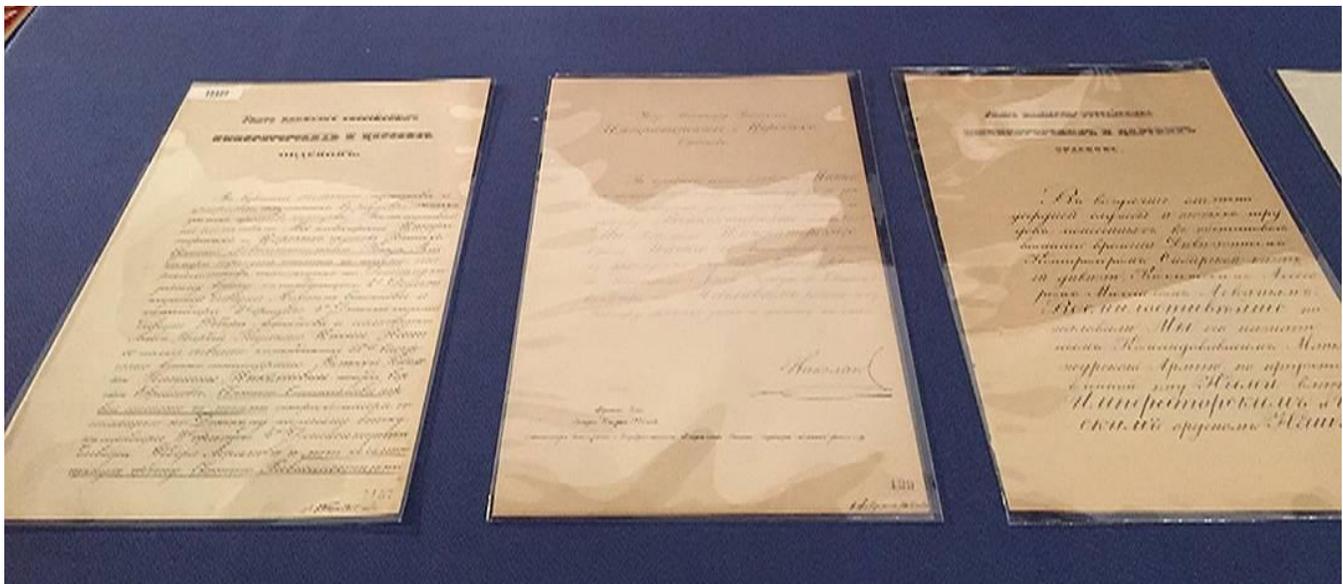
## US handed over to Russia 16 stolen decrees of Emperor Nicholas II

18 September. Vesti - The USA today transferred 16 unique historical documents to Russia. The personal decrees of the last Russian Emperor Nicholas II were stolen from the State Historical Archive in the 90s. For decades, their fate remained unknown until they were put up for auction in 2014. The Russian Ministry of Culture drew the attention of American law enforcement officers. With the help of the US Department of Homeland Security, the relics were returned to their homeland. And on Wednesday this detective story, came to the end.

The ceremony of transferring the returned relics - sixteen decrees of Nicholas II on awarding orders of the Russian Empire - took place in the famous residence of US Ambassador in Moscow - Spaso-House. For the current Ambassador John Huntsman, this is one of the last public events. In October, he resigns. Huntsman said today that it is important for Russians and Americans to develop relationships, despite differences in politics.

"There are areas in which the United States and Russia can cooperate and really cooperate. And our goal as diplomats is to create such trust. To solve both pressing problems and many others," the ambassador said.

"For 13 years, this is the fifth document transfer ceremony thanks to the active and interested position of the US Department of Homeland Security. These materials are of great importance for studying the award system of the Russian Empire, the biography of its figures and genealogy, - thanked the Americans, who accepted to return the documents" said the deputy head of the Rosarchive Andrei Yurasov.



The director of the Department of Museums of the Ministry of Culture Vladislav Kononov said that over 10 years of cooperation with the United States, more than 100 items were returned to Russia. In particular, documents with authentic autographs of the leaders of the Russian state.

These documents were signed by Emperor Nicholas II in the period from 1905 to 1914. Their peculiarity is that they were not only printed in a single copy, but were never previously public published.

Sweeping signature of Nicholas II is in the right corner. Purple clerical seal of the ministry of the Imperial Palace. In the documents 136 persons are named. These documents are an analogue of modern presidential decrees on awarding state awards.

Here is the decree on awarding the personal photographer of the Imperial Family Alexander Yagelsky in May 1914. Yagelsky has been photographing the crowned family for more than ten years. The last 10 years of the Autocratic Family and state life we see by his eyes. Yagelsky became the holder of the Order of St. Anne, who was worn on the right side of his chest and favoured the automatic nobility.

Nicholas II awarded the captain of the second rank Emanuel Salvadorovich Molas, greek by blood the Order of St. Vladimir, whose gentlemen were Suvorov, Ushakov, Potemkin. Molas is also a bright officer. A Russian-Japanese hero, he served in the Baltic Fleet, commanded the legendary destroyer *Daring* in the Black Sea Fleet, and died on the Romanian front in 1918.

The real state adviser Ludwig Langenbacher, as we learn from the returned documents, was awarded the Order of St. Vladimir. A veteran of the Balkan war did a lot for the development of veterinary medicine. And this is only part of the amazing facts of the past. After the documents take their place in the state archive, a comprehensive study will begin in St. Petersburg.

Video - <https://www.vesti.ru/doc.html?id=3190562#>



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

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

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



## The VIII Elizabethan Religious Procession took place in Odintsovo

On September 15, with the blessing of the Metropolitan of Krutitsky and Kolomna Juvenal, the VIII Elizabethan Cross Procession was held in the Odintsovo and Krasnogorsk urban districts of Moscow Region.

The eighth Elizabeth procession was dedicated to the 155th anniversary of the birth of the holy Martyr Grand Duchess Elizabeth Feodorovna (September 18 is her name day) and the 145th anniversary of the birth of the holy martyr Sergei Makhaev.

The cross procession began after the Divine Liturgies in the Spassky Church in the village of Usovo and in the Church of Elijah the Prophet in Ilyinsky.

The liturgy in Usovo was led by Metropolitan Juvenal, co-served by the Dean of the Odintsovo Church District Priest Igor Nagaitsev, the Dean of the Church District Krasnogorsk, the Hieromonk Nikolai (Letunovsky) and the Dean of the Church of St. John the Bishop.

At the end of the Divine Liturgy, His Eminence Vladyka thanked the head of the Elizabeth-Sergei Enlightenment Society Foundation Anna V. Gromova and the head of the Odintsovo city district Andrei I. Ivanov for the memory of the Holy Martyr Grand Duchess Elizabeth.

Vladyka Juvenaly also presented to Anna Vitalievna an icon of the Holy Royal Martyrs for one of the future museums in the village Ilyinskoye.

The procession started from the Church of the Prophet Elijah in the village of Ilyinskoye, exactly at 12.30.

More than 2000 thousand people from different regions of Russia and abroad participated.

Ilyinskoye was inherited by Grand Duke Sergei Alexandrovich, Governor-General of Moscow (1891-1905) from his Mother Empress Maria Alexandrovna. Together with his wife Grand Duchess Elisabetha Feodorovna, nee Princess of Hesse-Darmstadt, they spent the summer in Ilyinsky, and in September they transported the "whole household" on rafts across the Moscow River to Usovo to the winter residence.





The pilgrims walk past the building of the Maternity Shelter, built by the Grand Duke Sergei Alexandrovich in 1892, the Infirmary, opened by the Grand Duchess Elizabeth Feodorovna in 1905 for the wounded soldiers of the Russo-Japanese War, and go down to the Moscow River, where they either cross on the pontoon bridge or on rafts overcoming a water barrier 50 meters wide.

In the building of the Infirmary, the Elizabeth-Sergei Enlightenment Society, with the support of the Administration of the Krasnogorsk city district, will create the Museum of Mercy and the Russian Red Cross Society, and the Maternity and Infancy Museum - in the Maternity Shelter. Work is underway to create a Museum of Schools and Childhood at the Empress Maria Alexandrovna Public School (Usovo village). New museums will become the central of the second stage of the national tourism project "Imperial Route" in the Moscow region.

A museum will be created in the Usovsky house, where Sergei Makhayev was born. He was an assistant to Grand Duchess Elizabeth Feodorovna in the Imperial Orthodox Palestinian Society. Sergiy Makhayev suffered a martyrdom on December 2, 1937 at the Butovo training ground.

With banners, icons, prayer singing, the pilgrims move towards Usovo village. At the public school, built by Empress Maria Alexandrovna, the pilgrims stop to read the Holy Gospel, and then again on the road - under the bell ringing, return to the Spassky Church to perform prayer service to the holy Martyr Grand Duchess Elizabeth Feodorovna.

At the end of the procession, the pilgrims were able to taste porridge in a field kitchen, relax in the tents specially built for the meal, and watch documentaries on large screens installed on the street. A part of the pilgrims took a tour of the exhibition "I Will Not Silent for Zion, and for Jerusalem I Will Not Calm Down", dedicated to the 135th anniversary of the marriage of the owners of Ilyinskoye-Usovo, and created by the Elizabeth-Sergei Enlightenment Society.



Videos - 1)

<https://www.ntv.ru/novosti/2233601/comments/>

2)

<https://www.vesti.ru/videos/show/vid/810951/cid/7/#>

3)

[https://www.youtube.com/watch?v=6kJaz\\_HDXhU](https://www.youtube.com/watch?v=6kJaz_HDXhU)

4)

[https://www.youtube.com/watch?time\\_continue=1&v=Or6wENLYQ4Y](https://www.youtube.com/watch?time_continue=1&v=Or6wENLYQ4Y)

5) <https://rg.ru/2019/09/15/reg-cfo/v-podmoskovnyh-usovo-i-ilinskom-proshel-8-j-elisavetinskij-krestnyj-hod.html>

6) [https://www.youtube.com/watch?time\\_continue=5&v=02FnletGF-k](https://www.youtube.com/watch?time_continue=5&v=02FnletGF-k)





## Opening of the exhibition “Jewels! Glittering at the Russian court” in Amsterdam

On September 13, 2019, the Hermitage Amsterdam Exhibition Centre hosted the grand opening of the exhibition “Jewels! Glittering at the Russian Court.” This is the second exhibition this year, representing exceptional masterpieces from the collection of the State Hermitage Museum and organized in honour of the 255th anniversary of the museum, the 15th anniversary of cooperation and the 10th anniversary of the opening of the centre.

The Hermitage is one of the largest museums in the world, and the collection of jewellery has its own special status in it. Over the centuries, it was formed as Imperial, only the best works of art fell into it. The best minerals were stored in the royal collection, both in the artistic and in the mineralogical sense. It is no accident that in Russian the words “valuable” and “precious” have the same root.

The exposition includes more than 300 exhibits showing the brilliant life of the Russian Court. The exhibition presents the masterpieces of Cartier, Lalique and Tiffany, the court jeweller Faberge and many other masters. Shining diamonds and emeralds, rubies and sapphires - almost all types of precious stones are displayed at the exhibition. Jewellery, magnificent costumes, ball gowns and other personal items, as well as a gallery of portraits - all this will tell about the two-century history of the high society of Russia and St. Petersburg.

Visitors will learn about the life of Russian Emperors and Empresses, first of all - about the powerful Elizabeth Petrovna and Catherine the Great. The company of the Russian Empresses will be Anna Pavlovna, daughter of Paul I, Queen of the Netherlands from 1840 to 1849. Together with the Romanovs, the aristocratic families of the 18th – early 20th centuries “shine”.



The impressive design of the exposition is inspired by the flickering play of light and colour of precious stones and the monumental St. Petersburg. Visitors have an incredible opportunity to look into the treasury with the most luxurious jewellery that the State Hermitage can offer. They follow the route, passing through the most diverse scenes of life of an aristocratic society of past years - weddings, holidays, personal meetings. For a long time there were no people who owned these precious gizmos, but their secrets still live in them, exciting our imagination, forcing to revive the long-gone pages of history.

The curator of the exhibition is Olga G. Kostyuk , Head of the Department of Western European Applied Art of the State Hermitage.





### The Romanov Boyar House 160 years as a museum

During the weekend September 7-8, The Moscow city celebrated its 872 anniversary and in the Romanov Boyar House they celebrated 160 years.

The main event of the celebration was on September 7th, with a concert with the Academic Bolshoi Concert Orchestra named after Yu. V. Silantyeva, with its Chief Conductor - Vyacheslav Valeev, performed in the yard of the Romanov Boyar House.

Among the classical masterpieces performed was : "Emperor Alexander III's coronation march" by P.I. Tchaikovsky.

The director of the Romanov Boyar House Galina K. Schutzkaya greeted the guests and in between each music piece told small stories as introduction.

Ludmila and Paul E. Kulikovsky, descendant of Emperor Alexander II, and Tatiana, Sergey, Nikolai and Theodor Richter (descendants of Architect F.F. Richter) were guests of honour.



The celebration program for the 160th anniversary of the Museum of the Romanov Boyars House also included: excursions to the Underground Archaeological Museum; visit to the museum; master classes on writing with a quill pen, reading old texts, playing board medieval games; lecture by the Military History Club, competition of readers "My Moscow".

Each time, on the occasion of a coronation, the Romanovs

followed the tradition of creating family memorials. The restoration of the "Old Sovereign's Court" on Varvarka street in Moscow became a part of the program of the coronation of Emperor Alexander II. On August 26, 1856, by the Highest Decree "On the Renewal of the Grandparent Boyars of the Romanov Chambers, at the Moscow Znamensky Monastery, where the Sovereign Ancestor, Tsar Mikhail Fedorovich was born, and where his parents, Boyarin and Voivoda (Military Chief) Fedor Nikitich, later Filaret, raised to Moscow Patriarch", ended in August 1859 with the grand opening of the museum.

The Chambers and the adjacent territory were purchased from the Znamensky Monastery. The Academic Commission was assembled under the leadership of Hoffmeister M.A. Obolensky. The commission included a historian, a real state adviser I.M. Snegirev, archaeologist, director of the Armory Chamber, state councilor A.F. Veltman, heraldmeister, college adviser B.V. Kene, archaeologist, publisher, titular adviser A.A. Martynov, academician architects, and restorer architect F.F. Richter.



Restoration was completed on August 22, 1859 and the same day the consecration and Grand opening of the museum took place.

At the consecration ceremony for the restoration of the House of Romanov Boyars, the Emperor made a solemn laying of silver and gold coins, the years of issue of which symbolized: the beginning of restoration and end of restoration, the year the decree on the renewal of the Chambers was issued, the era of Tsar Mikhail Fedorovich, the reign of Ivan IV. The mortgage place was laid with bricks, plastered with lime and a blackboard with a commemorative inscription was installed.

At first, only people of the upper classes with a free ticket could get to the exposition, where it was stated that "it is allowed to browse the museum 2 times a week: Monday and Thursday from 11 a.m. to 1 p.m.". Later educational excursions were organized, and they started allowing visits from gymnasium students, students of real schools, cadets, students of theological seminaries, etc. Among the first visitors to the museum were the Grand Dukes Vladimir Alexandrovich and Alexander Alexandrovich.

On May 25, 1913 Emperor Nicholas II and his family visited the Znamensky Monastery and Romanov Boyars Museum, as part of the 300 years jubilee of the Romanov Dynasty.

In 1932, on the basis of an order for the People's Commissariat of Education and a resolution of the Secretariat of the Central Executive Committee of the USSR, the Museum of Boyar Life Style became a branch of the State Historical Museum.

When restoration work began, experts have identified the basic concept - show a noble life of XVI-XVII centuries, with a demonstration of memorial items of the Romanov family.

After the opening of the museum, it underwent two large-scale restorations: First - from 1951 to 1964. During this restoration, almost all the stoves made by Richter were destroyed, the arch with painting in the dining room was whitewashed and the wooden paneling and carvings were removed from the walls and ceiling of the tower. Part of the exhibition, representing the boyar life, was removed, and exhibitions began to be held in the organized space. This way, the museum has been working for 20 years.

Second restoration took place in 1984-1991. Its purpose was to explore the monument, discover its oldest parts, recreate the interiors of the 17th century, the second floor and the tower. The museum's modern exposition is conditionally divided into the male half - the boyar's dining room, where banquets were arranged and hosted, the boyar's office, library or boyar's relaxation room and the last room in the male part of the house - the "eldest son's room" with textbooks and technical equipment of the time; the second half of the house is female, the museum ceased to exist, and its funds were transferred to the State Historical Museum in 1951.

The last large-scale restoration took place in 2017-2018. Work includes the canopy, room for the boyar and the fire room. An important part of the museum are cellars dating from the end of the XV - beginning of the XVI century. Specialists recreated the ancient decoration of these rooms and supplemented the exposition with archaeological finds in the Chambers.

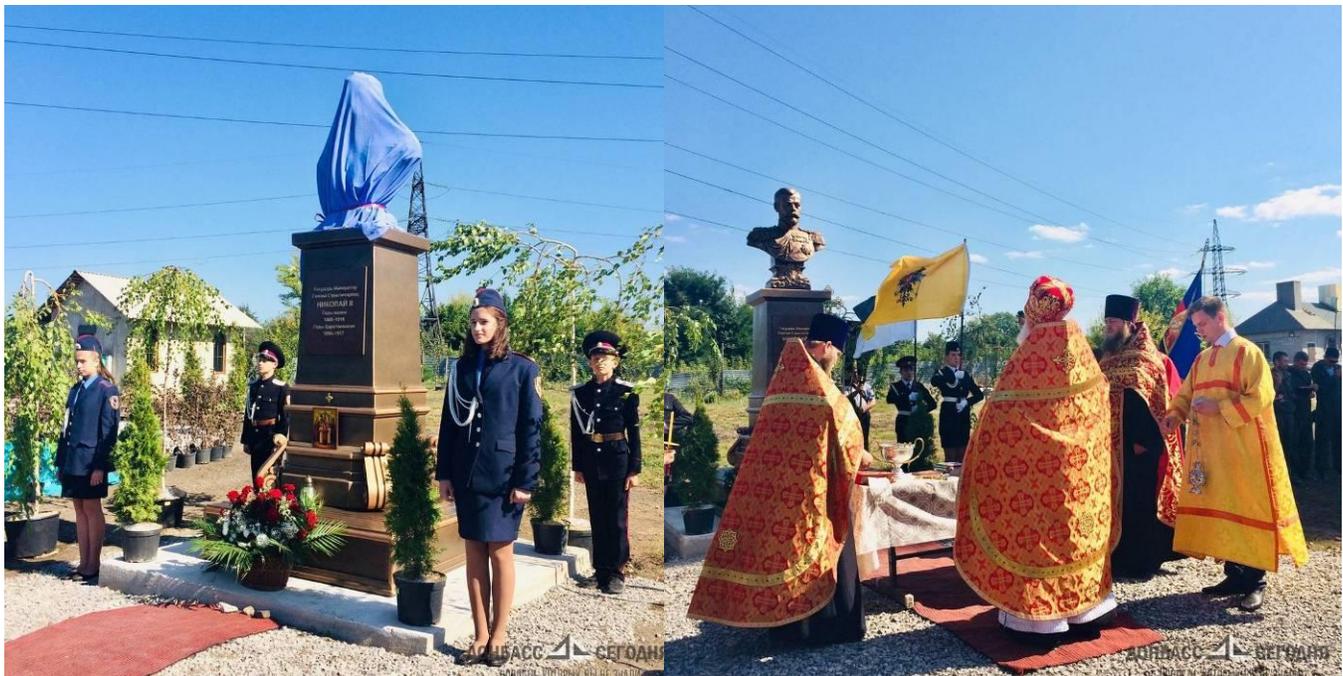
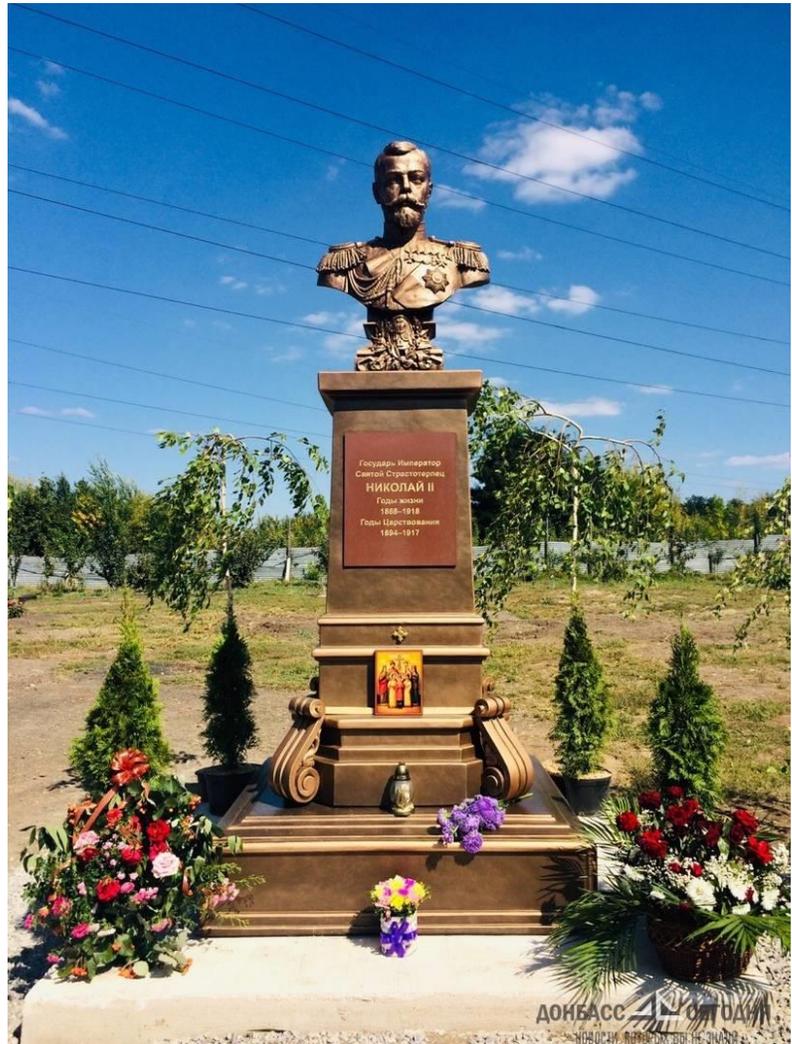
## A monument to Emperor Nicholas II in Donetsk

On September 9th, on the territory of the unfinished church in honour of the Holy Royal Martyrs in the village Gornyak (Donetsk), a monument was erected to the last Emperor of Russia, Nicholas II.

The installation of the monument was initiated by the Moscow Renaissance Foundation. According to the organizers, it all started with the project “Alley of Russian Glory”. On the territory of the Donetsk Regional Hospital a monument to St. Luke and St. Sergius of Radonezh was erected. In early February of this year, the fund erected a monument to Tsarevich Alexei already in the Kievsky district of Donetsk.

After that, Archpriest Pedchenko turned to the fund with an initiative to make a monument to Nicholas II on the territory of the church under construction. The monument was created with donations from parishioners. “Literally from the world they gathered a thread at a monument,” the head of the fund emphasized.

Video - <https://youtu.be/vT1GTz6c4ls>





## Monument to General F.A. Keller in Peterhof

The monument to the cavalry general Count Feodor Arturovich Keller, who remained faithful to the Tsar until his martyrdom, was erected on September 4th with God's help in Peterhof. Since 1906 he had commanded the Life Guards Dragoon Regiment, which was once stationed in Peterhof.



It can be said without exaggeration that the installation of this monument marked the beginning of the restoration of the "faithful" Russia - about which the Holy Righteous John of Kronstadt wrote: "I foresee the restoration of a powerful Russia, even stronger and more powerful. On the bones of the martyrs, as on a strong foundation, new Russia will be erected - according to the old model, strong by its faith in Christ God and the Holy Trinity - and will be, according to the covenant of Prince Vladimir, as a single Church."

Just as the monuments to the Holy Tsar-Martyr Nicholas II and the Tsar's Family glorify their inimitable feat, so is the monument to General F.A., who was killed for the Tsar. Keller is praised by the high Christian feat of their loyal subjects.

Now in Peterhof, at the Military Institute of Railway Troops and Military Communications, there is a museum dedicated to the history of Life Dragoons. Unfortunately, the house of the regimental commander has not survived, but the barracks are partially preserved. Here is now a monument to their legendary commander, the first sabre of the Russian Empire, general of the cavalry F.A. Keller, villainously killed by the Petliurists.





### ***Count Feodor Arturovich Keller***

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

In November 1918, after Keller was dismissed as the "Commander-in-Chief of the Ukrainian and Northern Armies", he was forced to stay in Kiev, since the city was surrounded by Petliurists from all sides. During the capture of Kiev on December 14, 1918, Keller gathered a detachment of 30 officers and cadets with whom he hoped to break to the Don. He met enemy forces on Khreshchatyk (the modern Maidan of Independence) and seeing the hopelessness of resistance, retreated with his detachment to the Mikhailovsky Monastery, where he ordered his subordinates to take off epaulets and to hide, he himself remained to wait for his fate. Only two officers loyal to him remained with the count - Colonel Andrei Pantelev and headquarters captain Nikolai Ivanov.



For about a week he remained with his voluntary adjutants in the monastery under house arrest of the Petliurites who occupied the monastery. On the night of December 21, the order to transfer Keller and his adjutants to prison was finally given. At about 4 a.m., the general and both of his adjutants were killed while transferring to prison at the monument to Bogdan Khmel'nitsky on Sophia Square, allegedly while trying to escape. At the moment when they were led past the monument, a salvo was fired from the nearest square to those arrested. Shooting was continued by patrolmen, killing wounded with shots and bayonets in the back.

The bodies of the dead were found by Bishop Nestor Kamchatsky in the morgue of the Anatomical Theatre and buried under false names in the Intercession Monastery in Kiev. The graves were not preserved.

## Activities in Tsarskoye Selo



*The Ministry of Culture proposed to limit the access of Chinese tourists to Tsarskoye Selo.* The Russian Ministry of Culture had to explain because of media reports that the department allegedly “wants to limit the number of Chinese tourists in Tsarskoye Selo”. On September 25, the agency’s website added to the deputy minister’s comments on measures to resolve the collapse in the museum complex.

It turned out that while listening to the concept of the museum’s development, director Olga Taratynova admitted that the museum is experiencing a collapse caused by an influx of tourists, which is growing every year. At the moment, the museum-reserve is not able to accommodate everyone, of which 60-70% of the visitors are tourists from China.

At the same time, the museum and the ministry, as stated in the message, receive complaints from residents of Russia from Kaliningrad to Kamchatka, from Murmansk to Grozny, who, arriving in St. Petersburg, cannot get to the Catherine Palace.

The leadership of the Ministry set the task for the director of Tsarskoye Selo and the Museum Department to develop a system of measures to regulate tourist flows: “In no case is it about restricting access to the museum for Chinese tourists. On the contrary, it was emphasized that Chinese tourists representing the country, a strategic partner of the Russian Federation, are welcome guests in the museum.”

The department noted that everything must be done so that Russian tourists have access to their own cultural heritage, and guests from China do not stand in line, the waiting time today is up to 4 hours.



### *Hercules went for restoration*

On September 25th, the majestic bronze Hercules, installed on the stairs of the Cameron Gallery, left the Tsarskoye Selo Museum-Reserve for the first time in seventy years. One of the symbols of the Catherine Park was dismantled and sent to restoration workshops. The sculpture of the XVIII century will return to the historical site in May 2020, by the beginning of the summer season. And the pair statue of Flora will stay in the park for the winter.

Restorers will clear the surface of the Hercules sculpture from numerous atmospheric pollution, eliminate small holes, dents and cracks, patinate the entire surface and cover it with a protective wax composition. The work will be performed by the masters of the Heritage restoration workshop.

The figures of Hercules and Flora adorn the stairs of the Cameron Gallery. They were created in 1787 - 1788 (simultaneously with the construction of the gallery) at the behest of Empress Catherine II. These are copies from antique marble statues. Casting from bronze was performed in the foundry of the Academy of Arts by the master Vasily Mozhalov according to the models of the sculptor Feodor Gordeev.

The hero of ancient Greek legends Hercules embodies physical strength, which is emphasized by powerful muscles. It is captured at the time of rest after completing another feat. The three apples he harvested in the Hesperides garden are clamped in his right hand, laid back. The left hand rests tiredly on the club.

Feodor Gordeev brought his Hercules closer to the work of the ancient Greek master Lysippus, who completed the sculpture of Hercules in the 4th century BC. Initially, the Frenchman Edm Gastkla was supposed to cast Heracles, but he assigned such a fabulous sum for that time (6 thousand rubles) that he had to transfer the cast to the novice foundry worker Vasily Mozhalov, who received the title of master for minting this sculpture.

- The fate of Hercules and Flora was very difficult. During the Great Patriotic War, the statues were taken to Germany. In the fall of 1947, the Director of the Central Vault of Museum Funds of the suburban palaces-museums Anatoly M. Kuchumov managed to find them in Germany in the courtyard



of the Galle smelter. They miraculously did not go to melting. Already in December 1947, Hercules and Flora returned to their historical places,” says the curator of the sculpture of the Tsarskoye Selo GMZ Natalya Lancere.



*Tsarskoye Selo State Museum-Reserve (GMZ) will restore the monument of the Alexander Park, the Chinese Theatre of Catherine II, lost during the war.*

Director of the Tsarskoye Selo Museum Olga Taratynova said the restoration of the theatre was indicated among the strategic goals in the concept of the development of the museum-reserve presented to the Ministry of Culture of the Russian Federation.

"In 2019, we plan to complete a restoration project, and if they give us a budget, we will be ready to start a new in 2020. We will ask Ministry of Culture for help, because the museum will not be able to cope on its own," she said.

The Chinese theatre was destroyed in September 1941 - when it was fired upon by Hitler's artillery, it completely burned out and remained without a roof.

The first performance on the stage of the Tsarskoye Selo Chinese Theatre was played in June 1779 in the presence of Catherine II. During her reign the summer seasons were very intense. The theatre, located at the entrance to the Alexander Park, was also called the "Stone Opera" and was originally planned to be done outdoors, but then the building was erected according to the design of the Imperial architect Antonio Rinaldi, decorated in Chinese style inside and out. During Nicholas I reign, visiting troupes performed in this theatre - for example, in 1830 the German opera diva Henrietta Sontag sang here in the opera *The Barber of Seville*. At the end of the 19th century, Leo Tolstoy's play *The fruits of enlightenment* was staged at the Chinese Theatre, later representatives of the "golden youth", including the Imperial Family, played amateur performances.



*The facades of the Alexander Palace will be restored*

The Tsarskoye Selo Museum-Reserve began to look for a contractor who would restore the basement and facades, as well as lay engineering networks. Work must be completed before May 20, 2020. The customer is ready to spend 250 million roubles on repairs. Information about the contract appeared on the public procurement website.

In August, it became known that the Tsarskoye Selo Museum Reserve will receive 1 billion roubles for the restoration of the Alexander Palace. In total, the repair of an architectural monument is estimated at 3 billion.



*Landscapes of George Lukomsky for the first time in Tsarskoye Selo*

The collection of the Tsarskoye Selo Museum-Reserve was replenished with two works by Georgy Lukomsky, who in 1917-1918 headed the Art and Historical Commission in Tsarskoye Selo. The museum acquired both items from a private collection in France. The College Hill pastel was purchased with funds from the St. Petersburg Collection Foundation, organized by Theo Faberge, a British jeweller - the grandson of the famous Carl Faberge.

One of the works depicts Villa Godi Porto in Lonedo (Venice. 1920-1925. Paper on top, coloured pencil. 30.0 x 23.3). Signed under the image on the right: G. Loukomsky 1938; on the left is Lonedo. / Villa Godi Porto. In the second - St. Michael's Church Paternoster Royal, College Hill in London (London, 1938 Paper; pastel. 61.0 x 46.0). Signed under the image on the right: G. Loukomsky 1938; on the left is College Hill.

- Everything that is connected with the personality and work of George Lukomsky is interesting to us. He completed the

difficult task of transforming the palaces of the former Imperial residence in Tsarskoye Selo into museums. Under his leadership, new inventories were compiled, which in fact became the first museum inventory books and catalogues. He ordered a detailed photo-fixation of the palace interiors and objects. These autochromes are invaluable sources of information, including during the restoration of the interiors of the Alexander Palace,” says Iraidia Bott, deputy director for research at the Tsarskoye Selo Museum.





1st September the new documentary series - "Other Romanovs" started on TV channel Kultura. For three hundred and four years, the Romanov dynasty ruled Russia. We seem to know everything about this family. But this is an illusion. In fact, all these crowned Catherines, Alexandra and Nikolai are just the very tip of the huge dynastic iceberg. Those are in sight. And in the shadow, behind the throne, a large Romanov family stood for 300 years. Sons and daughters, brothers and sisters, uncles and aunts - now thoroughly forgotten: Mikhailovich, Vladimirovich, Konstantinovich. There were many of them, and each of them played a role in the history of the Russian Empire and in the fate of the dynasty. The dynasties are brilliant and doomed.

\* On September 1st, was shown - "My dear friend Sandro", about Grand Duke Alexander Mikhailovich. A professional sailor, military theorist, son-in-law of Emperor Alexander III and a childhood friend of his future heir, Nicholas II, who else, should have become the right hand of the last Russian Monarch? Sandro was his first adviser and supporter.

Presenter - People's Artist Nikolai Burov. Editors - Anastasia Golets, Anna Kovalenko. Director - Olga Vysotskaya.

\* On September 8th - "Ode to joy and sadness".

Throughout the 19th century, only men ruled the Russian Empire, and their wives were assigned a secondary role: mothers, beneficiaries, and, at best, counsellors. They were not allowed to big politics. But still, the Russian throne had one woman, whose authority was recognized by everyone: scientists, ministers, and even Tsars. The name of this woman was Grand Duchess Elena Pavlovna.

\* On September 15 - "The last crusader", about Grand Duke Nikolai Nikolaevich (senior), Commander-in-chief of the Russian army in the last victorious war in the history of the Russian Empire. Grand Duke Nicholas is the only Romanov who personally approached the gates of Constantinople in order to realize the cherished dream of all Russian Monarchs - to return the Orthodox cross to the dome of Hagia Sophia ..."

\* On September 22 - "Hunt for the Russian Prince." - The famous painting by Nikolai Ge "Peter the First interrogates Tsarevich Alexei Petrovich in Peterhof." According to books and films, Tsarevich Alexei appears to us either as a miserable intriguer, or as a victim of intrigue and an innocent martyr. As if everyone had forgotten that he was Romanov, heir to the throne. He was not destined to reign, and we will never know what Tsar Alexei the Second would be. But the deeds and actions accomplished during the life of the Tsarevich, his statements indicate that he was a statesman, deeply worried about the Russian people and the fate of his homeland.

\* On September 29 - "There will be no coronation ...", about Tsarevich Nicholas Alexandrovich (Nixa). In the first hour of the night on April 12, 1865, in distant France, Russian history abruptly changed track and, breaking the order of heirs on the dynastic stairs of the Romanov dynasty, went the other way ... The eldest son of Alexander II was not destined to ascend this throne and become Emperor Nicholas II. And he gave his name, and his crown, and even his bride to others."

\* On October 6 - It will be about Grand Duchess Elizabeth Feodorovna.





In Yekaterinburg, the Church of the Blood was subjected to an act of vandalism on the night of August 31 to September 1. An unknown woman with a marker wrote on the pedestal of the monument to the Royal Martyrs and was eventually detained by law enforcement officials. The woman wrote several insulting inscriptions to the Russian Orthodox Church and the United Russia party. The inscription included words such as "Satanists", "Freemasons" and curses. Police officers detained the vandal at the crime scene. A woman born in 1971, a resident of Yekaterinburg, who was subsequently sent to the police department No. 1 of Yekaterinburg. Later, the detained "citizen" was taken to one of the city medical institutions to "assess the adequacy of her health condition", that means she was handed over to psychiatrists. After making photos for evidence, the inscriptions were quickly erased. The Yekaterinburg diocese confirmed the act of vandalism. "Such a fact has occurred. The woman tried to make a felt-tip pen on the parapet at the cross. She was detained by the police," explained Angela Tambova, spokeswoman for the Yekaterinburg diocese.



Video interview with Coryne Hall about the Russian Imperial Family. British Author, Coryne Hall, author of many books on the Russian Imperial Family, shares her 35 year labor of love with Tatiana Bukharina. April 22, 2019, London, England. Video - <https://youtu.be/wRgck-wpZ3Y>



The Central Naval Museum in St. Petersburg is now officially named after Emperor Peter the Great. The corresponding order was signed by Prime Minister Dmitry Medvedev. The Central Naval Museum is one of the oldest museums in Russia and one of the largest maritime museums in the world. It originates from the St. Petersburg model camera - the repository of shipbuilding models and drawings, first mentioned in a letter to Peter I on January 13 (24), 1709. The model camera was located in the Main Admiralty, where the ships of the Baltic Fleet were built. In April 2013, the transfer of the collection to the restored complex of the Kryukov barracks was completed. In 2013, an exhibition complex of six halls, an exposition in the atrium and the first stage of the main exposition consisting of 6 halls began to operate. By the day of the Navy, July 27, 2014, the exposition consisting of 19 halls was completely opened for visitors.



The City Council of the Slobodsky City in Vyatka Region (Kirov Region ) decided to return the historical names to three streets. These are Rozhdestvenskaya (Bolshevik name - Lenin),

Yekaterininsky (Volodarsky) and Pushkin (Sverdlov) streets. Deputies note that the revival of historical place names will help increase the tourist attractiveness of the city.

One of the initiators of the return of historical names was the organization "Vyatka Revival", which sent a letter to the head of the city I.V. Zhelvakova. "In Slobodsky, this was already the second stage of renaming, and the process will continue," said a representative of the organization.



### Underground

archaeological museum to be built on foundations of ancient Kremlin museum.

The historic watercolour shows (from left to right): the Chudov Monastery, the Small Nicholas Palace, and the Ascension Convent, which were demolished in 1929, to make way for the Soviet era building which would house the offices of the Presidium of the Supreme Soviet until 2011.



The Chudov Monastery, named in honour of the miracle of the Archangel Michael at Conae, was built in 1358, and stood within the Kremlin walls until it was destroyed by the godless soviets in 1929.

The 14th building of the Kremlin was built over the site of the Chudov and Ascension monasteries between the Spassky Gate and the Senate Palace from 1932 to 1934; the dismantling of the building began in the fall of 2015, revealing a number of archaeological treasures.

Now those treasures will be on display in an underground archaeological museum, built on the foundations of the Chudov Monastery, reports the Federal Department of State Inspections.

In 2014, President Putin proposed to reconstruct the destroyed Chudov and Ascension Monasteries, though it was eventually decided that there would be no rebuilding on the territory of the Kremlin.

During excavations, part of the foundation of the Little Nicholas Palace and of the Chudov Monastery's Church of the Annunciation were found. While visiting the landmark, President Putin instructed to work out proposals for turning the foundations into a museum. It was thus decided to create an archaeological museum complex on the basis of the underground structure, which will become a branch of the Moscow Kremlin Museums.

The total area of the complex is more than 16,000 sq. ft. The floor over the excavations in the main hall will be clear. The exposition will consist of authentic archaeological excavations, objects found during archaeological research, preserved fragments of the Chudov Monastery cathedral, and multimedia installations.



A Valentin Serov mix – "Girl with Peaches" and "Emperor Nicholas II". What do you think?



Omsk Museum of Fine Arts named after Vrubel opened the exhibition "1919. White. From a forgotten and surviving heritage." The exposition contains more than 130 works by artists who found themselves in Siberia during the Civil War.

In spring 1919, David Burluk brought to Siberia a traveling exhibition of advanced art. At each new station, his collection was replenished with the work of local artists. Irina Devyatyarova, curator of the exhibition: "He was the bearer of the ideas of contemporary art. And young people recognized them, heard everything, caught fire, ignited."

The artist Oscar Jankus from Latvia depicted the leader of



the Kazan avant-garde artists Konstantin Chebotareev. And these are friendly cartoons on the very leader of the futurists and his sister Pointillin of Norway. Hans Frant's drawings were printed in the April special issue of the Tomsk newspaper Segodnya. The artist's talent also took advantage of the White Agitprop. In a huge print run in 1919, this poster was sold. Julia Kantor, chief researcher at the Institute of General History of the Russian Academy of Sciences: "The legacy of the White movement was kept in Soviet special guards. Yes, it was closed, but still it was not destroyed. " "I was struck by the fact that these things have survived. This is a very important point. Sometimes they were preserved by the will of museum workers. "

Almost all White Guard posters and leaflets died during the Civil War or were destroyed later. The exception is the work of Argus, Alexei Gromov, who sided with Kolchak. Leaflets depicting Lenin and Trotsky as Tsars were scattered from airplanes in the war zone. The author of the picture is Leo Bruni. Elena Kartashova, deputy director of the museum-reserve "Island-city Sviyazhsk": "Still, there is a sense of memory debt to the White movement. Because for many decades during the entire Soviet period, this was either a distortion or oblivion. Now this is a tribute to the memory of these people, many of whom were patriots of Russia."

This creative project brought together museums, archives and libraries of different cities. Works created under the influence of the White movement are exhibited for the first time in such a scale.

Video - [https://tvkultura.ru/article/show/article\\_id/349511/](https://tvkultura.ru/article/show/article_id/349511/)



New medal dedicated to Grand Duke George Mikhailovich. By order of the National Numismatic Register LLC at the St. Petersburg Mint - a branch of Goznak JSC, a commemorative medal "Grand Duke George Mikhailovich - August Numismatist" was dated for the 100th anniversary of the execution of Giorgi 18 (1919).



On the front side of the coin in a patterned rim there is a relief portrait of the Grand Duke and a circular inscription: "Grand Duke George Mikhailovich - August Numismat". On the reverse side there is a relief image of St. George the Victorious with the abbreviation: "NR" on top and the year of minting "2019" below, on the sides the inscription: "PURE SILVER 1/2 TROYSK. OZ. " The author of the medal design is Olga Yanchenko, designer of the St. Petersburg Mint.

The medal is made of proof-like quality from 925 sterling silver, the standard weight is 16.82 grams, and the medal diameter is 33 mm. A total of 500 copies were produced.



Is a Faberge exhibition coming to Catalina Island Museum? - In an interview on September 4th, Julie Perlin Lee, Executive Director, Catalina Island Museum, Avalon, California, talked about a Faberge exhibition:

"What project of yours are you most excited about right now? "Fabergé at Sea", an exhibition that will bring together Fabergé objects made for the Imperial yachts of Tsar Nicholas II and his family as well as Fabergé objects given diplomatically to other nations' navies. The exhibition relies on lenders from around the world, some of them royal, and will be especially appealing to the yachting community."



The exhibition "Time to collect ... Prince Yusupov and his library" was opened at the Russian State Library. The joint project of the RSL and the Arkhangelsk museum-estate is an attempt to unite the Prince's book collection, which was divided over a hundred years ago.

First-printed books and unique editions of a private collection of the 18th-19th centuries are a special pride of the Russian State Library and the Arkhangelsk Estate Museum. It would seem that this story is only about books, but the main thing behind all this is the man, philanthropist and statesman Nikolai Yusupov.

From philosophical treatises to gardening instructions - through the library of Prince Yusupov, as in the history of searches on the Internet, one can recreate his personality. And, indeed, all these books were for him a kind of entry into world space. A fine connoisseur of quality and beautiful publications, Yusupov often donated his books and often received them as a gift.

Nikolai Yusupov was called "the first Russian European" - he read easily in Latin and Greek, knew English, French, Italian, talked with Didro and Voltaire. He began to collect his library while studying at Leiden University, becoming a great connoisseur of European publishers. He loved books on art, theatre, botany and medicine. In a special way noted their affiliation.

"The most reliable sign is, of course, an ex-libris with this wonderful lion with a crown, which definitely says that this book is from the collection of Prince Yusupov. In addition, there are also super Xlibris, that is, the letter "Y" - Yusupov has been supplanted on the binding," explained Natalya Samoilenko, deputy general director of the RSL.

After 1917, the most valuable and ancient books, including those published before the beginning of the 16th century, got into the collection of the Russian State Library from the model estate of the Prince. Unique editions partially remained in the Arkhangelsk estate. In this form, the library is shown for the first time.

It is impossible to recreate the library of Nikolai Yusupov in the full version. Some publications, except for the Arkhangelsk and the Russian State Library, are in different collections in Russia and abroad. A rare opportunity is to discover these pages of the Enlightenment and understand its scope - until January 19, 2020.

Video - [http://tvkultura.ru/article/show/article\\_id/350071/](http://tvkultura.ru/article/show/article_id/350071/)



One of the last imperial barracks is being demolished in Baranovichi. The building, which is located in the military town of Baranovichi in Belarus, started to be dismantled a few days ago. The barrack on Zaslouva street 4 was built in the 19th century and is one of the oldest buildings in the city. In its place they plan to build a high-rise building. The barracks were built for the railway brigade in the early 1890s.

During the First World War, the Headquarters of the Supreme Commander-in-Chief of the Imperial Russian Army was located in the Military Town, which Tsar Nicholas II visited it several times.





From September 10 to September 21 the traditional procession "Tsar's Way" took place in Crimea. The procession participants walked along the southern coast of Crimea from Sevastopol to Yalta, to the Ai-Petri plateau and descending to the Belbek valley, going to the Holy Assumption Bakhchisarai Monastery, where on September 21, the day of the celebration of the Nativity of the Blessed Virgin Mary, the route ended.

Traditionally, along the route, the pilgrims not only visited memorable places of stay in Crimea of the last Russian Emperor, but also put in order military burials. The "Tsar's Way" has been held annually since 2009.



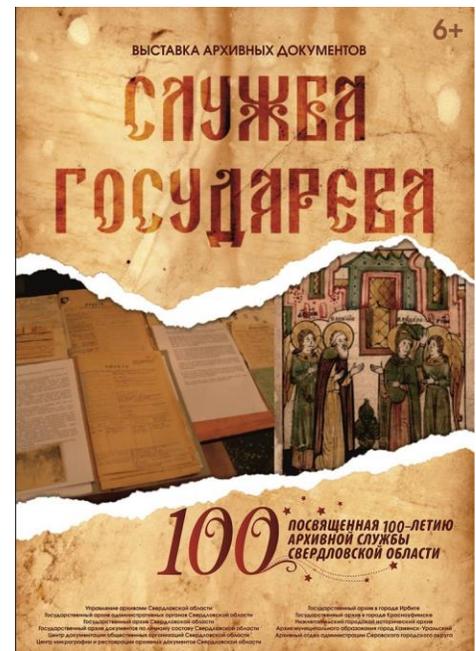
10 September, the State Archives of the Sverdlovsk Region (GASO) opened the exhibition "Service of the Sovereign", dedicated to the centenary of the Archival Service of the region. It exhibits documents on the history of the service since 1919, copies of unique and especially valuable documents from regional archives.

Among them is the decree of the regional Council on the departure of the Romanov Grand Duke and Princes from Yekaterinburg to Alapaevsk on May 19, 1918. According to Deputy Director of the State Archive of Administrative Bodies of the Sverdlovsk Region, Yulia Ryzhkova, the documents did not say anything about the fate of the Romanovs, nor about what they had to do, because the Princes calmly signed them.

In addition, the exhibition presents a fragment of "Shorthand records of the meeting of the old Bolsheviks about the Romanov's stay in the Urals" (1934), included in the State Register of Unique Documents of the Russian Federation.

At the same time, the international exhibition "Demidovs in Europe", which presents copies of documents from the 18th-19th centuries brought from different countries. In total, 107 documents and about 25 exhibits were presented at the exhibition.

The exhibition will run from September 10 to October 13, 2019.



Books of the imperial Romanov house were found in the Bryansk library. In total, 21 editions belonging to Alexander II and Nicholas II were discovered in the repository. The oldest of them dates back to 1806. The belonging of the books to the Imperial Family is confirmed by the characteristic bookplates, which at that time were set by the owners of personal libraries.

Video -

[https://www.youtube.com/watch?time\\_continue=171&v=DqWYnJzKpp4](https://www.youtube.com/watch?time_continue=171&v=DqWYnJzKpp4)





The bicentennial anniversary of Countess Leuchtenberg's birthday was celebrated by Russian compatriots living in Germany. A festive evening dedicated to the eldest daughter of Emperor Nicholas I took place in Munich. It was organized by the Centre for Russian Culture "Mir". The creative meeting was the opening of the next season. For over a quarter of a century, under the leadership of Tatyana Lukina, *Mir* has been studying and preserving the Russian heritage in Germany.



Fyodor Tyutchev dedicated Maria Nikolaevna the wonderful poem, "Living sympathy of greetings ...". His initial line was the name of the evening. The guests learned the story of the marriage of Maria Nikolaevna and the Bavarian Duke Maximilian Leuchtenberg. Their marriage, which took place exactly 180 years ago in St. Petersburg, is the only one between the Romanov House and the Bavarian Wittelsbach dynasty. Musical and poetic performance spoke of what preceded this union, how dramatically the relations of the spouses developed. Romances and poems of Russian poets were sounded, the music of Russian composers was performed. The public was also offered a literary and artistic publication issued by the *Mir Society* on the occasion of the 200th anniversary of the Duchess of Leuchtenberg.



A new documentary of Russian TV channel Kultura - Searching for "missing Faberge eggs". For a long time Faberge Easter eggs have become a symbol not only of a bygone era, but of truly imperial luxury already inaccessible today. Each egg is a true masterpiece that has no analogues! Each costs millions and is the pride of a museum or a private collection. But the location of the six Faberge eggs is unknown today ... For example, the egg "Chicken with a sapphire pendant" for 1922 was listed in the Kremlin's Armory - its further fate has not been established. The "Cherub and Chariot" egg was taken from the Armory at the beginning of the 1920s at the request of the Council of People's Commissars - then its traces are lost.



The fate of the Nessesser egg is similar - it is possible that these eggs were sold to Armand Hammer (as well as several others). The Danish Jubilee egg was not seen at all after 1903, and the "Easter Egg of Alexander III" also disappeared (presumably) before the revolution ... We will try to trace the fate of the lost Faberge masterpieces - there is hope that at least some of them sooner or later will be found.

Video - [https://tvkultura.ru/video/show/brand\\_id/20907/episode\\_id/2197466/video\\_id/2224052/](https://tvkultura.ru/video/show/brand_id/20907/episode_id/2197466/video_id/2224052/)



Volunteers in Bykovo near Moscow work for free. They are trying to save the collapsing estate complex Vorontsova-Dashkova. Just 19 kilometers from Moscow – there is the magnificent noble estate of Vorontsov-Dashkova. It is abandoned, but not forgotten. Here they arrange photo shoots, paint landscapes, and walk. More than 40 hectares with lakes and a huge park. Volunteers are trying to save it.

The volunteers who gather here are people of completely different professions: engineers, designers, athletes. It is already a good tradition to spend free time in Bykovo. Tea drinking, with a samovar and pies is obligatory for every meeting.

The palace itself also rises on the hill, dilapidated, but still retaining its former beauty and grandeur. Volunteers are not allowed to approach it, because this is a monument of cultural heritage and, by law, only specialists can carry out any work there. But restoration is not even in the plans.

Video - [https://tvkultura.ru/article/show/article\\_id/350347/](https://tvkultura.ru/article/show/article_id/350347/)



The All-Russian Scientific Conference "Cultural and historical heritage of an individual and kind: on the 350th anniversary of the birth of Tsarina Evdokia Feodorovna Lopukhina" will be held on October 30, 2019. It will begin at 11.00 at the Institute of Heritage (Moscow, Bersenevskaya nab., D. 20).

In 2019, the 350th anniversary of the birth of the Russian Tsarina Evdokia Feodorovna (nee Lopukhina), the first wife of Tsar Peter I, the representative of an ancient noble family, originating in the XI century, will be celebrated. The state and public ministry of the representatives of the Lopukhin family in peace and war was diverse, they made a significant contribution to various spheres of life of our state.

At the conference it is planned to turn to one of the iconic figures of the 17th-18th centuries, still covered in myths. Questions will be examined that illuminate the tragic life of this Russian Tsarina. Special attention will be paid to the topic of cultural and historical memory, updating and interpretation of the heritage associated with crucial events in the life of the family.

The main issues of the conference:

- The valuable world of family and clan: era and environment;
- Key individuals in family and tribal heritage;
- The life and fate of the last Russian Tsarina Evdokia Lopukhina;
- Memorable places in Russia related to Her name;
- The memory of Tsarina Evdokia in museum and archival collections.

For participation questions, contact the conference curator Daria Romanova by email:

[dariam1864@mail.ru](mailto:dariam1864@mail.ru)



On September 26 State Historical Museum opened exhibition "Betrayed without flattery" dedicated to Count Arakcheev, a controversial figure. A lot of myths have been created around him. The reformer or the "whole Russia oppressor," as Pushkin wrote about him? Count Arakcheev - a native of an impoverished noble family - managed to become one of the most influential figures. Studying in the artillery cadet corps is the beginning of his brilliant career.

"He was very loved by teachers and hated by his comrades for the same thing that we love teachers, that is, for perseverance" says curator of the exhibition Alexei Yushko.

Zealous in mathematics, artillery, marching, Alexei Arakcheev was recommended to the future Emperor Paul I as an excellent officer, he soon became commandant of the Gatchina troops. Then Arakcheev was granted an estate near Novgorod - Gruzino and two thousand souls. Pavel needed "an unrivalled master of the drill in Russia". In Gatchina Arakcheev served with the Grand Duke Alexander.

"When Paul I ascended the throne, Alexander was naturally with his father, and Arakcheev was in Gatchina. And he was called by the handwritten letter of Paul. Naturally, he immediately jumped up all in road dirt, dust, without replaceable clothes," said the curator of the exhibition Alexey Petrov.

Before Arakcheev appeared in front of the Emperor, Alexander gave him his shirt. After many years Arakcheev was buried in it according to his will. His devotion to Alexander I was limitless. After the war of 1812, the army had to be preserved, but its costs were reduced. There is a document where Arakcheev proposed to divide the army into an active and reserve. The path is less painful for the people than the military settlements that the Emperor proposed. But Alexander I insisted. And the reforms carried out by the diligent executor Arakcheev were later called "Arakcheevschina."

Three years after the death of Alexander I, Alexei Arakcheev ordered a mausoleum for 25 thousand francs. He thought it through in all the details - here is a description of its description. A clock was put at the time of the Emperor's death - at 10 a.m.

This watch is now stored in the Hermitage. The fact that Arakcheev was truly “betrayed without flattery,” proves many arguments. The monument to Alexander was erected in the estate of Arakcheev in Gruzino. The count even contributed a significant amount to the bank as a reward to the one who writes the best history of the reign of Emperor Alexander I on the 100th anniversary of his death in 1925. The story remained open.

Video - [https://tvkultura.ru/article/show/article\\_id/350337/](https://tvkultura.ru/article/show/article_id/350337/)



On Sunday, September 22, 2019, in Yekaterinburg, the traditional “children's” cross procession was held to mark the beginning of the school year. About 1,500 school children from parish schools and Orthodox gymnasiums, as well as secondary schools and universities of the city, walked eight kilometers from the Church of the Vladimir Icon of the Mother of God to the Monastery of the Holy Royal Martyrs in Ganina Yama.

- The “Children's” procession is dedicated to the beginning of the school year. What do the pilgrims ask in their prayers to the Lord, the Most Holy Theotokos, and the holy Royal Martyrs? Of course, about the granting reason, wisdom, overcoming difficulties (and not only in study), about love for one's neighbor, and Fatherland,” said Alexey Soloviev, head of the Department of Youth Affairs of the Yekaterinburg Diocese.

Video - <http://www.rosbalt.ru/russia/2019/09/23/1803874.html>



On September 25, the exhibition "100 years in exile" opened in the study of Emperor Nicholas II in Livadia Palace. It presents exhibits from the collections of the Livadia Palace Museum, materials from the book of N. V. Danilevich, "Baron Falz-Fein. Life of a Russian aristocrat", private collection and open sources.

Eduard Aleksandrovich Falz-Fein (September 14, 1912 - November 17, 2018) is an amazing person, philanthropist, patriot of Russia, who has devoted a significant part of his life to the return of cultural monuments to his historical homeland. In Livadia Palace Museum, an invaluable gift of Eduard Alexandrovich is stored - a unique carpet, presented on behalf of the Persian shah to the family of Emperor Nicholas II on the occasion of the celebration of the 300th anniversary of the Romanov dynasty.

The exhibition "100 years in exile" is available from September 25 to November 25 as part of a tour of the main museum exhibits.





On September 27, 2019, with the blessing of Metropolitan Kirill of Yekaterinburg and Verkhotursky in Yekaterinburg, a special event under the name “The Cross of the Last Russian Emperor” was held in Tsarsky cultural and educational center.

Lectures were delivered by Archpriest Alexander Nikulin, a member of the Union of Writers of Russia, Andrei Razin, Senior Lecturer, Yekaterinburg Theological Seminary, and the researcher at the Department of Church History and Humanities of the Yekaterinburg Theological Seminary Andrey V. Pecherin.

Together with the guests, the lecturers tried to answer the questions: what is the Tsar’s Cross and Tsar’s Golgotha, is there a difference between turning to the Tsar as a martyr and as a passion-bearer, what believers put in the concept of “redeemer” in relation to Emperor Nicholas II, and who was the first of the bishops to apply such an image?

During the lecture, all guests could ask questions.



From September 27 to November 18, 2019 the Stupino Museum of History and Local Lore (Moscow Region) will for the first time run an exhibition from the collections of the Livadia Palace Museum "Architect N. P. Krasnov. Return to the small homeland", dedicated to the 155th anniversary of the birth of Nikolai Petrovich Krasnov (1864–1939) - Architect of the Highest Court, academician of architecture.

For the first time, dozens of original items left the peninsula to present the diverse facets of the work of a talented architect, a native of the village of Khonyatino, Kolomensky district (now the city of Stupino), who worked in Crimea for more than 30 years, of which 12 years was the chief architect of Yalta, and 20 years in exile - in Malta and in Belgrade. The best projects of the architect are embodied in manor construction and the creation of palace and park ensembles. The most famous of his works was the Livadia Palace of Emperor Nicholas II, built in 1911 in the style of the Italian Renaissance, an outstanding monument of architecture and history of Russia.

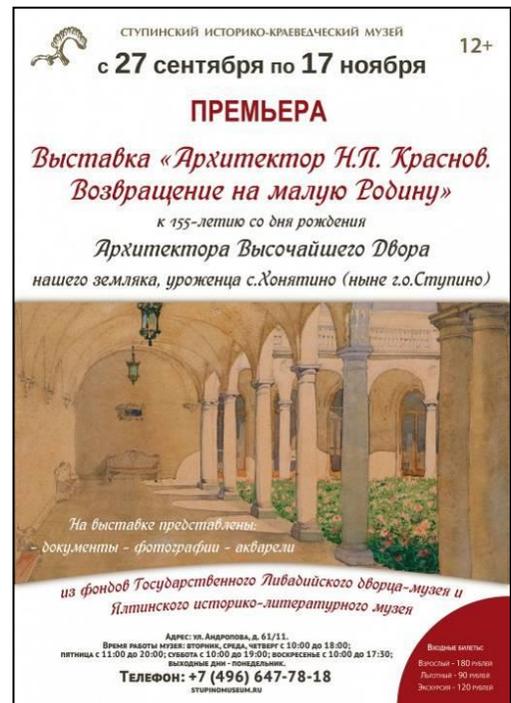
Visitors will be able to see genuine drawings, designs, sketches and drawings of N.P. Krasnov, photo albums, originals and copies of documents telling about the architect's hard work in creating the Great Imperial Palace and the complex of buildings in Livadia, the beloved southern residence of the Romanovs.

Krasnov's design abilities will allow to evaluate the numerous projects of furniture and interior items, fragments of decor and accessories that adorned the Palace, and part of the forged openwork gates of the 18th century - the works of Italian masters from Verona, harmoniously inscribed by the architect in the artistic appearance of the Italian courtyard.

The pearl of the collection of the Livadia Palace Museum are items from the private rooms of the Imperial Family. The museum's collection contains unique watercolours by the Grand Duchesses Olga Nikolaevna and Tatyana Nikolaevna, students of N.P. Krasnov, since 1911. The exhibition shows copies of these works.

Photographs of private and public buildings of the early twentieth century, as well as the rarest, miraculously preserved projects of the Yugoslav period, capturing the variety of architectural and design ideas of Krasnov are of particular interest. Visitors will be introduced to the modern look of the buildings based on the projects of N. P. Krasnov in Yalta captured by photographer I. Radchenko, artists V. Bozhko and S. Milokumov.

A sculptural project will be presented at the exhibition for the first time - monument to the architect N.P. Krasnov in Yalta, executed by the Moscow sculptor O.V. Kaverin in 2008. He is a winner of the contest



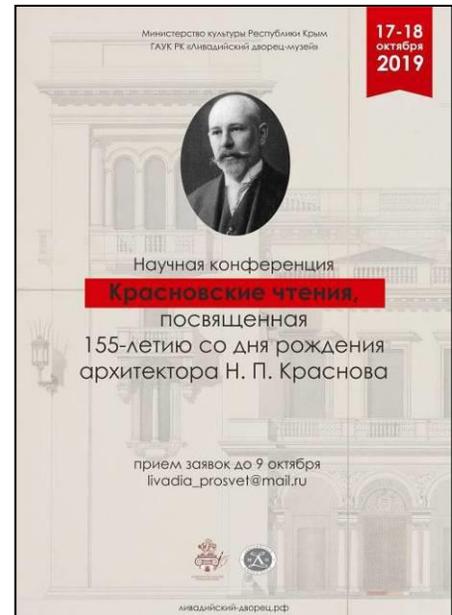
on the best monument which was supposed to be installed on the 145th birthday of the famous architect.



Livadia Palace Museum will host the scientific conference "Krasnov readings" on October 17-18, 2019, dedicated to the 155 birthday anniversary of Krasnov.

In 1913, an article by Academician F. Berenstam about Yalta architect N. P. Krasnov was published in the journal "Architect". The author called him "one of the lucky ones", because he could work in such an amazing place, as the southern coast of Crimea. Until now, numerous buildings - palaces, dachas, private houses, the projects of which N.P. Krasnov worked on - are an adornment of the southern coast of Crimea. Undoubtedly, among them the pearl of architectural thought at the beginning of the 20th century is the White Livadia Palace. For the construction of the southern Imperial residence, N.P. Krasnov was granted the title of Architects of the Highest Court, and in 1913, the Petersburg Academy of Arts awarded him the title of Academician. To this day, the Livadia Palace has attracted the attention of an increasing number of visitors.

Krasnov Readings traditionally bring together researchers who are not indifferent to the history and architectural heritage of Crimea, the work of architects of the second half of the 19th and early 20th centuries, and modern problems of urban planning in the Crimea. Also within the framework of the conference will be the presentation of the book "Walks in Tsarist Livadia".



September 28, 2019, the Union of Descendants of Gallipoli opened the exhibition "God is with us, may Russia rise again!" dedicated to the Gallipoli stand of the white army warriors.

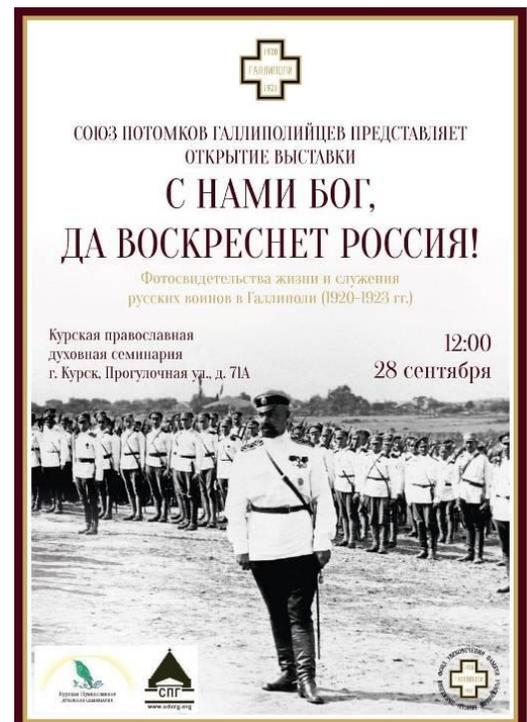
Archival photographs from the photo albums of the participants of the Gallipoli standing allow visitors to "peep" into the tents of the Gallipoli people, to see not only their meager life (tortoise soup, trousers from blankets, rancid canned food), but also to witness their high spiritual culture. The cultures of people who organized theaters and a school in the most cramped conditions established more than a dozen tent churches. And although the candlesticks in them were from cans, and the leeks were from simple wooden boxes, the Divine Liturgy was regularly held, which spiritually nourished and supported the Russian soldiers.

A separate section of the exhibition is devoted to the Hodegetria of Russian Abroad - the Kursk Root Icon of the Mother of God and the history of her veneration in Russian Abroad.

The exhibition "God be with us, may Russia rise again!" are prepared by descendants of White movement members from France, Belgium, Great Britain, Australia, the USA and other countries.

Alexey Grigoriev, Chairman of the Union of Descendants of the Gallipoli: "It is a great honor and joy for us to present an exhibition of Gallipolians in the holy Kursk land. It was here, in the vicinity of Kursk, that the miraculous Kursk Root Icon of the Mother of God, which is the Hodegetria of the Russian Diaspora, was especially revered by us on September 8, 1295".

Archimandrite Simeon (Tomachinsky), rector of the Kursk Theological Seminary: "We continue to conceptualize the causes and consequences of the October Revolution of 1917. Several million



Russian people were forever deprived of their homeland, but managed to maintain their faith and tell other peoples about it. This exhibition tells about the strength of the Russian character. ”



A concert dedicated to the memory of the Royal Martyrs was held on September 29, 2019 in the exhibition hall on the territory of the Moscow church of St. Maron the Hermit of Syria (32 A Bolshaya Yakimanka St.). The concert program included musical works by Russian composers, poems and songs of the White movement.

This is the third concert of the literary and musical cycle “Bless Thy Prayer”, and was a part of the photo exhibition “Towards the Russian Tsar. The Romanovs: Tsar service”.



On October 20, 2019, in Alushta, Crimea, at the site of the historic meeting between Tsarevich Nicholas Alexandrovich and his future wife, Princess Alix of Hesse-Darmstadt, a foundation stone will be laid. It is planned to erect the monument in 2020.

St. Basil the Great Foundation has announces a competition for the best project of the monument commemorating a solemn and touching event - a meeting of the Bride and Groom, Nicholas Alexandrovich and Alix in Alushta on October 10, 1894.

In October 1894, Alix for the first time arrived in Russia, made her way from Darmstadt to Simferopol, and hurried to Livadia in Yalta.

On that day, Nicholas wrote in his diary:

*"Woke up, to a wonderful hot day ... At 9 ½ went with Sergey to Alushta, where we arrived at one o'clock. Ten minutes later, from Simferopol drove my beloved Alix with Ella. Sat down to lunch in the house of the retired General Golubev. After breakfast, I sat alone with Alix in the stroller, and we two went to Livadia. Oh my God! What a joy to see her at home and be close to me - half of the worries and troubles like fell from the shoulders".*



*Tsarevich Nicholas Alexandrovich and Prince Alix leaving the villa "Dove" in the center of Alushta on October 19, 1894*



On October 21-22, at Livadia Palace Museum, will be held the international scientific conference “Crimea in the fate of the Romanov dynasty. Beginning and the end of the reign of Emperor Nicholas II”. It is organized by the "Elizabeth-Sergei Enlightenment Society" and "Double-Headed Eagle" organization, with the support of the Government of the Republic of Crimea.





### **Stavka and revolution. Headquarters of the Supreme Commander and the revolutionary events of 1917 - early 1918. Collection of documents**

Collection “Stavka and Revolution. The Headquarters of the Supreme Commander and the revolutionary events of 1917 - early 1918” is the publication of documents from the RGVIA collection and highlights the functioning of the Stavka, its role in the revolutionary events of February and October 1917.

The publication includes documents from the funds of the Headquarters of the Supreme Commander-in-Chief and his directorates, which the vast majority of surviving clerical sources on the activities of the higher command and control bodies of the Active Army during the First World War - these are orders of the Supreme Commander-in-Chief, chief of staff of the Supreme Commander-in-Chief, directives, orders and other

guiding documents, sent by the Headquarters to the Commander-in-Chief of the Front and other subordinate persons and institutions; documents developed at Headquarters related to changes in the structure of the Army and the War Ministry, and the creation of national and other formations. As well as reports, relations, other documents received at Headquarters from representatives of state power and command of the fronts, armies, other persons and institutions, Documents are arranged according to the chronology of their creation, the scientific and reference apparatus includes notes, biographical commentary, name and geographical Indexes.

*Publisher: Kuchkovo Pole, Moscow. Pages: 1144. ISBN: 978-5-9950-0963-4. Price: 1 250 rub.*

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### **August Patrons of Russian Regiments**

21 September. Penzainform - A native of Kuznetsk Olga Maltseva presented the book “August Patrons of Russian Regiments” to the Central City Library named after A. N. Radishchev. Olga Maltseva is PhD, military sciences. The book was written in collaboration with Olga Faller, head of the cultural programs department of the Russian Defence Ministry.

“Olga Maltseva is a graduate of school No. 15, a member of the Kuznetsk community. She is one of the 12 women of Russia with a rare profession - the commander of a male regiment. In peacetime, she went from lieutenant to colonel and became the only woman to graduate from the Military Academy of Communications. The question of her admission was decided by the Minister of Defence himself,” the press service of the Kuznetsk administration said.

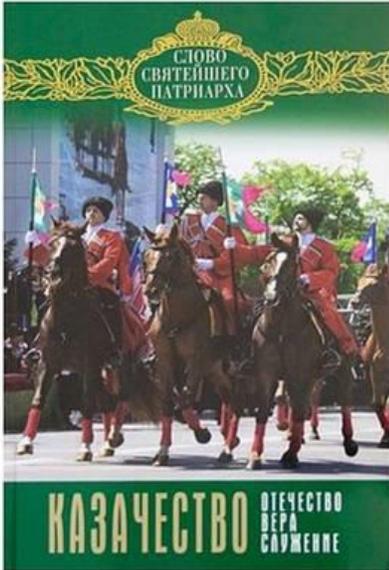


The publication, donated by the author to the library, has a limited edition of 1,000 copies.

The book explores the role of representatives of the Romanov dynasty as the August chiefs of Russian regiments, provides examples of the emergence of army and navy traditions, military heraldry, military fashion, and memorial architecture.

The book has illustrations of objects exhibited and stored in museum funds.

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### **“Cossacks. Fatherland, Faith, Service”**

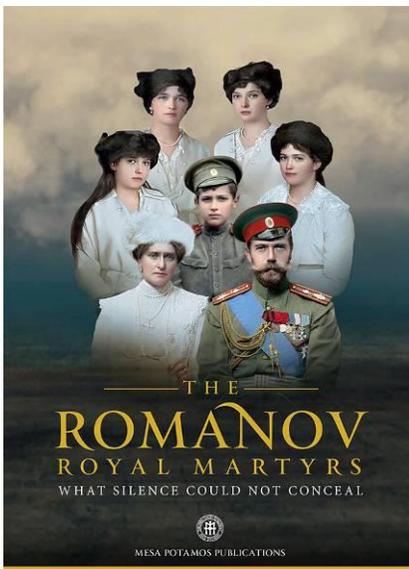
On October 1, 2019, a presentation of the new book of His Holiness Patriarch of Moscow and All Russia Kirill “Cossacks. Fatherland, faith, service” will be in the conference hall of the Cathedral of Christ the Savior, reports the Synodal Department for the Relations of the Church with Society and the Media.

The book continues the series “The Word of His Holiness the Patriarch” and was prepared by the Publishing House of the Russian Orthodox Church and the Synodal Committee for Interaction with the Cossacks. Colourfully designed edition contains a selection of reportage photographs and illustrations necessary for understanding the historical background of events.

The historical background for the book was written by the chairman of the Synodal Committee for Cooperation with the Cossacks Metropolitan of Stavropol and Nevinnomyssky Kiril.

The Cossacks have a centuries-old history, closely connected with Orthodoxy. The book focuses on trying to find the answer to the questions of who the Cossacks are and what place faith occupies in their lives.

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### **The Romanov Royal Martyrs - What Silence Could Not Conceal**

Based strictly on primary sources, the book is a unique biography that offers previously unpublished texts in English from letters, testimonies, diaries, memoirs and other sources.

Among the writers who worked on the project are Nicholas B.A. Nicholson, Helen Azar, and Helen Rappaport, all noted specialists in Romanov history.

The book features a full-colour photo insert, including high-quality colourized pictures of the Romanovs published for the first time in printed form. The colourization was made by the acclaimed Russian artist Olga Shirnina.

There is video as a special tribute marking and celebrating the release of the book in Europe! The video features wonderful music, new astonishing Romanov coloured pictures, and newsreel footage.

All these are blended in a unique production, with the contribution of

Helen Rappaport, Helen Azar, Nicholas B.A. Nicholson, Sophie Law, and the renowned British actor Constantine Gregory de Goguel.

Video - <https://www.youtube.com/watch?v=kg4NQZNI7kc>

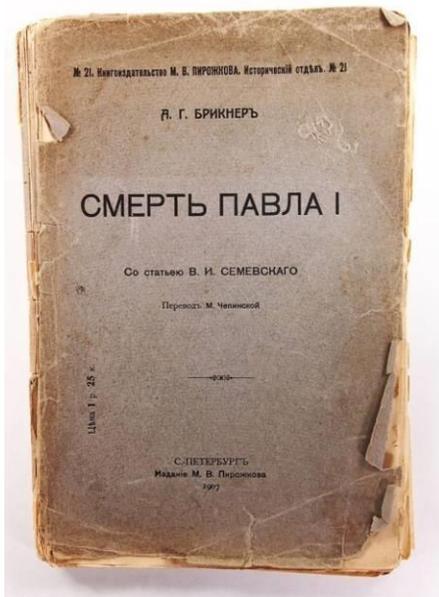
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Under the Hammer...

## Romanov related items in Auctions



### Collection, Moscow, Russia, September 5th



#### "Death of Paul I" by A.G. Brickner.

With Articles of V.I. Semevsky, Per. M. Chepinsky. St. Petersburg: Edition M.V. Pirozhkova, 1907. 161 pp., Soft publishing cover, format 24.5x16.5 cm.

Alexander Gustavovich - Russian historian of German descent, professor of the Department of History, University of Dorpat. His most important works are devoted mainly to the cultural and political history of Russia, mainly to the 17th and 18th centuries. The main theme (around which all of Brikner's major works were grouped) was the process of "Europeanization" of Russia through the penetration of Western European concepts and interests. He attached particular importance to the era of Peter the Great, but in lighting he kept a somewhat outdated look, overly shading the inertness of Russian life in the Moscow period.  
Estimate: 1.000 Roubles

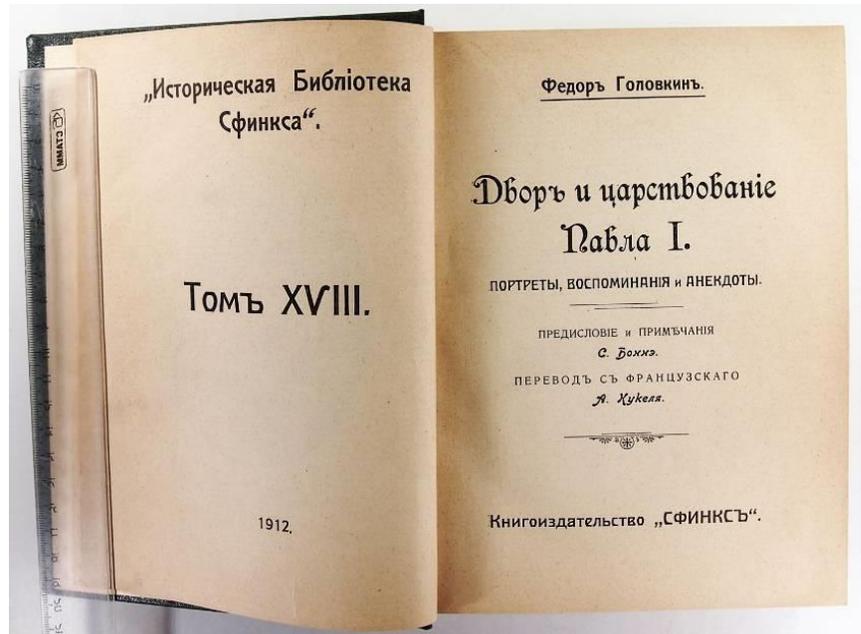
#### "The court and reigns of Paul I" by Feodor Golovkin.

Portraits, memories and anecdotes. Foreword and notes by S. Bohe.

Translation from French by A. Kukel. Sphinx Historical Library. Volume XVIII. - Sphinx, 1912. 40 p. hardcover, format 22 x 17 cm.

Count F.G. Golovkin came from the noble family of Golovkin, whose elevation was associated with Peter I. Thanks to his noble birth, Count Feodor found himself close to the Russian throne. On the pages of Golovkin's memoirs, written on the basis of diary entries, a panorama of Europe and Russia at the turn of the 17th-19th centuries, personified by iconic figures of that time, appears. This publication differs from the first editions, since those fragments of memoirs that were not included in the previous ones are attached to the main text. Thus, this publication is the most complete set of memoirs of F.G. Golovkin.

Estimate: 6.000 Roubles



**Pugatchev auction, Moscow, Russia, September 6th**

Scarf "300 years Anniversary of the Romanov dynasty". Partnership of Vichug manufactories Brothers F.A. Razorenov of the Kostroma Province. Size 58 x 66 cm. Estimate: 100.000 Roubles

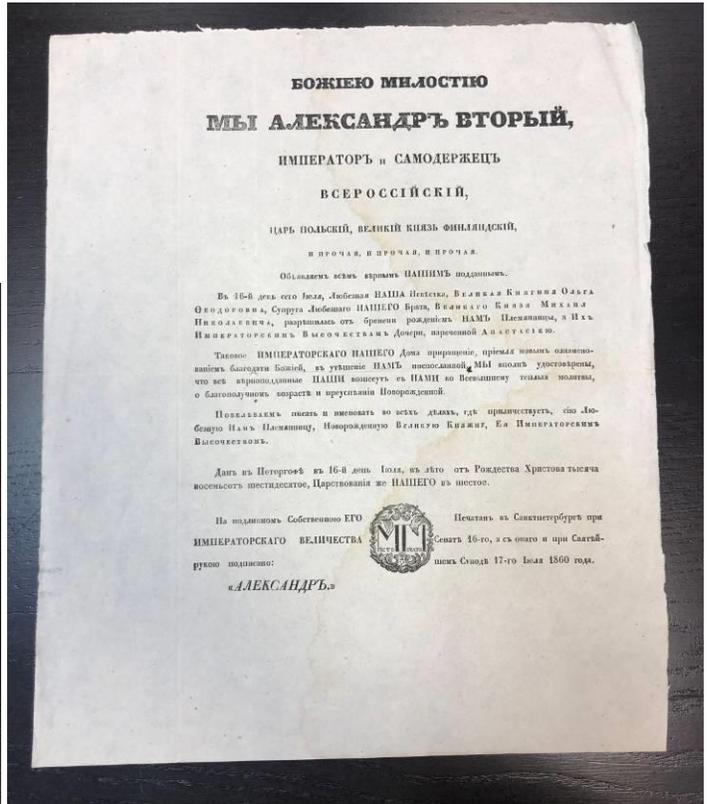
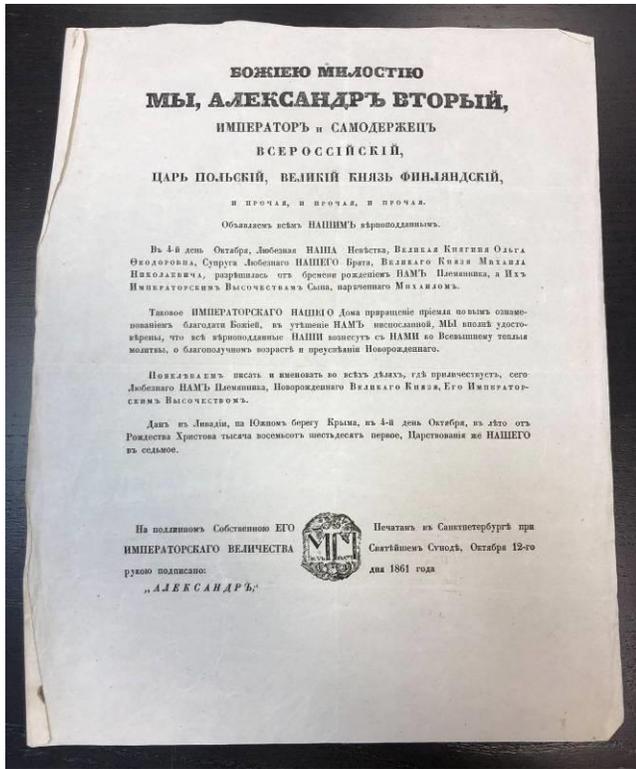


1913 Desk calendar. Dedicated to the 300th anniversary of the Romanov dynasty. Estimate: 6.000 Roubles

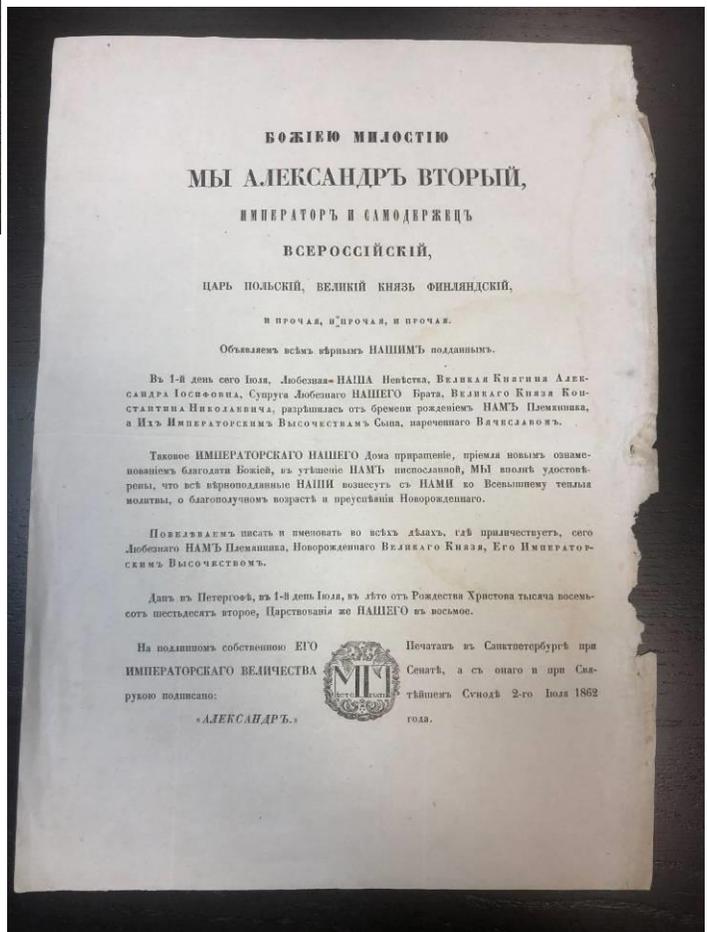




*Announcement on the birth of Anastasia, the daughter of Grand Duchess Olga Feodorovna and Grand Duke Mikhail Nikolaevich. 1860.*  
 By Alexander II Emperor and Autocrat All-Russian, Tsar of Poland, Grand Duke of Finland.  
 Estimate: 8.500 Roubles



*Announcement of the birth of Michael, son of Grand Duchess Olga Feodorovna and Grand Duke Mikhail Nikolaevich.*  
 By Alexander II Emperor and Autocrat All-Russian, Tsar of Poland, Grand Duke of Finland.  
 Estimate: 8.500 Roubles



*Announcement of the birth of Vyachislav, son of Grand Duchess Alexandra Iosifovna and Konstantin Nikolaevich.*  
 By Alexander II Emperor and Autocrat All-Russian, Tsar of Poland, Grand Duke of Finland.  
 Estimate: 5.000 Roubles

**Litfund, Moscow, Russia, September 12th**

The Code, according to which the court and reprisal in all matters in the Russian state is carried out, composed and printed in the possession of His Majesty the Tsar and Grand Duke Alexei Mikhailovich of all Russia Autocrat in the summer of the creation of the world 7156.

St. Petersburg: Imperial Acad. Sciences, 1780]. 248 p. Portr. 24.5 x 18 cm. In the owner's half-leather binding.

A copy with a portrait of Alexei Mikhailovich. Under the vignette signature: "Vasily Sokolov."

Estimate: 22.000 Roubles



**August daughters of Their Imperial Majesties.**

Postcard in favour of the Community of St. Eugenia, 1910s. 14 x 9 cm. The address side is clean.

Estimate: 1.100 Roubles



*Treasury of diamonds and precious stones of Russia. Parts 1-4. M.: People's Commissariat for Finance, 1925-1926.*

Part 1: 32 p., 25 l. ill., Part 2: 26 p., 25 l. ill., Part 3: 30 s., 25 l. ill., Part 4: 38 p., 25 l. ill.

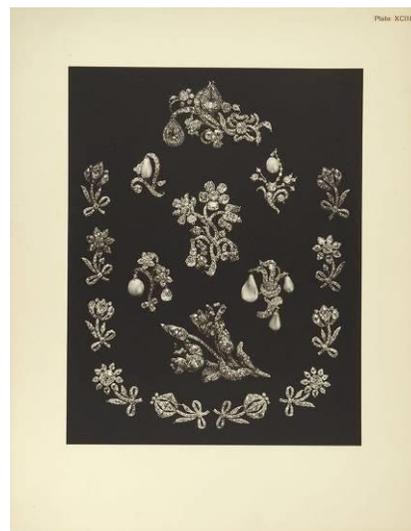
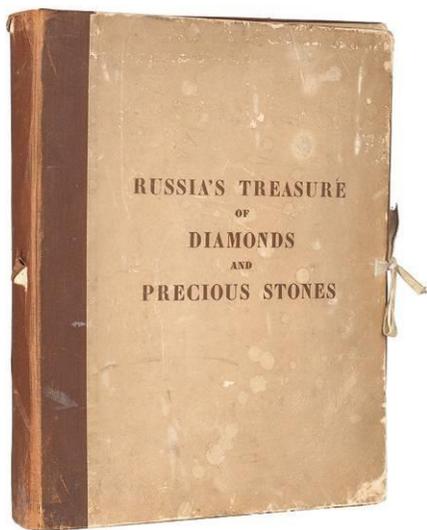
Size 40 x 32 cm. Each piece in a separate cardboard folder; all parts are enclosed in one publishing folder with valves and ties. On 100 sheets of illustrations 232 photographs of unique diamond products are presented.

Full set. The rarest edition of the 1920s at the meeting of the Kremlin Diamond Fund, issued by Goznak with a circulation of 350 copies.

The apogee of the work of Gokhran experts led by Fersman was the appearance in 1925–1926 of four issues of the illustrated catalogue "The Diamond Fund of the USSR" (In 4 vols. M., 1924-25), which accompanied the exhibition in Moscow. The publication was translated into English, French and German, in order to attract customers and distributed in Europe. Most of the jewellery was sold in Europe and America. The edition is the rarest and undoubtedly is a cultural heritage of Russia.

Sales at one of the Russian auctions - 480,000 Roubles.

Estimate: 400.000 Roubles



### ***Nikitsky, Moscow, Russia, September 19th***

*Memoirs of the infant years of Emperor Nikolai Pavlovich, written by him personally / Manuscript department of His Majesty's own libraries of the Winter Palace.*

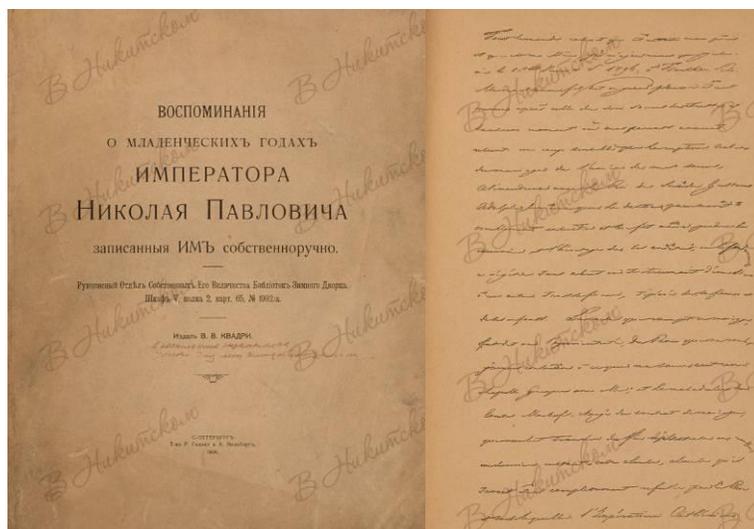
Cabinet 5, shelf 2, cards. 65, No. 1992 / a. Published by V.V. Quadri. St.

Petersburg: T. R. Golike and A. Vilborg, 1906.

29 pages. Fax. 38.2 x 28.8 cm. Without binding. The title inscription in peanut ink: "In several copies only for the faces of the Imperial Court."

A rare edition intended for persons of the Imperial Court. The text is illustrated by the intros and endings of the famous artist N. Samokish.

Estimated price: 16,000 Roubles



*Nicholas II. Exposure. With secret documents and speeches of the Tsar.*

2nd Edition. Berlin: Henrich Caspari, 1910. 20.7 x 13.7 cm.

Estimated price: 22,000 Roubles

*Court Life 1613-1913. Coronations, fireworks, palaces. Exhibition of prints and drawings.*

SPb. A circle of lovers of Russian elegant publications, 1913.

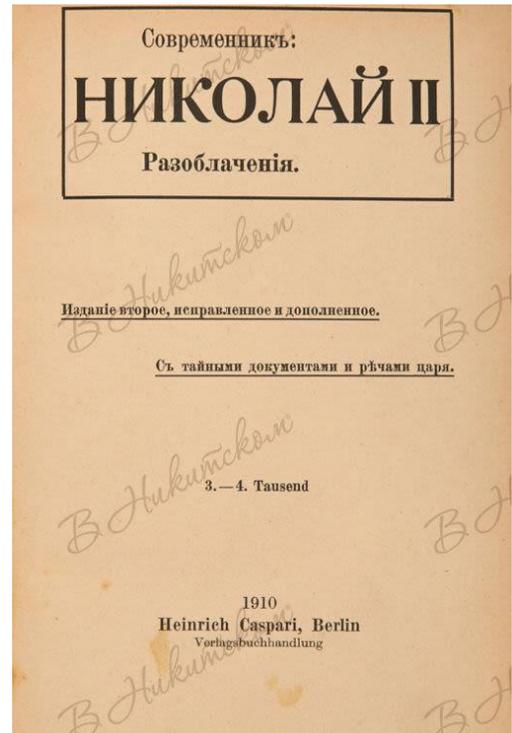
103 p. 23.5 x 16.5 cm. In the illustrated publishing cover, made

in the traditional state emblem of Imperial Russia (yellow and black) and decorated with silhouettes of double-headed eagles crowned with crowns. As a frontispiece, a photograph of the bust of Emperor Nicholas II by B.M. Kustodiev.

The presented publication is a catalogue of the fourth exhibition of the Mug, dedicated to the 300th anniversary of the Romanov dynasty. The publication presents 218 items of the exhibition: these are "portraits of Tsars and Tsarinas, palaces and chambers, fireworks and illuminations, coronations and solemn trips, marriages, performances, walks and hunts, dinners, balls, masquerades, carousels, several interesting interiors, arranged in chronological order - beginning with the reign of Mikhail Feodorovich Romanov."

An introductory article to the catalogue was written by the famous Russian antiquary and bibliophile N.V. Soloviev, a connoisseur of ancient engravings and lithographs; the compiler of the catalogue was a member of the Mug art critic E.G. Lysenkov. The publication contains 13 illustrations on separate sheets and 5 in the text, 3 decorative vignettes taken from the book of the XVIII century. The catalogue is printed on thick paper at the top of R.R. Golike and A.I. Wilborg with a circulation of 500 copies.

Estimated price: 22,000 Roubles



K.R. [Grand Duke Konstantin Konstantinovich,]. Drama "King of Jews" in four acts and five scenes. SPb. Min ext. affairs, 1914. 33.5 x 24.7 cm. In half-leather publishing binding with preservation of the chromolithographed publishing cover of the work of Peter Liben, moire paper bookends, trimmed edge with a gold head.

The author of the drama is Grand Duke Konstantin (1858-1915), the uncle of the last Russian Tsar, who wrote under the pseudonym "K.R." But, despite this, the play was banned by the Russian Synod due to the inconsistency of individual interpretations of the images of heroes with canonical ideas. By permission of the Tsar, the play was staged by an amateur Court Theatre, where the author played one of the roles.

In 1914, the "King of the Jews" was published in three versions. The presented copy refers to the first, most luxurious version of the publication: with a multi-colour cover on coated paper, the text is enclosed in ornamental frames, a large number of illustrations.

Estimated price: 32,000 Roubles

