

By Ludmila & Paul Kulikovsky



ХРИСТОСЪ

ВОСКРЕСЕ!

Christ is Risen! Patriarchal Easter service in an almost empty Cathedral of Christ the Savior

Christ is Risen – Risen Indeed!

On the feast of the Holy Resurrection of Christ, the Primate of the Russian Church leads the solemn service in the Cathedral of Christ the Saviour.



On the night of April 18-19, 2020, at the Cathedral of Christ the Saviour in Moscow, His Holiness Patriarch of Moscow and All Russia Kirill celebrated Easter services — a midnight, a procession, an Easter morning service and the Divine Liturgy of St. John Chrysostom. His Holiness was accompanied by: Archpriest Michael Ryazantsev, the Dean of the Cathedral; Archimandrite Alexy (Turikov), Patriarch's personal secretary; and metropolitan clergy.

Liturgical chants were performed by the Patriarchal Choir (Director I.B. Tolkachev) and the Chamber Choir of the Cathedral (Director S.N. Sokolovskaya).

Before the procession began, the Primate of the Russian Orthodox Church live congratulated TV viewers on the Holy Resurrection of Christ.

By tradition, on Easter night, the chairman of the Apostle Andrew the First-Called Fund, V.I. Yakunin brought the Holy Fire to the Cathedral of Christ the Saviour, which descended today on the Holy Sepulcher and was delivered by special flight to Moscow from the Church of the Resurrection of Christ in Jerusalem by a delegation of the

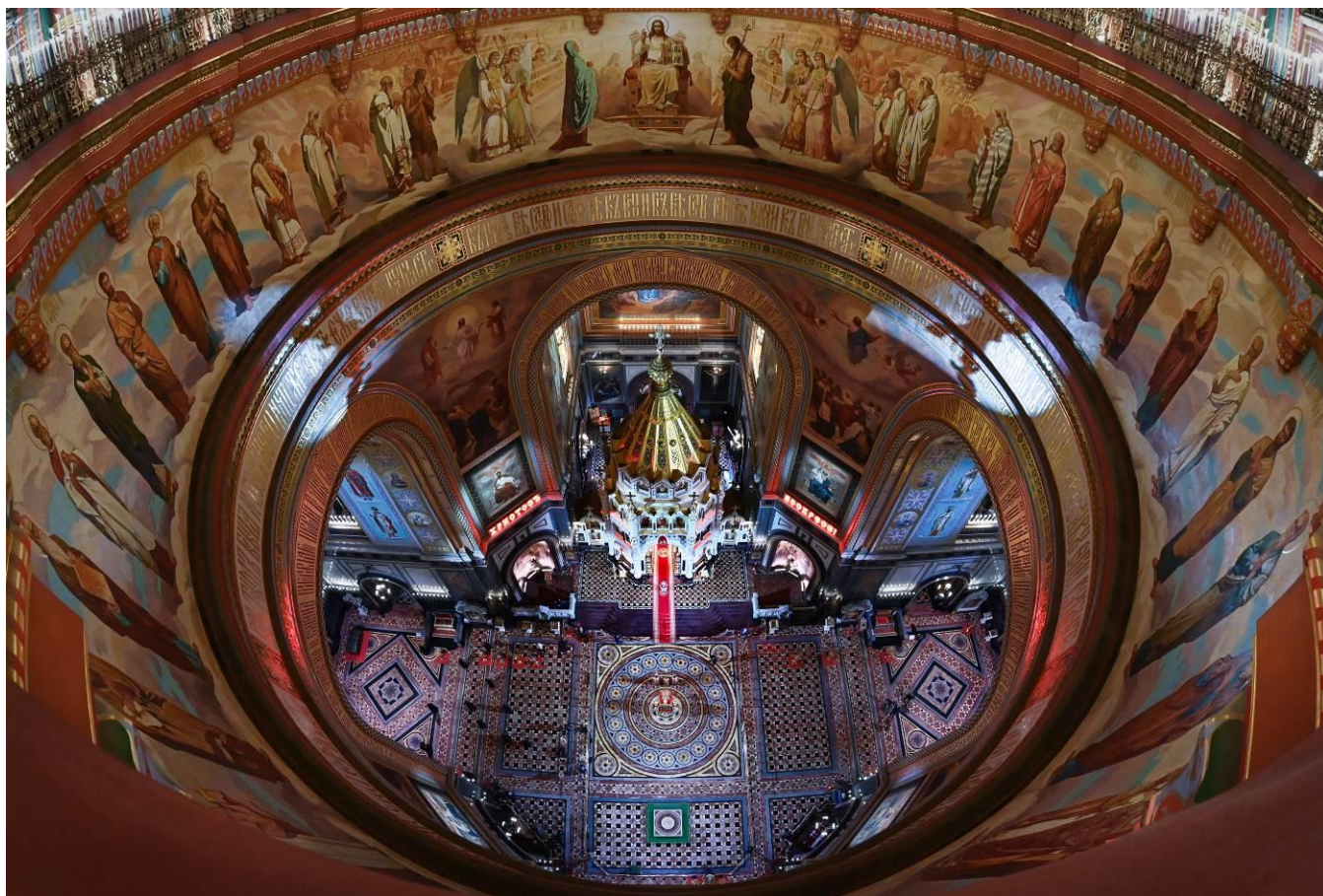


foundation. Before the religious procession V.I. Yakunin passed the Holy Fire to the Primate of the Russian Orthodox Church.



Taking the fire, His Holiness Patriarch Kirill said:
“The Holy Fire from the Holy Sepulcher was brought from Jerusalem. I thank you and your colleagues, Vladimir Ivanovich, you have accomplished this good mission, which has already become traditional.
For us, the presence of the holy fire at the Easter service is a vivid symbol of an unshakable connection with the place where Christ resurrected, which means that with all the great tradition that came from the tomb of the Resurrection to our time and brought us a saving Orthodox faith, the strength of which we feel especially clearly on Easter Day. May the Lord help us, relying on this power, to overcome, including the special circumstances of today, strengthening us in faith, in good health, in spiritual and physical strength. Amen”.

To the singing “Your Resurrection, Christ the Saviour”, a procession was made in the internal galleries of the Cathedral of Christ the Saviour.



His Holiness Patriarch Kirill at the Easter morning service read the proclamation Word of St. John Chrysostom for Holy Easter.

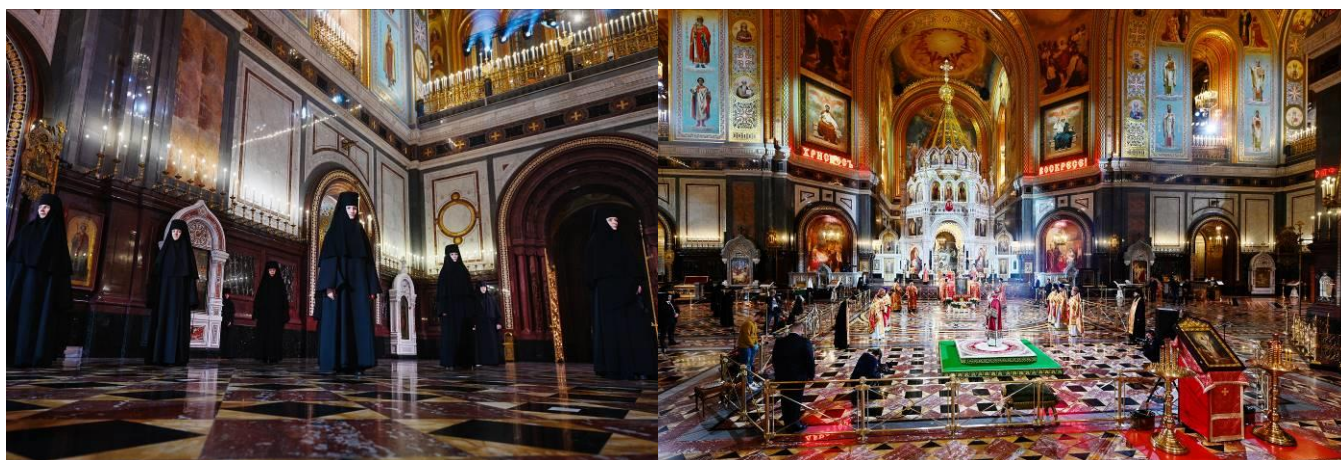
At the Divine Liturgy, the Easter Gospel (John 1: 1-17) was proclaimed in 9 languages. His Holiness Patriarch Kirill began reading the Gospel, which tells about the incarnation of the Word of God, in Greek

and Latin, then the clergy continued reading in Hebrew, Arabic, Russian, Church Slavonic, Gagauz, English and Spanish.

In a pure litany, prayer petitions were offered for deliverance from coronavirus infection, as well as petitions for the health and strength of mind of doctors and the healing of sick people.

After a pure litany, the Patriarch prayed against spreading of the malicious virus.

According to the sacrament verse, Archpriest Mikhail Ryazantsev announced the Easter message of His Holiness Patriarch Kirill to archpastors, pastors, monks and all faithful children of the Russian Orthodox Church.



At the end of the service, His Holiness Patriarch Kirill again congratulated its participants on the great feast of the Resurrection of Christ:

“All of you, my dear ones, I cordially congratulate you on the great peace-saving holiday of Easter!

We say that through the Easter celebration the Lord allows us to experience the joy of real contact with Him through the tasting of His Body and Blood, through the touch of His grace. When we live an ordinary life and visit a temple for Easter, surrounded by a large number of people, when we feed on this common spiritual energy, when we hear chants, when nothing really bothers us and we calmly, peacefully rejoice at this celebration, then it's natural that joy in my heart.

But the test fell. And there are few people in the church. And people really experience fear, mortal fear. Today we have gathered together with a small community here with the full understanding that people did not come not because they did not want, but because they did not have such an opportunity. And what? And in this empty church, didn't we today experience the joy of Easter - the Holy Resurrection? Not at all. You cannot belittle everything that we are experiencing today, that which we experienced today on this day, this radiant night, participating in the Easter service, in comparison with what it was in those days when the



church was filled with people and when everyone was healthy. What is this talking about? The fact that the grace of God overcomes any human difficulties, any fears, any obstacles and, touching the heart of a believer.

And because we touched this joy today, let us remember and experience this wonderful experience of celebrating Easter in the empty Cathedral of Christ the Saviour in a special way, in the face of severe trials that fell upon our people. I am sure that after some time we will remember this Easter celebration as a completely special event in our life.

But what about our world, which is around us and which today suffers from a serious illness? How can we help those who are truly under mortal fear? Our most important help is a strong prayer, even for nameless people, for all the afflicted, for those requiring Divine help and salvation. Every day, in our personal prayer, especially during church services, let us mentally pray for those who are under mortal fear, who overcome the burdens of the disease, and those who are not sick, however, is also suppressed by fear. May our prayer be sincere and heartfelt. We believe that the prayer of the Church can do a lot, and can also offer mercy to our people, saving the right hand of God and His love.

With this hope, we will leave this wonderful temple, in which there were not many people today, but in which a great miracle happened - the solemn meeting of the Risen Saviour, which filled our hearts with Easter joy, which, according to the Holy Scriptures, no one will take from us (see John 16:22). Christ is Risen! Truly Risen Christ! Amen".



The full broadcast, from NTV, 19. April 2020, Easter Liturgy in the Cathedral of Christ the Saviour, Moscow celebrated by the Patriarch of Moscow and All Russia, Kirill.

Video - <https://youtu.be/Himz9wrsUwg>

More than 500 thousand people watched the online broadcast of the celebration of the 125th anniversary of the Russian Museum

April 26. TASS - 576 thousand people watched the online broadcast of the celebration of the 125th anniversary of the founding of the Russian Museum. This is the first online anniversary in the history of the cultural institution. On the St. Petersburg TV channel, the Director of the State Hermitage Museum Mikhail Piotrovsky, the Director of the State Tretyakov Gallery Zelfira Tregulova and several other cultural figures congratulated the State Russian Museum.

"One of the great collaborative deeds of the [Hermitage and the Russian Museum] was the salvation of the tombstone of Alexander Nevsky, when the museums, with great efforts, ensured that the jewellery of the tomb of Alexander Nevsky was not destroyed, re-melted, but remained in the museum sphere. The Russian Museum is the main museum of Russian Art in the country," Piotrovsky said in the video message.

On April 25, 2020, was celebrated the 125th anniversary of the founding of the Russian Museum. Today it is one of the largest museums in the country, combining 14 palaces and parks, branches in Russia and abroad. "The Little Vatican in St. Petersburg" - Vladimir Gusev calls the Russian Museum and adds: "Every palace, its history is some kind of information as well.

A large anniversary program was prepared: festive concerts, meetings, lectures, thematic excursions, grand opening of the exhibition "Artists and Collectors - to the Russian Museum. Gifts. Favourites (1895 - 2019)" and free entry for visitors to all the palaces of the Russian Museum.

Due to the restrictions imposed in connection with the pandemic, the Russian Museum held its anniversary online program on the official website and on social networks.

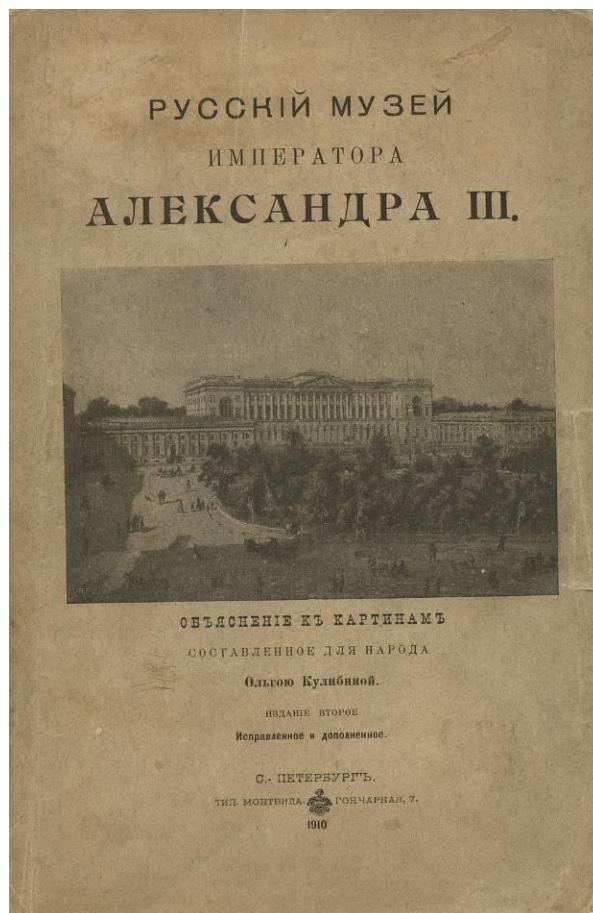
At 12.00 started the live broadcast of "Russian Museum. 125 years started.

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

There was also a conversation with Vladimir Gusev about the museum as a profession and a special space that provides the possibility of a person's presence in history. "Profession - Russian Museum".

Video - <https://youtu.be/oGQlkb8TpVc>

Same day, on April 25, Vladimir Gusev, director of the Russian Museum, celebrated his anniversary - 75 years old. In 1978, he joined the Russian Museum, where he still works today. In 1988, he was elected director by the museum staff.



“I was not preparing for museum work. And even more so, to a career. I was not going to be the boss,” admits Vladimir Gusev, who over the years had to successfully withstand many disputes about the concept of developing a unique museum that has long become the pride not only of the Northern capital, but also of all of Russia.

Video - <https://www.tvc.ru/news/show/id/182844/>



The buildings of Grand Duchess' Maternity Shelter and the Infirmary in Ilyinskoye were consecrated before restoration

On April 11, a joyful event occurred in Ilyinsky village in the Krasnogorsk city district - the consecration of the historic buildings of the Maternity Shelter and Infirmary (nursery) built in the former Imperial Estate Ilinskoye-Usovo in 1892-1893. It is closely connected with the memory of the Holy Martyr Grand Duchess Elizabeth Feodorovna, Grand Duke Sergei Alexandrovich and other representatives of the Russian Imperial House.



The rite of consecration of historical buildings, was performed by priest Dionisy Kazantsev, rector of the Spassky church in Usovo village, accompanied by deacon Sergei Sakharov. Anna V. Gromova, head ESES Foundation, Elena V. Golovanova, and Evgeny V. Sosedov, prayed with the clergy.

Soon museums will be created due to the efforts of philanthropists, builders, specialists of the Elizabeth-Sergei Enlightenment Society, historians and archivists.



Especially for this event, Inessa Slyunkova, the architectural and art historian, corresponding member of the Russian Academy of Architecture and Building Sciences, submitted for publication material on the historical buildings of the Infirmary (nursery) and the Maternity Hospital in Ilyinskoye,

Grand Duke Sergei Alexandrovich, owner of the Estate, decided to build maternity shelter in memory of Grand Duchess Alexandra Georgievna, wife of Grand Duke Pavel Alexandrovich who died in childbirth in 1891.

"Sergei Alexandrovich was so shocked by grief that he considered it necessary to create a medical institution in the estate where all the necessary help would be rendered to women in labour. The next step was the construction of a nursery in the area adjacent to the Maternity Shelter. Elizabeth A. Skvortsova was appointed to lead this private medical institution, free and publicly available for residents of the villages of Ilyinskoye and Usovo."



The infirmary for the sick and wounded soldiers of the Russo-Japanese War in 1905 was opened in Ilyinsky by Grand Duchess Elizabeth Feodorovna in memory of her husband, killed by terrorists on February 17, 1905 in Moscow Kremlin. That year, the Grand Duchess became the life chairman of the Moscow branch of the Russian Red Cross. Inessa Slyunkova notes that for the Infirmary in Ilyinskoye the complex of nurseries was improved and adapted. Estimates were drawn up by the architect Vasily Afanasevich Roshchin, and the contractor was Yudin's office. The reconstruction resulted in a spacious, well-lit hall building with internal stone pillars, stained glass windows and a high hip roof. Behind it, from the courtyard side there was a workshop for the wounded and a kitchen.

In 2019, Elisabeth-Sergei Enlightenment Society and the Administration of the Krasnogorsk City District signed an agreement regarding the Maternity Shelter, a cultural heritage site of regional significance. A restoration project was developed, which received a high expert assessment and the necessary approvals. In April 2020, priority work will begin on the log house by lifting and replacing rotten and damaged parts of the building. For these purposes, a special wood has been prepared that, in its characteristics, is fully consistent with ancient material. Work is scheduled to be completed in 2021.

"Buildings in the previously closed ceremonial part of the Grand Ducal estate were gradually transferred to the needs of the Lazaret. The sick and wounded soldiers who were cured were free to use the perfectly groomed territories of the palace parks. Ilyinskoye was changing before our eyes, and the residence became more and more like an exemplary charitable institution. As for financial side, then in 1907 in the book of Grand Duchess Elizabeth Feodorovna "Charity part of the estate" it was stated that according to the order established by the spouse, Grand Duke Sergei Alexandrovich allocated the sum of his own money on maternity shelter, a pharmacy, two schools and two churches. The money reported as much as needed for heating and lighting, equipment, consumables, repairs and maintenance of buildings, salaries to employees and staff. At the end of October 1907, the Infirmary for wounded soldiers opened in Moscow, on Ordynka, founded by Elizabeth Feodorovna on the land she bought for this purpose. "

In the summer of 2019, All-Russian Society for the Protection of Monuments of History and Culture (VOOPIK) made cleaning in the historic building of Lazaret. Now it is possible to free the internal walls of the building from modern cladding and to find an interesting detail. All the walls of the Infirmary were covered with chintz, impregnated with glue - such lining was of a character for the interiors of the second half of the XIX - early XX centuries.

The administration of the Krasnogorsk city district supported the concept of the ESPO Fund for the reconstruction and repair of the Infirmary. In this wonderful historical building, where several generations of Russian soldiers were treated, the “Elisabeth-Sergei Enlightenment Society” plans to create a “Museum of Mercy and the Russian Red Cross Society”, a great contribution to the creation and development of which was made by Grand Duchess Elizabeth Feodorovna. Unfortunately, because for situations with the spread of coronavirus work may begin with a delay.

Saint Grand Duchess Elizabeth Feodorovna: Rules of Life

By Zoya Zhalnina, in Charity.Ru

Deeds and letters speak the best of all about a person. The letters of Elizabeth Feodorovna to close people reveal the rules on which she built her life and relationships with others, help to better understand the reasons that prompted the brilliant high-society beauty to become a saint during her lifetime.

In Russia, Elizabeth Feodorovna was known not only as “the most beautiful Princess of Europe”, the sister of the Empress and the wife of the Tsar’s uncle, but also as the founder of the Martha-Mary convent of mercy - a convent of a new type. In 1918, the founder of the convent, wounded but alive, was thrown into a mine in a dense forest so that no one would find her, - by order of the head of the party of the Bolsheviks V.I. Lenin.



About faith: “External signs only remind me of the internal”

By birth, a Lutheran, Elizabeth Feodorovna, if she wanted to, could remain so the whole life: the canons of that time prescribed the obligatory transition to Orthodoxy only to those members of the August Family who were related to the succession to the throne, and Elizabeth’s husband, Grand Duke Sergei Alexandrovich, was not the heir to the throne. However, in the seventh year of marriage, Elizabeth decides to become Orthodox. And she does this not “because of her husband”, but by her own will. From a letter to his father, Ludwig IV, Grand Duke of Hesse and Priereina (January 1, 1891):
- I decided to take this step [- the transition to Orthodoxy -] only by deep faith and I feel that before God I must appear with a pure and believing heart. It would be simple - to remain as it is now, but then it’s hypocritical, how false it would be, and how I can lie to everyone - pretending to be a Protestant in all outer rites, when my soul belongs completely to religion here. I thought and thought deeply about all this, having been in this country for more than 6 years, and knowing that religion was “found”. Even in Slavic, I understand almost everything, although I never learned this language. You say that the outward brilliance of the church fascinated me. You are mistaken in this. Nothing external appeals to me and not worship — but the foundation of faith. Outward signs only remind me of the inside ...

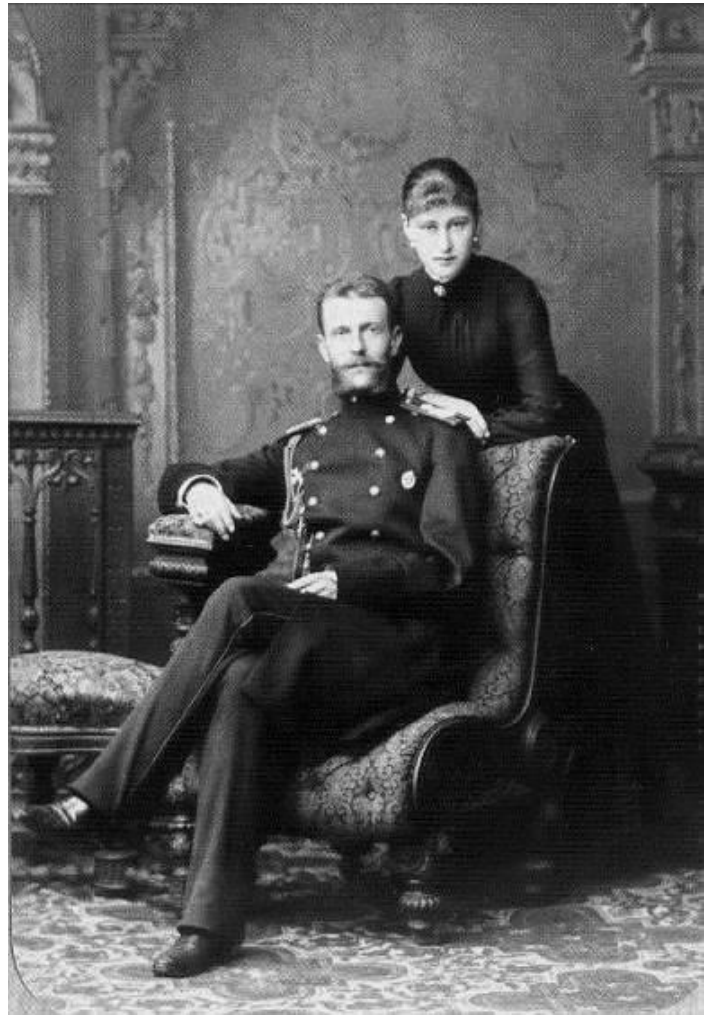
About the revolution: “I prefer to be killed by the first random shot than to sit idly by”

From a letter to V.F. Dzhunkovsky, adjutant of Grand Duke Sergei Alexandrovich (1905):
A revolution cannot end any day, it can only worsen or become chronic, which in all probability will be. My duty is now to help the unfortunate victims of the uprising ... I prefer to be killed by the first random shot from some window than to sit here with folded arms. <...>

On the forgiveness of enemies: "Knowing the good heart of the deceased, I forgive you".

In 1905, the husband of Elizabeth Feodorovna, the Governor-General of Moscow, Grand Duke Sergei Alexandrovich, was killed by a bomb by the terrorist Kalyaev. Elizabeth Feodorovna, having heard an explosion that thundered not far from the governor's palace, ran out into the street and began to collect her husband's body torn to pieces. Then she prayed for a long time. After a while, she filed a petition for clemency of her husband's killer and visited him in prison, leaving the gospel. She said she forgives everything.

From the encrypted telegram of the Senate Attorney E.B. Vasiliev on February 8, 1905: The meeting of the Grand Duchess with the murderer took place on February 7 at 8 pm in the office of the Pyatnitsky unit. <...> To the question of who she is, the Grand Duchess answered, "I am the wife of the one you killed, tell me why you killed him"; the defendant stood up, saying, "I did what I was instructed, this is the result of the existing regime." The Grand Duchess kindly addressed him with the words "knowing the good heart of the deceased, I forgive you" and blessed the killer. Then <...> she was left alone with the criminal for about twenty minutes. After the meeting, he told the accompanying officer that "the Grand Duchess is good, and you are all evil."



From a letter to Empress Maria Feodorovna (March 8, 1905):

The severe shock [from the death of her husband] I smoothed out a small white cross, installed on the spot where he died. The next evening, I went there to pray and was able to close my eyes and see this pure symbol of Christ. It was a great mercy, and then, in the evenings, before going to bed, I say: "Good night!" – and I pray, and I have peace in my heart and soul.

About prayer: "I don't know how to pray well ..."

From a letter to Princess Z.N. Yusupova (June 23, 1908):

The cordial world, peace of mind and soul brought me the relics of Saint Alexis. If you could come to the holy relics in the church and, praying, just touch your forehead to them, so that the world enters you and remains there. I barely prayed - alas, I don't know how to pray well, but only fell over: it was like falling as a child to my mother's breast, not asking for anything, because he is calm from the fact that I have a saint with whom I can lean and don't get lost alone.

On monasticism: "I did not accept this as a cross, but as a way"

Four years after the death of her husband, Elizabeth Feodorovna sold her property and jewellery, giving to the treasury the part that belonged to the Romanov dynasty, and founded the Martha-Mary convent in Moscow with the proceeds.

From letters to Emperor Nicholas II (March 26 and April 18, 1909):

Two weeks later, my new life begins, blessed by the church. I kind of say goodbye to the past, with its mistakes and sins, hoping for a higher goal and a cleaner existence. <...> For me, taking vows is

something even more serious than marriage for a young girl. I am betrothed to Christ and His work; I give everything that I can to Him and to my neighbours.

From a telegram and a letter from Elizabeth Feodorovna to the professor of the St. Petersburg Theological Academy A.A. Dmitrievsky (1911):

Some do not believe that I myself, without any influence from outside, decided to take this step. It seems to many that I took upon myself a heavy cross, which I will regret once and - either I will drop it, or fall under it. I did not accept this as a cross, but as a path full of light, which the Lord showed me after the death of Sergei, but which, for many years before that, began to squeamish in my soul. For me, this is not a "transition": it is something that gradually grew in me, took shape. <...> I was amazed when a whole battle broke out in order to prevent me, to frighten me with difficulties. All this was done with great love and good intentions, but with an absolute misunderstanding of my character.



On relations with people: "I must do what they do"

From a letter of E.N. Naryshkina (1910):

... You can, after many, tell me: stay in your palace as a widow and do good "from above". But, if I demand from others that they follow my beliefs, I must do the same as they, to experience the same difficulties with them, I must be strong in order to console them, to encourage by my example; I have neither intelligence nor talent – I have nothing but love for Christ, but I am weak; the truth of our love for Christ, devotion to Him we can express, comforting other people – this is how we will give our life to Him.

On the attitude towards oneself: "You need to move forward so slowly that it seems that you are standing still"

From a letter to Emperor Nicholas II (March 26, 1910):

The higher we try to rise, the greater the feats we impose on ourselves, the more the devil tries to make us blind to the truth. <...> It is necessary to move forward so slowly that it seems that you are standing

still. A person should not look down, one must consider himself the worst of the worst. It often seemed to me that there was a lie in this: trying to consider yourself the worst of the worst. But this is exactly what we must come to - with the help of God, everything is possible.

Why God allows suffering

From a letter to Countess A.A. Olsufieva (1916):

I'm not exalted, my friend. I am only sure that the Lord who punishes is the same Lord who loves. I have read the Gospel a lot lately, and if we realize that great sacrifice of God the Father, who sent His Son to die and resurrect for us, then we will feel the presence of the Holy Spirit, who illuminates our path. And then the joy becomes eternal even when our poor human hearts and our small earthly minds will experience moments that seem very scary.

About Rasputin: "This is a man who leads several lives"

Elizabeth Feodorovna was extremely negative about the excessive trust with which her younger sister, Empress Alexandra Feodorovna, treated Grigory Rasputin. She believed that the dark influence of Rasputin brought the Imperial Couple to a "state of blindness that casts a shadow over their home and country."

It is interesting that two of the participants in the murder of Rasputin were in the closest circle of Elizabeth Feodorovna friends: Prince Felix Yusupov and Grand Duke Dmitry Pavlovich, who was her nephew.

From a letter to Emperor Nicholas II (February 4, 1912):

I clearly saw what was coming, different people from all over the country asked to warn you that this is a man who led several lives, so say those with whom he came into contact, and that you will never see the depths of his soul, he will hide from you the side that seems like a nightmare to every honest citizen.

From a letter to Emperor Nicholas II (December 29, 1916):

... Ten days I prayed for you, for your army, country, ministers, for those who hurt your body and soul, and the name of this unfortunate [G. Rasputin] was in his commemoration so that God enlightened him and ... I return and find out that Felix killed him, my little Felix, whom I had known as a child, who had been afraid to kill a living creature all his life and did not want to become a military man so as not to shed blood.

<...> Maybe no one had the courage to tell you that on the streets of the city, and not only there, people kissed, like on Easter night, they sang a hymn in theatres, everyone was captured by a single impulse - finally a black wall between us and ours Sovereign disappeared, finally we will all hear, feel him for who he is. And a wave of compassionate love for you shook all hearts. God willing, you will learn about this love and feel it, just do not miss this great moment, because the thunderstorm has not yet ended and thunderous peals are heard in the distance.

About death "I do not like this word"

From letters to Grand Duke Pavel Alexandrovich (March 31, 1905) and Princess Z.N. Yusupova (July 1, 1908):

But death remains separation. I do not like this word; I think those who leave are preparing the way for us, and our local prayers help them clear the path that we have to go.



Until the last minutes

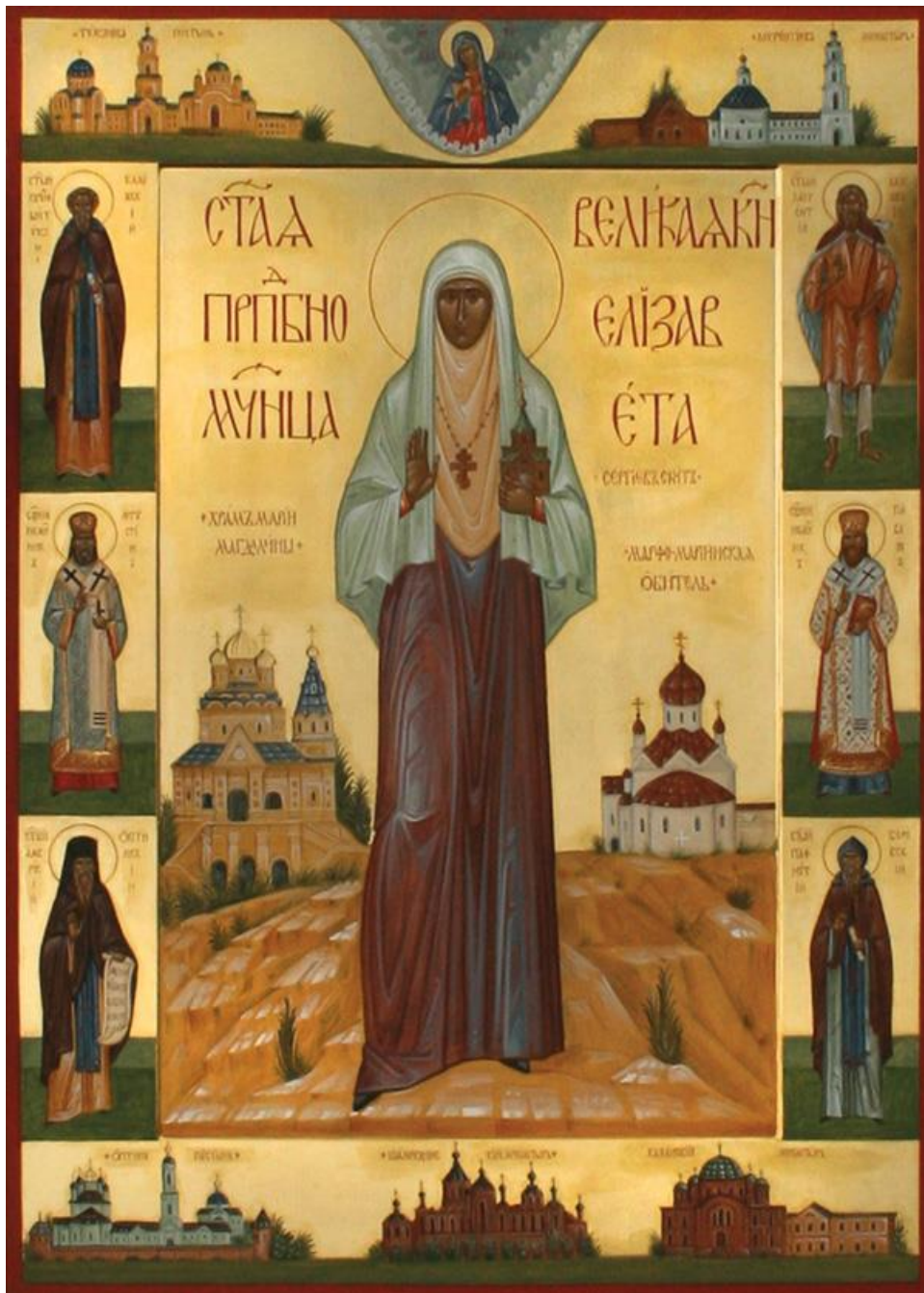
From the memoirs of the nun Nadezhda (in the world - Zinaida Brenner (1890-1983), the former inhabitant of the Martha-Mary monastery):

To the question which virtue Elizabeth Feodorovna considered the most, mother Nadezhda answered: "Mercy. Moreover, in any of its smallest manifestations."

She was merciful until the last minutes of her bright life:

From the message of Metropolitan Anastasius (Gribanovsky, ROCOR), dedicated to "The blessed memory of Grand Duchess Elizabeth" (Jerusalem, July 5/18, 1925):

The results of excavations later showed that until the last minute she [Elizabeth Feodorovna] tried to serve the princes seriously wounded when they fell [into the mine. And the local peasants who published watching unknown people from execution for a long time they heard mysterious singing rushing from under the ground.

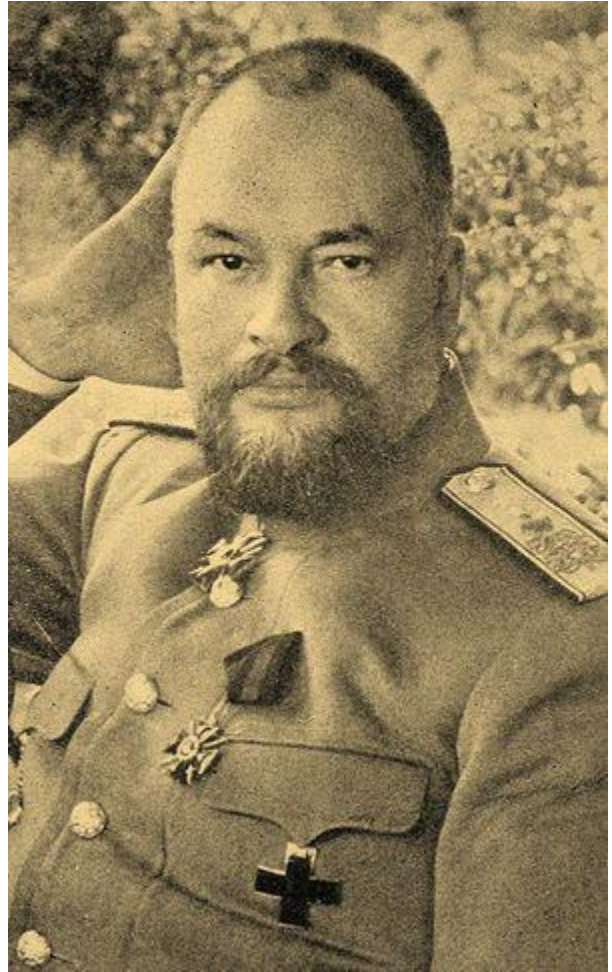


“The highest pleasure on earth is to find a warm soul in a person”

- Letters from St. Eugene Botkin

“What a pleasure it is to find a warm soul in a person, or even a corner of such a soul! For me, this is the highest pleasure on earth!” wrote St. Eugene Botkin to his son Yuri. “Yurash” as he often called him. It is human nature to see in other people what is in himself. The soul of the most holy martyr Evgeny Botkin, a doctor of the Imperial Family, was filled with warmth and love. And this warmth is transmitted to everyone who has read and will read his letters. The Yekaterinburg Novo-Tikhvin Monastery is preparing to publish a collection of letters of St. Eugene.

From childhood Saint Eugene Botkin loved to write letters. His letters reflected a lot: the rich, beautiful Russian language, the depth of thoughts, and the accuracy of life observations. But the main thing is his love, warmth and light of a truly Christian soul. His letters were a joy to relatives in the years of prosperity and healing consolation in times of tribulation. Let's read his letters now, and may the holy passion bearer Eugene teach us to love and comfort our neighbours as he always did.



Peter Petrovich Botkin, Uncle to Evgenia

Easter letter

(22-year-old Eugene writes to his uncle and godfather Peter Petrovich Botkin)

Dear Uncle Petya! I congratulate you and dear Aunt Nadia on the holiday, on the most cheerful and bright holiday. It really is such a fun and bright day that no exams, which, incidentally, have completely taken possession of me, no fears, no hurry, are able to drive me to the table that day (of course, written, not lunch - oh no!) - and, as usual, it gave me an excuse to spill affectionate words with a whole mass of good people. For this, and now I took up the pen. I start with the usual overture on the old, naive topic: "Mercy, dear Uncle Petya." How many variations each of us has composed on this rich topic and how many you still have to get, and all of them are written easily and vibrantly, because the feeling that inspires them is constantly vibrant and bright and is only waiting for an opportunity to shine again.

Today it would inspire me for two more symphonies, which I should devote to Nune and Nadia, but tough circumstances put the limit to my poetic mood, and I must be satisfied that I gave them a few lines here.

I turn from the lyrics to the epic narration: we had such a winter that when someone in the city asks us: "Are you all healthy?", We fearfully reply: "When we left the house, everything seemed to be all right". One epidemic after another, one baby sunbathing after another, as if they were setting fire to one another! However, judging by the summer and the autumn, one could expect much worse. Now we are waiting with the fear of summer: what will dad do in Finland, and especially the most difficult first time, when even we do not have students? Once the thought slipped into salvation for this time under your hospitable shelter, in Dubrovka, and how would it really be good? But will it still be, who knows? However, it's time to finish, 1 o'clock in the morning. So, "at the present moment", while I am writing, everything seems to be in a safe situation with us.

I kiss and hug you all, dear ones.

Your Ev. Botkin

5 / IV –1887, SPb.

Papa and Musya are also asking you to kiss you all; they were pleased today with your letters, dear Aunt Nadia and Uncle Petya.

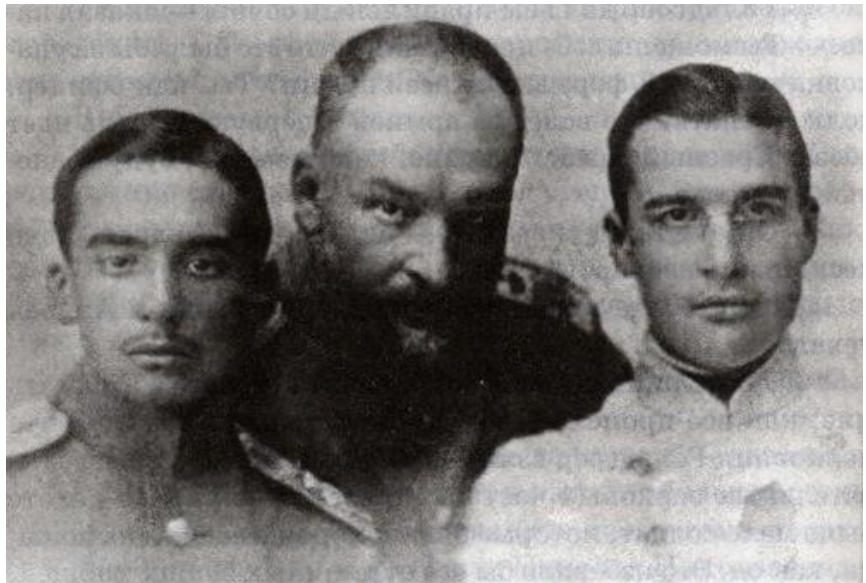
People need warmth

(Evgeny Sergeevich writes to his 14-year-old son, Yura)

Livadia, 12 / X 1909

People need warmth so much, and they are so stingy with it that life becomes harder than it could be. My golden, dear, sensitive Yurash, only recently wrote you a rather long letter and am already writing again - so you touched me with your letter. You know, as soon as I saw your envelope, I decided that you were writing to me precisely because you found me - in the photograph that I was supposed to receive, was sad. And so, it turned out, you are my sensitive, kind boy.

You bring me great comfort with this dear quality of yours, and you will give them a lot of joy and comfort also to us and to strangers. Take care of it, my dear, and never be shy about showing it. Let it fall sometimes and inappropriately, it will be the rarest exception to which I have never had to stumble upon, if my memory serves me right, but in the vast majority, right in the majority of cases, this will melt the best sides even of the hardest, dry or sorrow and blows of the shrunken soul and, having melted these good deposits of the human soul, you will pour unnecessary spiritual good into the world. People need warmth so much, and at the same time they



Saint Eugene Botkin with his sons, March 26, 1914

are so stingy with it, even often those whom God gave it to, that life becomes colder and harder than it could be. And what a pleasure to find in a person a warm soul, or even a corner of such a soul! For me, this is the highest pleasure on earth!

God bless you and may He be always with you, just as I am always with you

(Evgeny Sergeevich writes to children on the train, shortly after leaving for a trip with the Tsar's family)

Oh, children, children, children, my dear, dear, beloved, dear, dear, golden, invaluable children! The more I live with you, the more I experience joys, worries, and sorrows with you, but it is with you and for you, and not because of you, that the more you get merry with you and the more difficult it is to break away from you. Yesterday, when I was praying for you and for our precious Tsar's Family, feeling you so close, I so terribly wanted at least one more kiss to kiss you hard and hard - I really wanted to, I really wanted to say that.

God bless you, may He bless you and may He always be with you, as I always with you.

You are my angels! God bless you, may He bless you and may He be always with you, as I always with you, always near you, wherever I may be. Feel it, my beloved, and do not forget it. And this is forever! And in this, and in another life, I can no longer tear myself away from you. A soul that has so fused with your pure souls, so used to sounding in the same tone with them, will always be, and freed from the earth's case, sound in the same tone, and must find an echo in your souls.

I use the stops to write to you, because on the move you have to draw rather than write, and moreover, so slowly, so inconsistently with my feelings, that my violent darling is unbearable. And under the window, beloved Alexei Nikolaevich walks with his lovely, faithful. The weather is fresh and gray - only 6 degrees (in Pakhomov, Tula province), and the sky is shrouded in clouds. Today, Alexei Nikolayevich went around the wagons with a basket of small puffed eggs, which he sold for the benefit of poor children on behalf of Grand Duchess Elizabeth Feodorovna, who took us on a train in Moscow. When I saw that in the basket, he had more and more three roubles, I hastened to put 10 roubles and thereby forced other gentlemen from the retinue to fork out. So, some half an hour Alexei Nikolaevich already had over 150 roubles.

God has spoiled me so generously all my life
(*Evgeny Sergeevich writes to his son Yura from a Tobolsk exile where he went voluntarily with the Tsar's family*)

Tobolsk. Aug 31 1917

What a blessing God gave me the property to always be able to appreciate the present. I step back from the description of my luxurious chamber, but you notice, my dear, that I am writing to you as if I were chatting ... Ah! These evenings and these chats! What a blessing God has given me the property of always being able to appreciate the present, enjoy it, catch it and cling to it! In addition, because of this property, you do not miss him between your fingers, and then you still live your whole life in the rays of his light and do not suffer the remorse that "what you have not kept, you lose, you cry." Maybe it developed for me, this property, because I had been thinking about death since I was five years old and always recognized the mortality and fragility of everything earthly. And how merciful God was, rewarding me with him, me, who was destined step by step to lose all the most precious. But to whom much has been given, so much will be exacted. God has spoiled me so generously all his life that, and gradually taking away back, he always left a lot and left what and for what, more precisely, for whom to live. And now I live by you, my family, blood and foster children, although painfully cut off from you and alone in my mansions.

Yurashik, do you know that my gloomy loneliness consoles and disperses me in them? These are my lovely shooters and during the absence of Dr. Derevenko, I was their doctor, healed, bandaged and visited them, but you know how I am incorrigibly and firmly attached to my patients, and with old age is not only no less, but even stronger, because my fatherly feeling, always developing easily to the patient with whom you tinker with, over the years is especially natural, since many indeed, like, for example, the whole shooter and, my sons are good for me. And on their part, I met that sensitivity of the soul that I always valued so much in a simple Russian person, and that sincere sense of appreciation, which for me has always been a sign of spiritual culture and which so often, alas, is absent from people of external culture. If my dear shooters did not have this Russian emotional sensitivity, their new position - the element of dominance - could greatly complicate relations with them, since they could take my treatment with them as a fawning, which they had already seen a lot. But I



Yuri Eugenivich Botkin

never realized, as you know, in what situations I've been to, my relations with people and the treatment based on them, so that I could think or talk about it, but always relate.

Rudeness disgraces those who resort to it
(letter to son Yuri from Tobolsk)

Tobolsk, October 24th 1917

My golden, precious, beloved one, has now received your "extraordinary" letter from your birthday and his eve. My dearest friend, how grateful I am to you that, excited and distressed, you immediately sat down and wrote to me! It is infinitely, inexpressibly expensive, and I so hope that you will feel a little relieved after that. As I understand you, my dear, I sympathize and so admire you that you restrained yourself, said nothing superfluous, and, as you could easily happen, in your true expression, did not "bicker." Of course, this would only make it worse, and even much worse, both to them and to you. One of the most convincing reasons that made me unlearn and almost completely unlearn anger was, admittedly, purely selfish: giving way to my anger, I always unbalanced myself for a much longer period than was required in order to digest the offense inflicted on me, and, annoyed, I blushed for myself and was ashamed of my spite. The first lessons in this regard were given to me by my brothers, when, seeing my outbursts of anger, they desperately teased me. I had to then develop still much used about more effort to not respond to their teasing than they would have to overcome their initial irritation. In your case, if you had no control over yourself, the matter could have ended very sadly. And because of what? In fact, because of the dog barking! In general, rudeness disgraces not the one against whom it is directed, but the one who resorts to it. I always looked at it that way - and took care not to be rude, which, in the end, kept others as well.

The road and comforting all kind smile
(Evgeny Sergeevich writes to his son Yuri from Yekaterinburg, from Ipatiev's house)

Yekaterinburg, April 26 / May 10, 1918.

While we are still in our temporary, as we were told, premises, which I do not regret at all, both because it is quite good, and because in a "permanent" place without the rest of the family and their accompanying people, it would probably be, very empty ... True, the kindergarten here is very small, but so far the weather has not made me especially sorry about this.

... we already had to see a lot of new people here: the commandants were replaced, or rather, replaced, often, and some commission came to inspect our premises, and they came to interrogate us about money, with a surplus offer (which, incidentally, I have, like usual, and it didn't turn out) to transfer for storage, etc. In a word, we cause a lot of trouble, but, really, we did not impose on anyone and did not ask for anything. I wanted to add that we were not asking for anything, but I remembered that this would be wrong, since we were constantly forced to bother our poor commandants and ask for something: the denatured alcohol came out and there was nothing to warm food or cook rice for vegetarians, then we ask for boiling water, then the water supply is clogged, then the laundry needs to be washed, then newspapers should be received, etc., etc. It's just a shame, but otherwise it is impossible, and that is why every kind smile is especially dear and comforting. And now I went to ask for permission to walk a little in the morning: although it's fresh, but the sun is shining warmly, and the first time an attempt was made to walk in the morning ... And it was just as warmly allowed.

... I end up with a pencil, because as a result of the holidays I could not get a separate pen or ink, and I still use strangers, and even that more than anyone else.

"Endured to the end, he will be saved"
(Evgeny Sergeyevich writes his last letter to brother Alexander from Yekaterinburg)

Brother Alexander June 26 / July 9, 1918

You see, my dear, that I am vigorous in spite of my suffering, and so vigorous that I am prepared to endure them for many long years ... I am supported by the conviction that "he who endures to the end will be saved."

... I did not hesitate to leave my children orphans to fulfil my medical duty to the end, just as Abraham did not hesitate at the request of God to sacrifice His only son to Him. And I firmly believe that just as God saved Isaac then, He will save my children now and He will be his Father. But since I don't know what He will save them from, and I can only find out about this from the other world, then my selfish sufferings, which I described to you, from this, of course, because of my human weakness, do not lose

their excruciating pungency. But Job suffered more, and my late Mitya always reminded me of him when he was afraid that I, having lost them, my children, could not stand it. No, apparently, I can withstand everything that the Lord God will be pleased to send me ...

Medical centre consecrated in honour of Romanovs' doctor St. Eugene Botkin in Nizhny Novgorod

April 27, Orthodox Christian - A new multi-functional medical centre named in honour of St. Eugene Botkin, the personal physician of the Romanov Royal Martyrs killed together with them in the Ipatiev House, was consecrated and opened in Nizhny Novgorod.

The medical centre, created by specialists of the Russian Ministry of Defence,



The rite of consecration was celebrated by His Eminence Metropolitan George of Nizhny

Novgorod and Arzamas and attended by Archpriest Alexander Malafeev, the head of the Nizhny Novgorod Diocese's Department for Interaction with the Armed Forces and Law Enforcement Agencies, and other clergy of the diocese, as well as the Deputy Defence Ministry Timur Ivanov, and other public officials and medical staff.

Following the sacred rite, Metropolitan presented an icon of the holy Martyr St. Eugene, which will be placed at one of the nurse's stations for the prayerful veneration of the faithful.

The centre in Nizhny Novgorod is the first of 16 such facilities being built throughout Russia by the Ministry of Defence. They will be equipped with the most modern technique.

St. Eugene was canonized as Righteous Eugene the Passion-Bearer by the Council of Bishops of the Russian Orthodox Church at their February 2-3, 2016 session. His glorification was celebrated on February 7, the day of the feast of the Synaxis of the New Martyrs and Confessors of Russian Church, in the Ekaterinburg Church on the Blood, built on the site of the Ipatiev House.

St. Eugene was also canonized by the Russian Orthodox Church Outside of Russia along with the Royal Martyrs in 1981. The Imperial Family was canonized by the Moscow Patriarchate in 2000, though St. Eugene was not canonized at that time. The first church in honour of St. Eugene was consecrated in Moscow in 2016. Churches in his honour are also under construction in St. Petersburg, Novosibirsk, and two - in the Ekaterinburg Diocese. A church in his honour was consecrated in Minsk in July 2019.

There are also plans to build a boulevard and to name it after of St. Eugene in Ekaterinburg.



On the abdication of Nicholas II and its denials

March 12, 2020. Alexander Karevin, *Regnum*.

The past, whether we like it or not, cannot be changed. You can only try to distort the memory of the past. But such an attempt will have nothing to do with the science of history. And the fact that Peter Multatuli nevertheless undertook it is regrettable. And how regrettable are the people who believed him.

It will be about the abdication of Nicholas II from the throne. In recent years, a controversy has unfolded in the information space around this event. There were people who declared the abdication of the Sovereign as a myth. Say, the Emperor did not abdicate, his Manifesto of abdication is a fake, and all the numerous eyewitnesses to the abdication lie. The undisputed leader among the "whistle-blowers" of this "myth" is a certain Peter Multatuli, who, thanks to such "whistle-blower" activities, has gained many ardent admirers.



The postulates proclaimed by him are accepted in this environment on faith without evidence. To doubt them is considered a sign of bad taste.

And yet I will express my doubts. For analysis, I'll take the Multatuli book "Emperor Nicholas II and the Conspiracy of the 17th Year", published in Moscow in 2013 by the Veche Publishing House. It's small fragment walks on the Internet under the heading "Special Operation" Renunciation ": A Manifesto, which was not there."

In this essay, Multatuli tries to prove that the February events were: a) the result of a conspiracy against the Emperor; and b) Nicholas II did not abdicate. And if on the first question the author is breaking through the open door (that the February Revolution was the result of a well-prepared conspiracy, it was known long before Multatuli), then his second statement cannot but be recognized as original. But the original does not always mean true.

If we discard verbiage (which in the work of Multatuli abounds), then his entire system of "evidence" is based on the fact that the Act of Renunciation does not correspond to the usual procedure for compiling the Highest Manifestos. It is typewritten, and not handwritten in beautiful handwriting (for which special scribes were at the Imperial Court). Signature of the Sovereign is not coated with special varnish. And the manifest is not drawn up properly. And the form is not like that. Etc.



Can this be considered weighty arguments?

The act of abdication did not in fact correspond to the usual procedure for drawing up Imperial documents. But there is only one reason for this - the specified document was not ordinary. It was not compiled for the usual reason, in a very unusual setting. Pulling the Tsar's signature under abdication, the conspirators were nervous, in a hurry, "every minute counted." And Multatuli argues why in the middle of the night they did not go to search for a scribe (who might not have been among those accompanying the Tsar's train - the Emperor was not going to linger on the road, was not going to sign

documents on the train that required immediate beautiful execution). Multatuli asks why they did not look for a special form, but took advantage of what was at hand. He is unhappy that the signature was not coated with a special varnish. Is this all serious?

No, not seriously! Multatuli, not noticing it himself, admits this, in another place of his book calling the "fake" manifesto - "skilfully crafted fake". Well, what is "skilfully worked out" if inconsistencies with the usual Imperial documents are visible to the naked eye? But the fact is that compliance was not required. Multatuli knows this, but prefers to fool his fans.



Well, and besides, if this supposedly "fake" document should have been similar to other Tsarist documents, would it really be that the falsifiers would not have bothered with this, did not try to give the "fake" at least an outward resemblance to these documents? After all, they had time for this. According to Multatuli, for the first time the question of where the original manifest is located appeared only after two years - in 1919. But they only took a thorough look at it only in 1929. What prevented for such a long time to bring the "fake" to the desired condition?

However, the authenticity of abdication is proved not only by the manifesto. There is a lot of other evidence.

First of all, this is a personal diary of Nicholas II himself, where he directly writes about his abdication. True, Multatuli and other "exposers of the myth of abdication", having summed up nothing, declare this diary as "fake". But all their claims boil down to the fact that the Tsar did not write in the diary what they, "whistle-blowers," would like to read there. Very weak grounds for declaring the "falsified."

It is curious that in his book Multatuli calls the Imperial records either a diary or a "diary" (in

quotation marks). That is, he considers it to be genuine, then false.

The explanation is simple. If the cited text of the diary does not contradict the version invented by the main "whistle-blower," then Multatuli agrees to recognize it as genuine. And if it contradicts, then this, of course, is "fake".

Meanwhile, the groundlessness of suspicions of falsification of the Imperial document diary is quite obvious. Firstly, if this text had been falsified to discredit Nicholas II (and the "whistle-blowers" say this), they would definitely have inserted some kind of killer "incriminating evidence" on the Tsar. How this, for example, was done with the fake "Anna Vyrubova Diary" and the like forgeries. And secondly, as if the representatives of the "dark forces" (Freemasons, liberals, Bolsheviks, and who else does Multatuli suspect of forgery?), Who would have falsified?

Since neither one nor the other has been done, there is no reason to talk about falsification in this case. But let's say! Suppose for a moment that the Imperial diary is a fake. After all, there is still the Tsar's telegram to his brother Michael, in whose favour he abdicated. Multatuli declares it to be "fake", which is at variance with facts and eyewitness accounts.

Imagine that here Multatuli is right, not eyewitnesses. The question arises, why was Nicholas II himself silent? Why didn't he tell anyone that he had not abdicated, did not sign the abdication, did not send telegrams that everything was forged? He was not immediately isolated.

Well, in Pskov, where the signing of the Act of Abdication took place (or, according to Multatuli with fans, allegedly took place), he did not find anyone to trust. "Around treason and cowardice, and deceit." This phrase from the diary, "exposers of the myth of abdication," is readily quoted to explain Imperial silence. They quote without being embarrassed by the fact that they themselves declare the diary "fake". But after Pskov, the Monarch already deprived of power went to Mogilev - to the Headquarters of the Supreme High Command to say goodbye to the troops.

There, the Sovereign communicated with hundreds (and maybe even thousands) of people. And didn't reveal the truth to anyone? There is a lot of evidence that in Mogilev Nicholas II repeatedly spoke about his abdication. There was no circle of betrayal, cowardice, deceit. There, many sympathized with the deposed Emperor. But at the same time, they testified: The Tsar denied it and publicly admitted it. How to be here? It is clear that the evidence of traitors and deceivers can be rejected immediately and unconditionally. They



have no faith. You can also discard the evidence of cowards. Although the reservation this time is worth making. Are the cowards so scared that they refuse to tell the truth even after many years, or even decades? Already in exile? They wrote memoirs, where they spoke with great sympathy about the already deceased Sovereign. And what - continued to hide the truth about the "abdication, which was not"?



But let us discard the evidence of cowards. What to do with those who were not present in Pskov during the unfolding tragedy? Who did not stain himself by betrayal, cowardice, deceit, but in Mogilev heard about personally renouncing Nicholas II? Did they lie too? Multatuli says yes. Claims, again, without evidence.

But what about the mother of Nicholas II, the Dowager Empress Maria Feodorovna? After the abdication, she went to her son in Mogilev, talked in private with him for a long time and left a certificate of this conversation in her diary. It refers to renunciation (record of March 4, 1917). The Sovereign told her all the details.

Is the Dowager Empress's diary also a fake? Multatuli suspects that this is the case. But, apparently, realizing that this is already too much (it is impossible to declare everything fake without justification), he immediately expresses another "version". Like, maybe a fake, but perhaps the Empress intentionally wanted to hide the truth.

Here the leader of the "whistle-blowers" embarks on a lengthy argument that the diaries of Monarchs cannot be compared with the notes of private individuals. That such diaries sooner or later become the property of the whole country. That the Monarchs know about this and do not allow revelations in their records.

The fact, however, is that during the time of the Empress Maria Feodorovna, it was not yet customary in Russia to publish the diaries of Royalty. Before whom did the Empress need to lurk? In front of? And at the same time, it's not just to hide the truth, but to place, as Multatuli assures, a deliberate lie, reporting the abdication, which supposedly did not happen? What for?

Multatuli explains that the Empress was very worried about the events that occurred, and cites an excerpt from her letter of March 18, 1917 to her relative, the Greek Queen Olga (she also belonged to the Romanov dynasty and was then in Russia).

Meanwhile, there is nothing to prove here. The fact that Maria Feodorovna terribly suffered what happened is undoubtedly. But how does this imply the need for her to lie (as if to lie!) In her own diary? However, another is noteworthy. In the same letter to the Greek Queen, which Multatuli is trying to use as evidence, and, therefore, recognizes its authenticity, Maria Feodorovna, following the story of her experiences, writes about the son – the Emperor! This place: “I only know how he suffered and what despair was in his soul! He made a sacrifice in the name of saving his country, after the commanding generals telegraphed him and asked him about it. All of them were of the same opinion. This is the only thing he could do, and he did it!”

What did the generals, commanders-in-chief of the fronts wire the Tsar? What were they asking for? Yes, abdication! And, according to the testimony of the Empress Mother, “he did it!”

Multatuli is silent about this fragment of the letter to Maria Feodorovna. Which, in general, is understandable. The fragment completely refutes his "concept." Probably, the main "exposer of the myth of abdication" relied on the fact that the correspondence stored in the archive would remain inaccessible to the general public for a long time. To his misfortune, the correspondence was published (as an appendix to the book of Yulia Kudrina “Empress Maria Feodorovna and Emperor Nicholas II) by the same publishing house “Veche” and in the same 2013.

On the scientific integrity of Mr. "whistle-blower" I leave it to the readers to judge. I note only that this is far from the only example that makes one doubt its honesty. There are many such examples. I do not list them now solely for the sake of brevity (to list everything, not an article - you must write a book).

Let's move on to the next testimony - the daughter of Maria Feodorovna and sister of Nicholas II, Grand Duchess Olga Alexandrovna. After her return from Mogilev, the Dowager Empress spoke about her trip. Maria Feodorovna was very unhappy with the abdication of her son, but she did not doubt the fact of abdication. “Mom could not understand the reasons that made Nikki abdicate,” Olga Alexandrovna recalled already in her declining years. “After returning from Mogilev, she did not get tired of repeating that this was for her the greatest humiliation in life.”

Will Olga Alexandrovna Multatuli also be reproached with lies and treason? Or would her memories be faked?

That's not all. After returning to Tsarskoye Selo, where the ousted Emperor was arrested with his family, he talked about the details of his abdication now to a few close associates who had not abandoned the Tsar's Family and voluntarily agreed to share the burden of imprisonment with them. This was later mentioned in her memoirs by Tsaritsa's closest friends Anna Vyrubova and Julia Den, who had personally heard these stories from Nicholas II. The arrested Tsar told about the abdication and to the priest Alexander Belyaev, who was at that time acting the confessor of the Imperial Family (the priest himself raised this issue in a conversation, which he later mentioned in his diary).



Also, there was no doubt (this is evident from his letter) that Yevgeny Botkin, the personal physician of the Tsar's Family, who was later killed along with the Royal Martyrs in Yekaterinburg, did not doubt the fact of abdication. There is other similar evidence.

Are all these memoirs, diaries, letters - are they fake too? Or are their authors traitors and liars?

Finally, Empress Alexandra Feodorovna, wife and closest person of Nicholas II in the entire second half of his life. She knew about the abdication from the words of her husband and left evidence of this. Oral (in conversations with friends) and written - in a letter dated May 29, 1917 to the hero of the war, Major General Alexander Syroboyarsky, with whom she was friendly. Here it is: "We do not live for ourselves, but for others, for the Motherland (as they understood it). More than He (the Sovereign - AK) did, is impossible. But once said for the common good ... ". This is all about the same abdication, seeking which of the Tsar, the conspirators pointed to the "good of Russia."

Such is far from a complete list of evidence that abdication was. And on the other hand - the fantasies of the "whistle-blowers' myth" ... Who to believe? Let everyone choose for himself.

In conclusion, about Multatuli himself. I am forced to do it, because I was suspected of prejudice against this "respectable researcher", who, according to his fans, has many merits to science. I inform you: I don't know Multatuli, I have never even seen him live. He never crossed the road to me. And my friends, too (in any case, I don't know anything about this). I have no reason to personally dislike him.

I will say more. In my home library there are several early books by this author, written when he did not doubt the fact of the abdication of the Sovereign. These books give the impression of quite thorough work. As for the sympathies expressed there for the Sovereign Emperor Nicholas II and for the Russian monarchy in general, I share all these sympathies completely and completely. No less than Multatuli and his fans, I would like for that ill-fated abdication not to exist. But ... It was. Yes - illegal, because it did not comply with the laws of the Russian Empire and was involuntary. Yes - signed with non-compliance with many formalities. But it was.



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.



Patriarch in pink will be half a billion more expensive

How much will the reconstruction of Feodorovsky town in Pushkin (Tsarskoye Selo) cost for the needs of the Russian Orthodox Church?

20 April, Tatyana Likhanova, Novaya Gazeta

In his appeals to the flock, Patriarch Kirill condemns the desire for comfort and personal well-being as "likening Herod." "The Lord is not born in the royal chambers, but in a wretched cave, in the last poverty," the primate instructs.

To whom, of course, a chalet in Switzerland or a country residence in Peredelkino is a wretched cave. Soon, another meeting will replenish their meeting: the complex of the Feodorovsky town in Pushkin is being adapted to the needs of the hierarchs of the Russian Orthodox Church. The total area of buildings - 10 073.4 square meters. and plot area - 2 hectares.



Built in 1913-1917 for employees of the Feodorovsky Cathedral, this town looks like a fortress: buildings in Old Russian style are surrounded by a battlement with loopholes and six watchtowers. The ensemble was badly damaged during the Second World War; after repair and restoration work of the 70–80s, several buildings were adapted for a hotel of the city council for tourism, some of the buildings remained in ruins.

In 1992, Smolny transferred the Feodorovsky town to the

Moscow Patriarchate on a long-term lease. And two years later - already for free indefinite use, but with the condition to carry out restoration repairs before January 2000, "at their own expense and on their own." As indicated in the order of the mayor Anatoly Sobchak, the object is transferred "for the organization of a spiritual and educational centre"

Such a centre will indeed appear in Pushkin, but at a different address - in the building of the Zeichhaus with the training hall and the church of the Life Guards of the 2nd Rifle Battalion, also transferred to the Russian Orthodox Church. Its examination, design and restoration will be paid by taxpayers.

The monument of federal significance brought to a foul state in 2010 was returned to the state - under the jurisdiction of the Presidential Administration.

Then it was announced that the monument will be restored as a residence of the Patriarch.

"There is no patriarchal residence in St. Petersburg, this is an omission, because Patriarch Kirill is active in the northern capital," explained the head of the press service of the Moscow Patriarchate Vladimir Vigilyansky to Rossiyskaya Gazeta. It was stated that the refectory chamber would be equipped for the head of the residence, the former House of the lower ranks would be adapted for those accompanying him, a hotel for high-ranking guests would be made in the White Stone Chamber, and a guest house in the Pink Chamber. The towers promised to deploy workshops and a museum of Orthodoxy in Russia.

Although the "omission" mentioned by Mr. Vigilyansky at that time was already completely filled up - the patriarchal chambers in Petersburg were in the restored building of the Synod. The protocol of the meeting of the Holy Synod of May 27, 2009 states that Patriarch Kirill announced "the transfer of the Church to the Russian Orthodox Church in honour of the Seventh Ecumenical Councils and

premises for the work of the Patriarch and the Holy Synod." Decided: to thank the Lord and thank President D. A. Medvedev and Prime Minister V. V. Putin.



The bedroom of the Patriarch in the Pink Chamber. Project proposal for the Titov Architectural and Construction Workshop.

It is noteworthy that the project of adapting Feodorovskiy town to the patriarch's residence existed already in 2008, which is exactly how it is presented on the website of the architectural studio of Aleksey Mikhailov (the customer's name is the St. Petersburg diocese). But that project will remain unrealized. Preference will be given to the workshop of Yevgeny Merkuryev, a permanent partner of the Presidential Administration (Senate and Synod, the Konstantinovsky Palace in Strelna, the House of Veterans of the Scene, the Russian State Historical Archive, etc.).

Merkuryev's workshop has cooperated with Petersburgtransstroy LLC more than once and will become its contractor in Feodorovskiy Gorodok when it wins a closed competition in 2013. Information on

the contract concluded then it was not presented on the public procurement website. Of the decisions of the arbitration courts, it was possible to establish only the fees of the Merkuryev workshop - 45 million and the subcontractor it attracted Sobor CJSC - 16.6 million. These documents also provide an idea of how much survey and design work was already done then: preparing a historical reference, photographing, architectural measurements, architectural solutions, restoration projects with adaptation to the modern use of the Refectory, White-stone and Yellow Chambers, visualization of the entire complex with the creation of a three-dimensional model and others.

And one wonders - why did you have to pay all this from the budget again when the Administrative Department in the summer of 2017 threw his net into the state budget for the second time?

This time, the development of project documentation was evaluated at the start of 52 million, only organizations with the right of access to information constituting a state secret were allowed to participate in the competition. At a minimum, it allows you not to disclose any details of the procurement and its execution - including data on the determination of the contractor, the total amount of the contract and details of its execution.



Room in the White Stone Chamber. Project proposal for the Titov Architectural and Construction Workshop.

The fact that the contract went to Stroyexpert Testing Center LLC, is indicated by his victory in the subsequent purchase from a single supplier - field supervision of work (5.6 million).

The closed nature of actions in relation to the objects of the control procedure is often accompanied by disregard for the current norms of the law. In the case of Feodorovsky town, the design of 2013 was done before the approval of the subject of protection of the monument, the corresponding decision of the KGIOP was approved only in the summer of 2014. At the same time, a security obligation was drawn up ordering the completion of the restoration by 2019. But it will not be fulfilled.

In the fall of 2017, the Administrative Department holds a closed tender for the selection of a contractor for the reconstruction itself, among the requirements for participants there is a license from the FSB of Russia for admission to work related to the use of information classified as state secret. Starting price - 2.8 billion.

And again - no information about the terms of reference, the winner and the total amount.

Some details were opened only now - data on Feodorovsky town surfaced in the materials of the third-party April purchase. And if in the first, February supplementary agreement, 1.8 billion was pledged to Feodorovsky town, then in the second, March, the amount increased to 2.4 billion.

The general contractor functions for this contract went to Geoizol LLC (its portfolio includes roads and hydroelectric power stations, a cable-stayed bridge across the Neva, contract work for the sanatorium of the Administrative Department in Sochi, subcontracts for Boris Eifman's Dance Academy, etc.).



The pink chamber in Feodorovsky town. Photo: Andrey Pavlovsky

When information about the half-billion increase in the new "wretched cave" was publicized, the Moscow Patriarchate hastened to disavow media reports about the creation of the headquarters of the residence in Feodorovsky town.

"We are not talking about any residences, this is completely absurd," said Alexander Volkov, spokesman for the Russian Orthodox Church, in an interview with RBC. "We are talking about the reconstruction of a masterpiece of Russian architecture, which was in disrepair, and on the initiative of the Russian Orthodox Church, attention was paid to it." Tactically leaving behind the brackets that almost 20 years of desolation fall on the management of

the monument of the Moscow Patriarchate.

An idea of what the "technical rooms" of the Patriarch in Feodorovsky town will look like can be made according to the project proposals published by Fontanka.ru of the Architectural and Construction Workshop of Alexei Titov (in his words, he completed this work under an agreement concluded in 2017 with "Stroyexpert").

True, some of these pictures cannot be distinguished from those that were previously presented as a previously completed project of the workshop of Evgeny Merkuryev.

In general, this is a subject of special interest - which project and on what basis is being implemented now. According to the regional Gosstroy nadzor service, KGIOP issued a permit to carry out work on December 28, 2017, and the positive conclusion of the Glavgosexpertiza - 2015. That is, issued for the previous project, and not for the one that was taken after the 2017 competition. And which, it turns out, did not pass state examination?

No less questions are raised by the state historical and cultural examination presented in September 2019 on the KGIOP website, performed by Geoizol LLC in 2019."

There is a nice clause in the text of the examination - the project documentation under consideration "is for the most part an adjustment of the previously agreed project". Previously, it was the approval of KGIOP 2015, which is issued for two years. That is, it is no longer valid.

It turns out that the examination evaluated some kind of hodgepodge from an already not relevant project with overdue approval and some new additives that do not have approval.

The expertise laid out by the KGIOP allows not only to assess the legitimacy of what is happening now in Feodorovsky town, but also to learn at least something about the planned reforms.

Although the buildings of the complex are low (2-3 floors), elevators have been designed in the Refectory, Pink and White Stone Chambers. Experts do not mind: in their opinion, the construction of lifts refers to "necessary measures for the preservation of a cultural heritage site".

According to the source of "Novaya", related to the implementation of the project, the Rose Chamber (with an area of about 700 square meters) is assigned to the patriarchal chambers. The information given in the examination also indirectly indicates this: it is said that "front and living quarters" are designed



here, as well as service rooms - a hall with an elevator and a doctor's room on the first floor, on the second - a living room, study, bedroom, bathroom and maid's room .

The library that existed on the third floor, apparently, is not in demand today - there will simply be a hall in its walls. The project for the reconstruction of interiors, the examination said, "was developed on the basis of the customer's assignment" (and not KGIOP). But the restoration of "historical elements of the paintings" is declared. The fate of genuine ceramic tiles preserved in the washroom of the Refectory is not mentioned.

The Yellow and White Chambers are reserved for hotel rooms "to accommodate persons accompanying guests of the Feodorovsky town." And Belokamennaya ("the house of priests") - under "superior rooms" for nine people. In the "house for lower servants" (or "Yesenin's Tower") there will be "cabinets" and "manager's living room", as well as the poet's memorial room (in World War I, Esenin served as a nurse in a hospital that was then deployed in Feodorovsky town). The "House for the lower ranks" is reserved for a laundry and a utility unit, car boxes for cars with car washes are equipped in the carriage shed, the office of the garage manager and a driver's lounge with a shower.

It is indicated that some of the trees in the adjacent territory are "subject to felling in accordance with the USPH act".

And when choosing a place in the Alexander Park for Feodorovsky town, Emperor Nicholas II approved it with the condition - not to cut trees (which was observed). And the construction, by the way, was carried out exclusively on donations.

Activities in Tsarskoye Selo



Director of Tsarskoye Selo: The museum went into minus and halved its costs

April 27, Petersburg2 - Olga Taratynova, director of the Tsarskoye Selo State Museum-Reserve, told how much it costs to spend one day at GMZ, what financial losses the museum is now suffering, what changes will affect workers and when parks and palaces will be opened for tourists.



How now works GMZ "Tsarskoye Selo"

At the moment, security services, agricultural specialists, and services providing temperature and humidity are operating on the territory of the GMZ. Park territory is being patrolled - this is almost 550 hectares (Babolovsky, Alexander parks).

Financial difficulties

In the GMZ Tsarskoye Selo, due to the pandemic, the operating regimes were forced to reduce their own expenses. Some people are transferred to remote work. For example, for the scientific department - it has even become a favourable time. Specialists are preparing for

release a catalogue of "Weapons of the Asian Room", catalogues on the amber collection and others. However, Olga Taratynova noted that many projects will either be shifted or cancelled. So, for example, this year the annual action "Museum Night" will not take place. The implementation of the "Association" project, a fashion show in the GMZ parks, is in question. But most likely it will not be cancelled, but simply shifted, because the designers are getting ready, a lot of work has been done. This year's theme is Faberge. Among the participants: S. Lopatkin, T. Parfyonova, Y. Chamalidi, L. Kisilenko. The new director is Yuri Alexandrov ("St. Petersburg Opera").

As for salaries, in 2019 they consisted of 32% - federal subsidy, 68% - own entrepreneurial activity (restaurant rental, tickets to the park, etc.). Now a big question arises precisely for these 2/3 of the income - where to get it.

In April, according to Taratynova, GMZ lost 2.5 million (the excess of expenses over income). In March-April, GMZ usually earns a little more than it needs to cover operating costs. Now the museum is out in the red.

In 2019 - 1 day of the museum was worth 1 million 170 thousand. In 2020, given the situation, expenses on some items were reduced. 1 day of the museum began to cost 600 thousand. But Taratynova notes that this amount is also not small with zero income.

As for the staff, Taratynova noted that some changes were made long before the current situation (back in January) - some work was outsourced. But the main backbone - 700 people - continues to work. It is emphasized that the bonus will not be paid now, but salaries are transferred stably and in full.

Quarantine plans

"The dream is to open in the summer, but we do not expect such a stream of tourists as last year." - comments Olga Taratynova. The first, in her opinion, will be Russian tourists. Since the consequences of quarantine will remain for a long time under the crust of people: very few people will go abroad immediately. Of course, not 10 thousand visitors a day are expected in the museum. But they hoping for 4-5 thousand people.

According to Olga Taratynova, foreign visitors will go no earlier than mid-summer - early fall. With regard to security measures, the director of Tsarskoye Selo admitted that at first, they might even receive visitors only in masks or give them out at the entrance. The opening dates of the Alexander Palace will move by 2-3 weeks due to quarantine. GMZ wants to open the first eight rooms of the Alexander Palace already for a visit in the summer, if the epidemiological situation allows. It includes the interiors of Nicholas II and Alexandra Feodorovna. It is noted that for the restoration of the Alexander Palace GMZ Tsarskoye Selo was provided with funds until the end of the year.

To the 75th anniversary of the Victory

Together with the multimedia park "Russia - My History" - the exhibition "Tsarskoye Selo Palaces Revived from the Ashes" was to open on May 8. It will not take place offline yet (postponed to August), but it will be available in the format of a video tour.

In addition, a special collection "Remember - Do Not Forget", consisting of diaries, notes, letters, is being prepared for release. The presentation will take place on May 8 in PDF format on the GMZ website.



The authorities of St. Petersburg are planning to spend 158.8 million roubles on the restoration of the facades of the Gatchina Palace, the beloved residence of Emperor Alexander III. The corresponding competition posted on the public procurement website the city committee on public procurement. "The initial cost of restoration of the facades of the Kitchen Rack of the Gatchina Palace (with the Arsenal and Kitchen Racks), is 158.8 million roubles ", - said in the procurement materials. The contractor will have to restore these facades made of natural stone by November 10, 2020.

The Gatchina Palace and Park Ensemble has a history dating back to the time of Catherine II. The first owner of these places was the favourite of the Empress Count Grigory Orlov, after his death in 1783 the estate passed into the ownership of the Imperial Family. For Paul I, the only suburban palace-castle in Russia was built here. Gatchina was the beloved residence of Emperor Alexander III; he spent most of his time there. The palace resembled an Italian palazzo, its facades were lined with natural stone - limestone. In the Arsenal square, ceremonial and personal apartments for the Imperial Family were arranged, in the Kitchen Square - a house church.

From May 1918, Gatchina acted as a museum and by 1941 had a reputation as a "suburban Hermitage" because of its rich collection, which included more than 54 thousand exhibits. The residence was severely damaged during the war, many exhibits were lost. The restoration of the palace began in 1976, as a result, the main halls of the eighteenth century were opened for the exposition: Avantzal, Marble Dining Room, Throne Room of Paul I and other rooms. In 2015, a new stage of restoration began, the purpose of which is the restoration of all historical interiors of the Gatchina Palace.





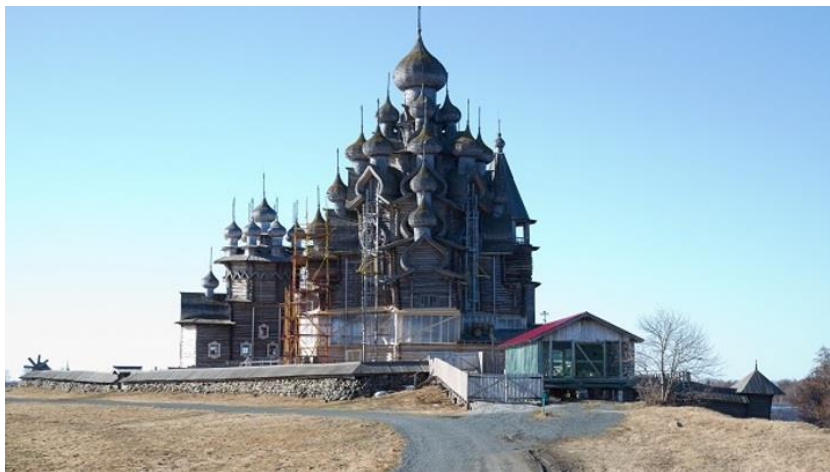
On Kizhi island, restoration was completed by the 22nd domed of the Church of the Transfiguration of the Lord. The unique church was declared in state of emergency and closed to visitors in 1980. However, the active phase of the restoration began only in 2009.

Especially for the facility, a phased log cabin overhaul technology was created. It had no analogues in the world. The entire 600-ton 38-meter structure was hung on a metal frame

mounted inside. At the same time, the church was divided into seven restoration belts, each of which could be removed from the log house without disturbing the rest.

Now the church is completely cleared of scaffolding. Inside, an authentic iconostasis is collected, numbering 105 icons in a carved gilded frame, which has also been restored.

Today, the reconstruction of the interior is completing. With the opening of the summer season of 2020, the church will be ready to receive the first visitors. It is expected that on August 19, 2020, on the patronal feast of the Transfiguration Church, the first service will be held since 1937.



Tobolsk Historical and Architectural Museum-Reserve is 150 years old

On April 21, one of the oldest regional museums turned 150 years old. Its history began in 1870, when the secretary of the Tobolsk provincial statistical committee, Ivan Yushkov, proposed to open exhibitions on the history and ethnography of the Siberian Territory.

Over the years, the complex has gone from small exhibition halls under the provincial government, to gaining the status of a reserved place. The starting point of the new history of the museum can be considered 2007, when on behalf of the President of the Russian Federation and with the financial support of the government of the Tyumen region a lot of work was done on museumification and a modern tourist centre was created in Tobolsk.

In 2009, the main object of the museum display was opened - the Palace of the Viceroy, and in 2018 - the "Museum of the Family of Emperor Nicholas II." Today, 18



architectural sites of the Tobolsk Historical and Architectural Museum-Reserve are home to includes 54 architectural monuments of historical and cultural heritage of federal and regional significance, 12 existing museum display objects in historical buildings, more than 400 thousand museum items, most of which are part of the Museum Fund of the Russian Federation. Note that all the festivities on the occasion of the 150th anniversary of the museum were postponed until the fall of 2020, while you can "visit" the Tobolsk Historical and Architectural Museum-Reserve online - in official accounts on social networks.



Trailers for the series "The Great" was presented on YouTube. The Great is a satirical comedic drama about the life of Catherine the Great, who rose from outsider to the longest-reigning female ruler in Russia's history. The main roles were played by Elle Fanning and Nicholas Holt. In five days, almost 9 million people watched the trailers for the new series.

Oscar winner Tony McNamara was the screenwriter and director. The autobiographical movie refers to the relationship of Emperor Peter III and his wife, who eventually became disillusioned with her spouse.

Critics have urged not to expect completely authentic historical events from the series. The series will be released on Hulu platform on May 15.

Russian version - https://youtu.be/pMWIZVxT_uc

English 1st trailer - <https://youtu.be/ZCXcNTyWN-w>

English 2nd trailer - https://youtu.be/rjO_xBGvrPI



An exhibition about the Romanov dynasty with objects from the museums of the Moscow Kremlin is planned to be held in September in Vladivostok

The Arseniev Museum of the History of the Far East, together with the museums of the Moscow Kremlin, plans to present in Vladivostok a series of exhibitions "Romanovs. From the Kingdom to the Empire."

"The 350th anniversary of Peter the Great is approaching, and together with our colleagues from the Moscow Kremlin Museums we have planned a series of exhibitions dedicated to the Romanov dynasty. The opportunities offered by the friendship between our two museums are unique. It's hard to talk about the exact dates - we're completely uncertain, we don't see further than a week," said Viktor Shalai, director of the Museum of the History of the Far East.

The first exhibition of the cycle, "Romanovs. From the Kingdom to the Empire," is scheduled for opening in September. It will talk about the first Romanovs: Mikhail Feodorovich, Alexei Mikhailovich, Feodor Alexeevich and Peter Alexeevich.

The exposition will be replenished with collections from the Armory.

"Colleagues from the Armory are generously sharing their collections, constructing with us museum expositions that are relevant here in the Far East," said Shalai.

As reported, the Seaside State Museum was founded in 1884. It bears the name of Vladimir Klavdievich Arsenyev - officer, traveller, writer, scientist. Over the 30 years he lived in the Far East, Arsenyev conducted 12 major expeditions, discovered more than 200 archaeological sites and collected extensive collections to complement the museum's collection.

At the end of 2019, at the initiative of President of the Russian Federation Vladimir Putin, the museum became federal subordination - the organization changed its name to the V. K. Arsenyev Museum of the History of the Far East and changed its status to federal.



The artistic director of the Alexandrinsky Theatre in St. Petersburg, Valery Fokin, plans to stage a father and son dilogy next year about Emperors Alexander II and Alexander III. He told in his video message to the troupe, posted in the theatre's account on the VKontakte social network.

"I plan next year <...> to put such a dilogy "Father and Son" about two Emperors, Alexander II and Alexander III. Father and son, different times, the time of reforms and counter-reforms, the time of completely different government administrations, and similar and dissimilar. But the processes that took place then, they are surprisingly modern in many ways, in many ways relevant and as if so, unshakably nationally historical," Fokin said.

He asked the artists to use a period of self-isolation to familiarize themselves with the literature and materials for future productions. In particular, in the performances about the Emperors, he said, most of the troupe will be occupied. "These are multi-figured performances; they will go on the big stage. Maybe they will go on for two evenings," he said.



A Curator's Roundtable Webinar is held on May 9 by Museum of Russian Icons, (203 Union St, Clinton, MA 01510, USA). It is called "Decoding the iconography and symbols of Easter in Russian Art" and are with Dr. Karen Kettering, Dmitry Gurevich, and Nicholas B.A. Nicholson, Curators of Tradition & Opulence: Easter in Imperial Russia. It is for free, but one has to register at the web site <https://www.museumofrussianicons.org/event/curators-roundtable/>, and then a link to the Zoom webinar will be sent to you by the host on the morning of the event.

Easter is the most important festival in the Orthodox Christian church calendar. Symbols and artwork associated with it live on throughout the year. Join the co-curators of the exhibition Tradition & Opulence for a panel discussion of the ways objects would have functioned throughout the year. The topics include the iconography of the Resurrection, useful egg-form objects such as photograph frames, clocks, and cosmetic cases by Fabergé and his competitors, and how the Romanov family's support of the Red Cross inspired a wealth of art and material culture, including two of the famous Fabergé Imperial Easter eggs.



The video "Congratulations to the Headquarters of the Supreme Commander-in-Chief Emperor on the occasion of the feast of St. Easter". In it, Emperor Nicholas II hands out Easter eggs to soldiers and officers of the convoy (1916). Film Studio: Skobelevsky Committee. Film-document N: 12000
Video - <https://youtu.be/MVhPZg2197o>



On April 30, 2020, on the 102nd anniversary of the arrival of Sovereign Nicholas Alexandrovich and his family members in Yekaterinburg, a Divine Liturgy was held in the Church on the Blood, at the end of which faithful prayerfully honoured the memory of the Holy Tsar's Family.

April 30 is a significant day both for the whole Orthodox Church, and for the Church on the Blood in particular. It was erected on the site of the martyrdom of the Imperial Family, and now the Royal Martyrs stand before the throne of God and pray for all of us.

"And now they are glorified and help us all who make fiery prayers," said cleric of the church Priest Nikolai Barannikov in his sermon for the service. - And we need to pray, first of all, to God, the Mother of God, and, of course, not to forget the Royal Martyrs, who are intercessors to the throne of God for all of us. And, first of all, we must pray that the Lord will give us reason, so as not to stumble and make those mistakes that occurred at that time. (...) For us, the Royal Sufferers are the stronghold, that is example for us, to follow God, regardless of any difficulties and difficulties in this life.



The Kirillo-Belozersky Museum-Reserve on its information platforms presented one of the most significant monuments of decorative and applied art of 1630-1635 - a silver plated chandelier. It played an important role in creating the interior of one of the richest and most beautiful churches of Ancient Russia - the Assumption Cathedral of the Kirillo-Belozersky Monastery.

Museum researchers presented their discovery to the users of the network - for the first time they indicated the exact attribution of the monument. It turns out that this chandelier is one of the previously unknown contributions of relatives of Tsar Mikhail Feodorovich Romanov, the Streshnev boyars.

An employee of the scientific department of the Kirillo-Belozersky Museum-Reserve Elena Schurina states: "For the first time the chandelier is mentioned in the church - "against large doors, between the pillars"- in the inventory of 1635. The same inventory tells the name of the contributor – the boyar Vasily Ivanovich Streshnev. In 1646 he received the honorary title of Vologda governor. In 1630 he presented 25 icons of the patriotic rank to the Assumption Cathedral. The 17th-century Kirillo--Belozersky Monastery Book tells that the giver of the chandelier, was the father of Tsarina Evdokia, the second wife of Tsar Mikhail Feodorovich, Lukyan Stepanovich Streshnev. According to the Book, in 1630-1632 the boyar Lukyan Stepanovich Streshnev, gave 120 roubles, and on his orders, a chandelier was bought in the cathedral church. In the middle of the XIX century it was already hanging over the pulpit."

Elena Shurina says that this was the only chandelier in the Kirillo-Belozersky monastery, the top of which was decorated with an image of a bird (or owl). Sculptures of two-headed eagles, animals, angels and images of the church were built into the frames of other similar lighting devices. Such chandeliers could be made by both Western European and Russian masters, who sought to more effectively decorate the lamps with details.

"The chandelier from the Assumption Cathedral has patterned branches-brackets extending from the central rod, five light tiers and four decorative. The brackets are mounted in the grooves of the discs located on the five cast parts of the column. At the top of the chandelier is a bird with its head bowed, above it there is a ring for hanging a lamp, decorated with two cast figures of horses. At the bottom, the chandelier is completed with a bulk silver-plated apple made of perforated metal using the casting technique," says Elena Schurina.

In 1924 this chandelier became part of the museum collection. In 2012, it was transferred to the Vologda branch of the All-Russian Art Scientific and Restoration Centre named after Academician I.E. Grabar for restoration. In 2013, the monument was returned to the Assumption Cathedral, in its place in front of the iconostasis, and shone again, highlighting the beauty and grandeur of the unique creation of the old masters with a bright brilliance.

Visitors will have opportunity to see the contribution of the relatives of Mikhail Romanov after the opening of the tourist season in the Kirillo-Belozersky Museum-Reserve - a valuable exhibit is still in place - in the Assumption Cathedral.





Tyumen writer finished a book about the Romanovs

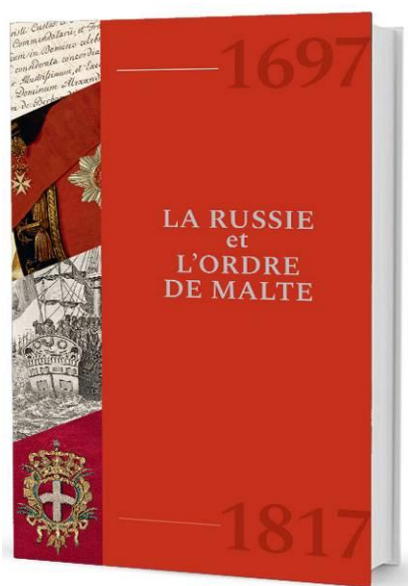
In Tyumen, they are preparing to publish the book *The Romanovs: Devotion and Betrayal*. This was reported by the Tyumen writer Sergei Kozlov, who worked on the novel together with Dmitry Mizgulin and producer Oleg Urushev.

The events of the book cover the period 1914-1918 and take place in Petrograd, Moscow, Belgrade, Vienna, Berlin, London, Perm, Alapaevsk, Omsk, Yekaterinburg, Tyumen and Tobolsk. The historical consultant was historian Vladimir Khrustalev.



“There are at least three fictional characters in the novel. The rest are real historical figures. The book has over 700 pages. The novel ends with a martyrology, from which everyone can find out about the fate of the heroes, and they are very entertaining. There is a conspiracy theological component in the novel, and love,” the writer Sergei Kozlov tells.

According to Sergei Kozlov, there is a lot of mysticism in the novel, which is associated with Grigory Rasputin, the famous diviner Abel and St. Seraphim of Sarov. Also, the creators managed to collect information about all the officers who wanted to free the family of the last Emperor.



Russia and the Order of Malta. 1698 – 1817

This publication is prepared by archival units of the Ministry of Foreign Affairs of the Russian Federation and the Sovereign Order of Malta (QS). For the first time, readers are offered a set of unique documents on relations between Russia and the SMO in 1697–1817. The publication is based on materials from the Archive of the Foreign Policy of the Russian Empire of the Historical and Documentary Department of the Russian Ministry of Foreign Affairs. On the part of the Sovereign Order of Malta, documents were identified in the Archives of the CMO and the National Library (Valletta), the National Archives of France, the Archives of the French Ministry of Foreign Affairs, the Secret Archives of the Vatican, the Archives of the Grand Master of Rome.

Publisher: Kuchkovo Pole, Moscow. Pages: 360. ISBN: 978-5-9950-0977-1.



"IMAGES AND INSTRUCTIONS: the search for new approaches to the theme of the Royal Family"

April 30. Elizabeth-Sergei Enlightenment Society -

In early April, a new book was published by a Doctor of History, a diplomat, Ambassador Extraordinary and Plenipotentiary of the Russian Federation Peter Vladimirovich Stegny "Images and Instructions". The publication was prepared and implemented with the support of the Elizabeth-Sergei Enlightenment Society.



Peter Vladimirovich Stegny

The author presented main ideas of the book at conferences in Perm on June 13, 2019 (the annual Perm scientific and educational readings "History of the Romanov Imperial House") and in Kaliningrad (May 2019).

The selection of photographs was carried out by the head of the exhibition programs of the ESES Fund Lyudmila V. Shumskaya, illustrative and graphic design - by the nun of Gethsemane Monastery of St. Mary Magdalene M. Magdalena (Proferansova).

The title of the book goes back to the corresponding verse of the First Epistle of the Holy Apostle Paul to the Corinthians: "All this happened to them as images; but it is described as an instruction to us that have reached the last centuries" (10:11). The subtitle concretizes the theme: "The Last Romanovs: In Search of Lost Meanings." Noting that "the Tsar's theme has become today the spiritual core of our country's search for a new, post-Soviet identity," the author draws attention to the fact that this process is not easy to develop. "Historians, supporters of a scientific approach to the study of the Tsarist theme, and adherents of the "worldly approach", who see the Romanovs reigning in the latter, are more likely to be an object of veneration than an object of study, do not hear each other. In the emerging discussions, both of them build their picture of the world in logical systems focused on different value orientations. This inevitably



shifts the focus of historical vision, transferring it to another, “augmented reality”, into the space of “post-truth” formed by the tasks of the current political moment. And in it the last Romanovs become hostages to the crafty logic of changing eras and beliefs, the time of the initial accumulation of capital. And their images begin to exist, as it were, on their own, separately from their human and historical destinies, but not their meanings.

The historian's task is to reveal these meanings in the context of changing time. Indeed, if real people and events of the past are transformed in our collective memory into images, if history, like the Bible, begins to speak with us in the language of a parable, then the lessons, first of all, moral ones, left by our ancestors as an instruction to future generations, should also be understood?

As Archbishop Alexy (Frolov) said: “History is the discovery of spiritual reality.” The theme stated by the author is revealed on the material of psychological portraits of two sisters - Empress Alexandra Feodorovna and Grand Duchess Elizabeth Feodorovna - Martha and Maria of Russian history. One of them is glorified in the rank of martyr, the other is the Martyr, but both, it seems, are

neither fully understood by contemporaries nor appreciated by descendants. Too much of their fate and character remains the subject of tactful (and more often opportunistic) silence. Each of them had their own path to Orthodoxy, not everything is said about their different approaches to a wide range of problems of pre-revolutionary Russia - from Rasputin to the status of the Martha-Mara Convent, from the attitude of Alexandra Feodorovna to the Duma to the words of her sister after the murder of her husband, in the midst of Moscow rebellion: "I belong to Moscow." I would like to think that it is this, unsaid, that can help more deeply and objectively, if not understand, then feel the tragic history of the end of the monarchy in Russia.

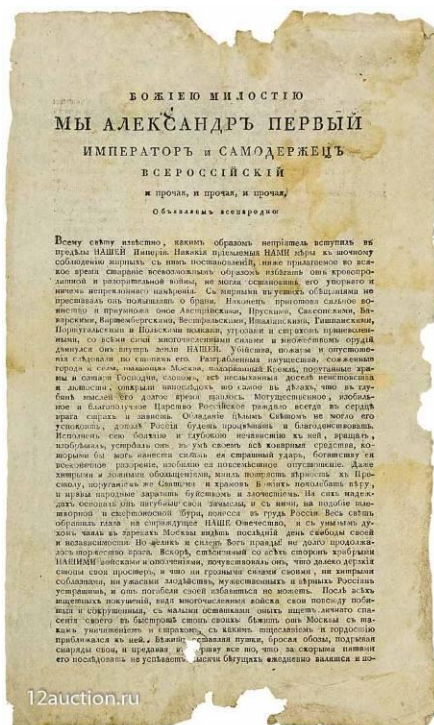


Under the Hammer...

Romanov related items in Auctions



12th chair, Moscow, Russia, April 22

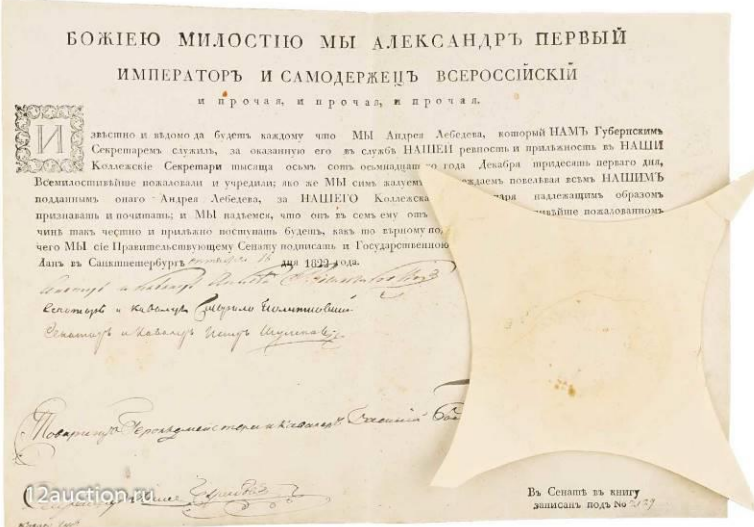


The manifesto of Emperor Alexander I "On expressing gratitude to the Russian people for saving the Fatherland."

SPb. 1812. Size 35.5 x 21 cm.

The manifesto was published on November 3, 1812 - the day Napoleon was on his way from Smolensk to Orsha city. In the manifesto, Alexander I express gratitude to the Russian people who showed courage, loyalty and love for the Fatherland in the fight against the enemy and at the same time draws a picture of the war that fell on Russian soil.

Start price: 3,000 Roubles



Letter of Award by Emperor Alexander I on conferring the title of College Secretary to A.N. Lebedev.

St. Petersburg, October 16, 1822.

Size 25.5 x 35.5 cm. In the Senate, the book is recorded under No. 2129.

Certificate of conferring the rank of College Secretary to Andrei Nikolaevich Lebedev (1789-1851). The certificate was signed by senators, real secret advisers Alexei Vasilievich Vasilchikov (1776 - 1854), Gabriel Gerasimovich Poltkovsky (1770-1824), and Peter Pavlovich Schulepov (1770-1832).

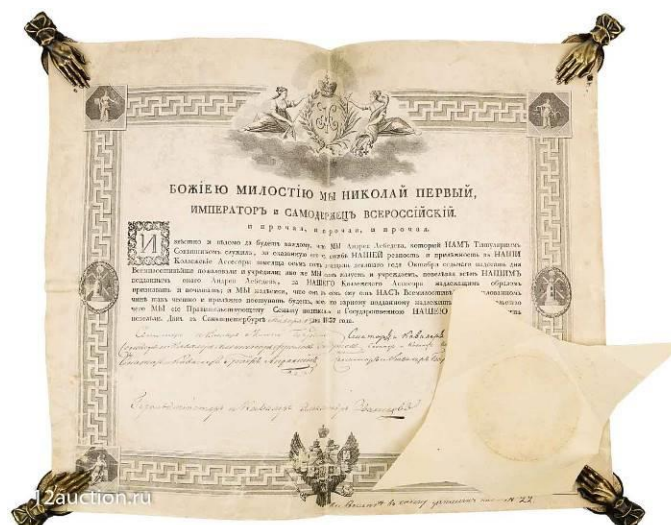
Start price: 8,000 Roubles

Award letter by Emperor Nicholas I on the assignment of the rank of Collegiate assessor to A.N. Lebedev.

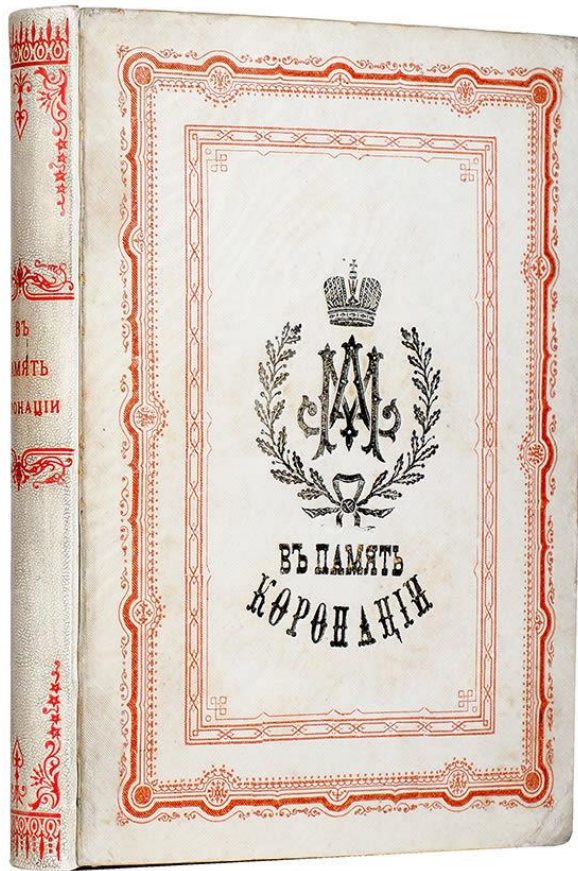
St. Petersburg, January 15, 1837. Size 35 x 42 cm. Engraving, ink.

The diploma was signed by Baron Andrei Yakovlevich Buler (1763-1843), heraldmeister Alexander Petrovich Zvantsev (1782-1838), senators Alexander Ivanovich Apraksin (1782-1848), Ivan Fedorovich Zhuravlev (1775-1842), Vasily Kirillovich Bezir (1775-1842), and Alexander Alekseevich Frolov-Bagreev (1785-1845). Andrei Nikolaevich Lebedev (1789-1851) in 1808 graduated from the Main Public School, in 1816 - an official of the office of the Kazan Civil Governor, a college assessor.

Start price: 10,000 Roubles



Litfund, Moscow, Russia, April 23



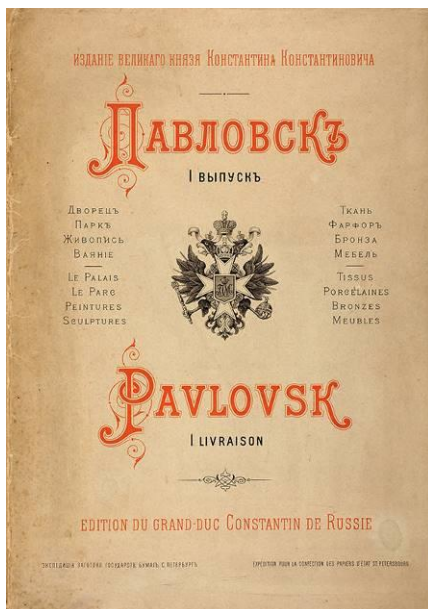
In memory of the sacred coronation of Emperor Alexander III and Empress Maria Feodorovna. SPb.1883. 469 pages. Size 23.5 x 16 cm. In luxurious publishing with an AM monogram under a crown in a laurel wreath.

The most complete description of the coronation of Emperor Alexander III. The coronation manifesto and the events preceding the departure of Tsarevich Alexander Alexandrovich to Moscow are described. The crowning day is scheduled in minutes. The chambers and halls where gala dinners were held are described in detail, the music sounded during the dinners, the sequence of guests boarding. Samples of the highest rescripts and certificates and even a plan of festivities on the Petrovsky highway are given.
Estimated price: 140,000 Roubles

A complete set of Pavlovsk: Palace, park, painting, sculpture. Fabric, porcelain, bronze, furniture / ed. Grand Duke Konstantin Konstantinovich. Vol. 1-4. SPb. Size 48.5 x 35 cm. In publishing folders. The publication contains photographs of jewellery, relics associated with the Imperial family (and, above all, with Emperor Paul I), and interior items stored in Pavlovsk. The album contains photographs of portraits from the Pavlovsk art gallery, captures individual

monuments of his architectural ensemble. During World War II, Pavlovsk suffered tremendous damage: the park was destroyed, valuable artifacts were lost, the palace was set on fire by the Germans during the retreat. Many items presented in this album have been lost forever.

Estimated price: 75,000 Roubles



Three items belonging to Grand Duke Sergei Alexandrovich.

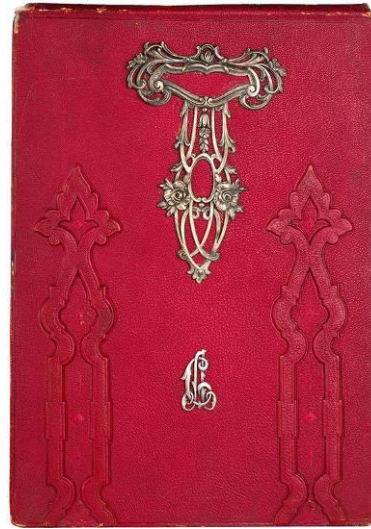
1. Business card holder. 33 × 26 cm. Metal, silvering. Engraving in the center: "SA".

2. Address all-leather folder. 40 × 28 cm. In the center there are metal plates, one of which is the monogram "SA". Tears from the inside and the loss of small fragments of the root. Inside the cover glued with moire paper.

3. Stamp with the initials "S.A." Wood, metal. Height is 8 cm.

Grand Duke Sergei Alexandrovich 1857–1905) - the fifth son of Alexander II, the Moscow Governor-General, husband of Grand Duchess Elizabeth Feodorovna.

Estimated price: 150,000 Roubles

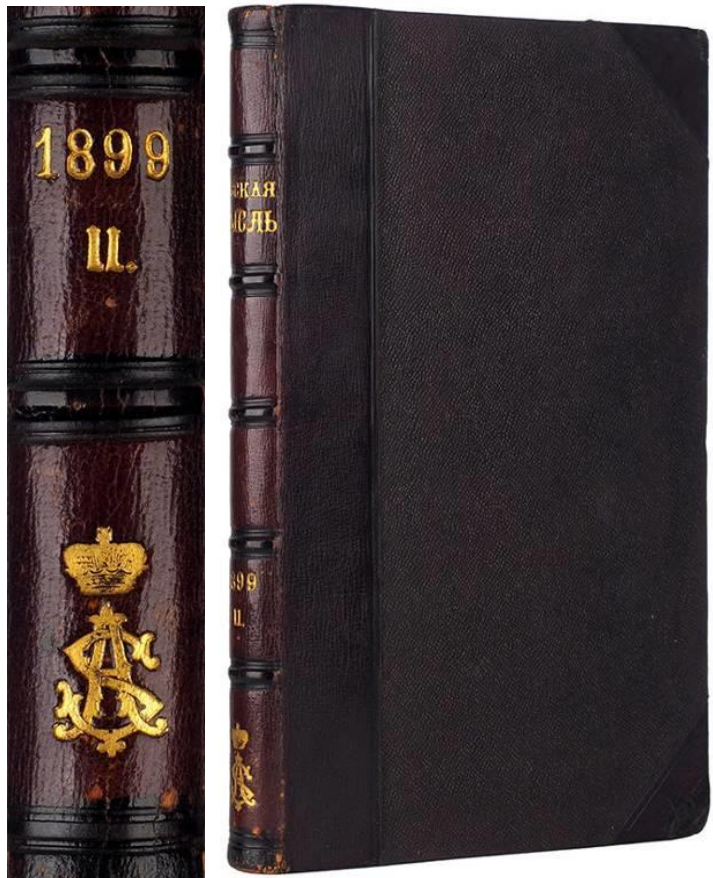


[From the collection of Grand Duke Sergei Alexandrovich] Glagolin, B. Theatre episodes. [Behind the curtains of my theatre].

St. Petersburg: Sirius, [1911]. 200 pages. Size 23.5 × 15 cm. In the owner's half-leather binding of the era. On the spine is a super ex libris "SA" under the imperial crown.

Articles, tips and notes on theatrical topics of the playwright, director, cinematographer Boris Sergeyevich Glagolev (1879-1948): about actors, critics, productions, etc.

Estimated price: 11,000 Roubles



An album of photographs of the Yusupov Princes: Felix Felixovich, Zinaida Nikolaevna, Irina Alexandrovna (Romanova) and others. The Yusupov Palace in Koreiz, 1916.

23 ph. 23 x 18.5 cm. In an album; 15 photos are pasted on sheets; the rest are attached separately. Some photos are signed (some at a later time). Photos of different formats.

During the World War, the Yusupovs arranged a sanatorium for soldiers and officers wounded at the front in their palace in Koreiz. Actually, the photos in the album reflect the life of the Yusupov Palace in this period of time.

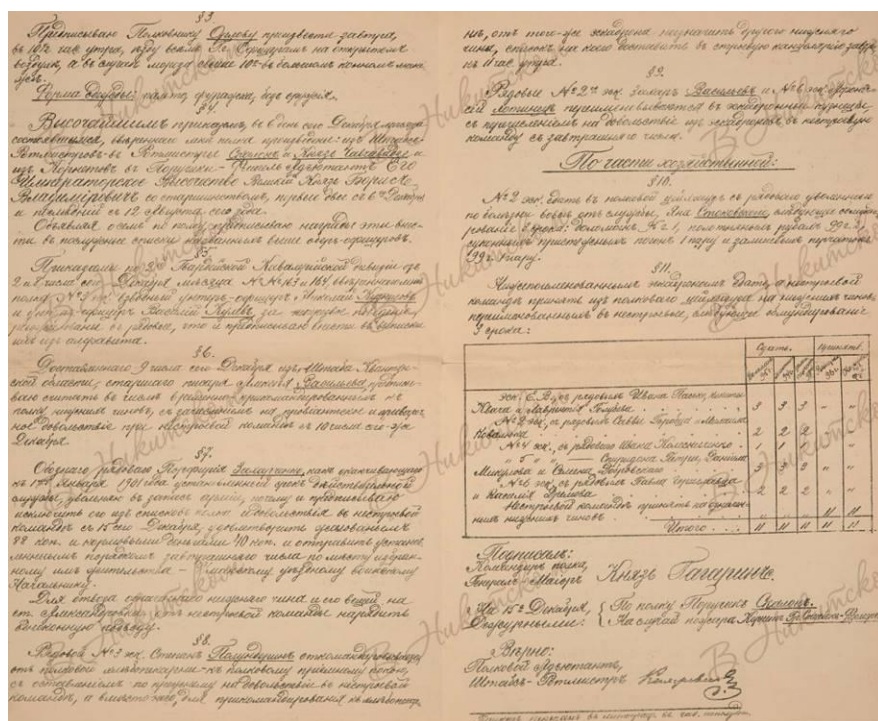
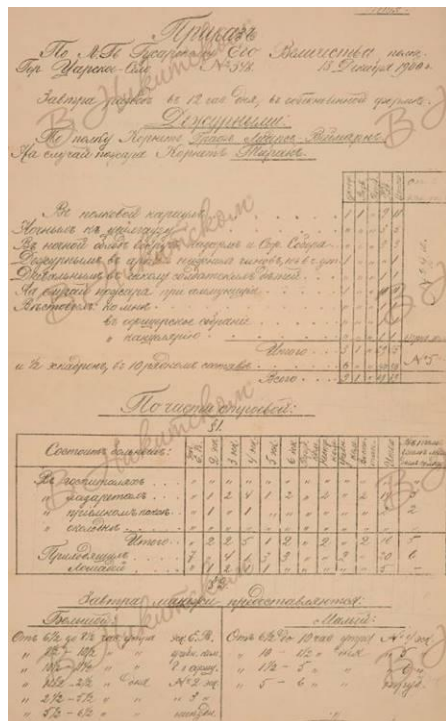
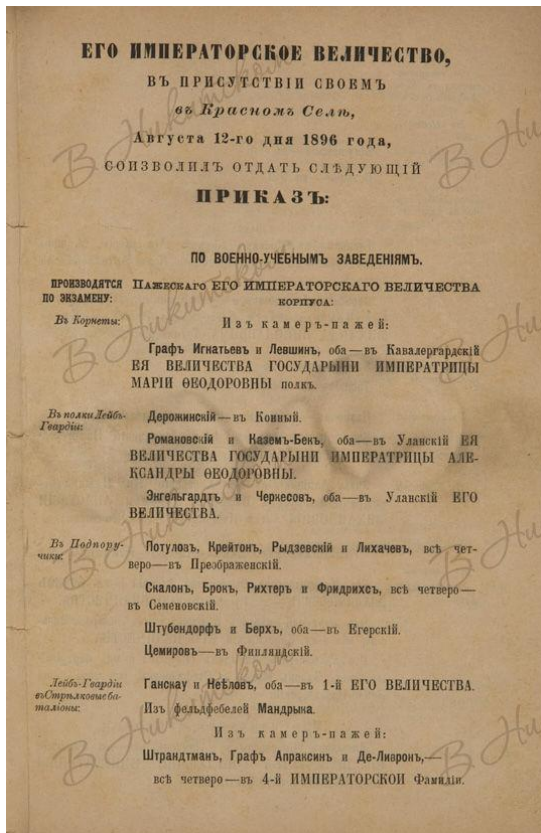
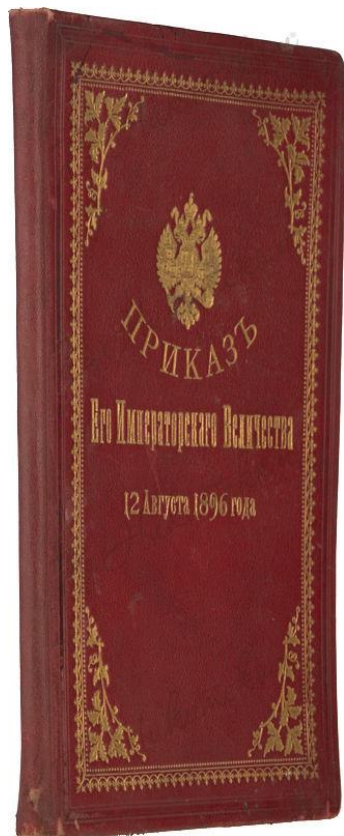
Estimated price: 32,000 Roubles



Nikitsky, Moscow, Russia, April 23

His Imperial Majesty, in his presence in Krasnoye Selo, on August 12, day 1896, deigned to give orders for military schools.

St. Petersburg, 1898. [Lot of two military orders].



Litfund, Moscow, Russia, April 25



Portrait of Maria Feodorovna, lithograph
Unknown lithographer based on the original by Levitsky Sergey Lvovich (1819-1898). Lithograph on paper, 45.5 × 37 cm (print). Under the image there is an inscription: "Rice Levitsky / MARIA FEDOROVNA / Empress of All Russia / Felten Edition / v. Petersburg / Property of the Publisher. Sergey L. Levitsky - a court photographer, the first Russian master of a photo portrait. Capturing four generations of the Romanov dynasty, Levitsky had the exclusive right of artistic ownership of portraits of the Emperor and Empress of Russia. The inventor of retouching, it also became his main critic, seeing that he found the right way to flatter customers, "smooth" their faces, look younger and "make beautiful".

"Portrait of Maria Feodorovna."

Lithographic paper, 25 × 18 cm. Under the portrait: "Nach seiner Photographie Stich u Druck A. Weger, Leipzig / Maria / Kaiserin von Russland. / Verlag der Durrschen Buchh. "



Doyle, New York, USA, April 28

Fabergé Jeweled Gold-Mounted Bowenite Bell-Push

Work master Michael Perchin, St. Petersburg, before 1899, scratched inventory number 47426

The domed bowenite body mounted in gold rocaille and trellis cagework, the top centring a gold push-piece set with a cabochon ruby, within a rose-cut diamond-set border, the circular gold base with scroll feet. Diameter 2 1/4 inches (5.7 cm.).

Estimate: \$20,000 - \$30,000



Russian Parcel-Gilt Silver and Cloisonné Enamel Bowl

Feodor Rückert, Moscow, 1908-1917. Oval with bombé sides, on a spreading foot, the sides with handles cast and chased as bear's heads, the bowl enameled with stylized varicolored shaded flowers and foliage on a grey-blue ground, the underside further scratched with an inventory number. Width across handles 5 3/4 inches (14.6 cm).

Estimate: \$35,000 - \$45,000



Russian Porcelain Portrait Cup

Imperial Porcelain Manufactory, St. Petersburg, period of Nicholas II, dated 1910. Cylindrical, with loop handle, on a white ground, the front painted en grisaille with a portrait of Empress Alexandra Feodorovna within an oval reserve, with gilt borders and gilt identifying inscription. Height 2 1/4 inches (5.7 cm.).

Estimate: \$2,000 - \$3,000

Bronze Figure of Emperor Nicholas I

Alfred-Guillaume-Gabriel Comte d'Orsay

Cast standing, in military uniform, on a waisted square base, the base stamped Comte d'Orsay 1845. Height 27 inches (69 cm.).

Estimate: \$6,000 - \$8,000



Painting by Grand Duchess Olga Alexandrovna

Russian, 1882-1960. A Boat on a Pond. Watercolor on paper. Signed Olga lower right.

5 3/8 inches (13.65 cm.) x 4 inches (10.2 cm.) sight

Provenance: A gift from Grand Duchess Olga to her biographer, Ian Vorres.

Acquired from the above by the present owner.

Estimate: \$2,500 - \$3,500

Painting by Grand Duchess Olga Alexandrovna

Russian, 1882-1960. Early Spring – Ontario. Oil on canvasboard. Signed Olga lower right.

5 1/2 inches (14 cm.) x 3 5/8 inches (3.6 cm.) sight

Estimate: \$2,000 - \$3,000



Painting by Grand Duchess Olga Alexandrovna

Russian, 1882-1960. Landscape with Field and Flowers. Watercolor on paper.

Signed Olga lower right.

9 3/4 inches (24.8 cm.) x 8 3/4 inches (22.2 cm.) sight

Estimate: \$1,000 - \$1,500



Painting by Grand Duchess Olga Alexandrovna

Russian, 1882-1960

A Flower Garden

Watercolor on paper

Signed Olga lower right

5 7/8 inches (15cm.) x 7 inches (17.8 cm.).

Estimate: \$800 - \$1,200



Grand Duke Alexander Mikhailovich (1866-1933)
Portrait photograph inscribed in English: To Mr. Ralph Beaver Strassburger / With Thanks and pleasant memory / Alexander / Grand Duke of Russia / 1929 N.Y.C., shown half length, by Theodore C. Marceau, New York, in a later giltwood frame. 11 7/8 inches (30.2 cm.) x 8 1/8 inches (20.6 cm.).

Ralph Beaver Strassburger (1883-1959), educated at Phillips Exeter Academy and the United States Naval Academy, was a newspaper publisher who later enjoyed success as a thoroughbred racehorse breeder and owner.
Estimate: \$250 - \$350



Auction house #1, Moscow, Russia, April 29

Portrait of the Grand Duke Konstantin Nikolaevich by V.I. Hau

Russia, 1846. Watercolor, pencil on paper. 16 X 12 cm. In the lower right corner, there is an inscription: "Konstantin Dec 25, 1846".

Vladimir Ivanovich Hau (1816–1895) - painter, miniaturist, graphic artist.

In 1827–1832 he studied under C.F. von Kugelchen in Reval. In 1832-1836, as a free-coming student, he studied at the IAH under the guidance of A. I. Sauerweid. In 1836 he received a large silver medal and the title of a non-class (free) artist "in watercolor painting." In 1838-1840 he perfected mastery in

Germany and Italy. In 1840 he was appointed to the position of court portrait painter. In 1842 he was recognized as "appointed" to academics. In 1849 he was elected an academician of portraiture.

Hau is the largest master of watercolor portraiture, which became widespread in the 1830s - 1850s. His manner is notable for its thorough execution and striving for naturalness, illusory authenticity of the image, which very precisely met the tastes of customers of that time. In his front-chamber portraits, Hau captured the whole high society of the mid-19th century.

The artist's work is represented in many museum collections, including the State Russian Museum, the State Tretyakov Gallery, the Pushkin Museum. A. S. Pushkin and others

Estimated price: 1,500,000 Roubles

Bruun Rasmussen, Copenhagen, Denmark, May 12

Gold medal on the coronation of Alexander III and Maria Feodorovna, 1883

Russia, Alexander III, 1881–1894, 51 mm, 104,01 g - an exquisite, well-provenanced example of this very rare gold medal with a weight of 30 ducats

Ex., A. Hess, Frankfurt, 10/1930

Estimate: 120.000 Dkr.



Rare coins, Moscow, Russia, June 6

Medal of 1899. In memory of the opening of the Peace Conference in The Hague (May 18, 1899).

Emperor Nicholas II on the front. Silver. 50.38g. Diameter 50 mm. Unknown workshop, Germany.

Start price: 1.400 USD



Medal of 1899. In memory of the 50th anniversary of the appointment of Grand Duchess Alexandra Iosifovna the chief of the 16th Dragoon Glukhovsky regiment.

Portrait of Grand Duchess Alexandra Iosifovna on the front, with Emperors Nicholas II, Nicholas I, Alexander II and Alexander III on the back.

Bronze. 162.48g. Diameter 68.1 mm. St. Petersburg Mint. Medalist A.A. Griliches (son) (on the obverse, bottom, "GRILICH ·", bottom right, "SON"; on the reverse below, on the field, "GRILICH · SON").



Medal of 1913. The second All-Russian handicraft exhibition in St. Petersburg "For useful work."

Portrait of Empress Alexandra Feodorovna on the front. Silver. 134.93g. Diameter 64 mm. St. Petersburg Mint. Medallion M.A. Skudnov (obverse: lower left on the Empress's robe: "MS").

