



Romanov News Новости Романовых

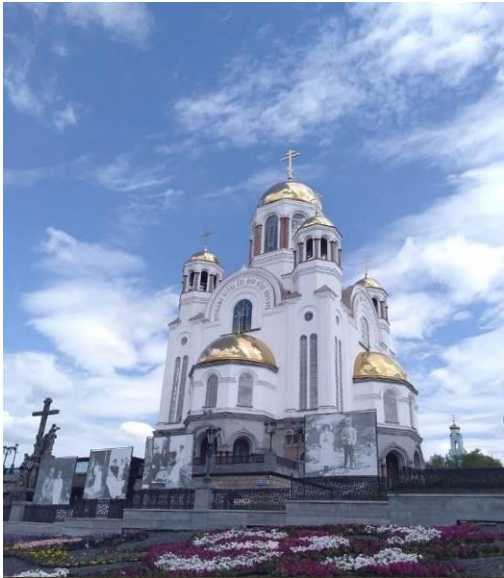
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By Ludmila & Paul Kulikovsky



On the birthday of Tsarevich Alexei, a prayer service was performed in Yekaterinburg

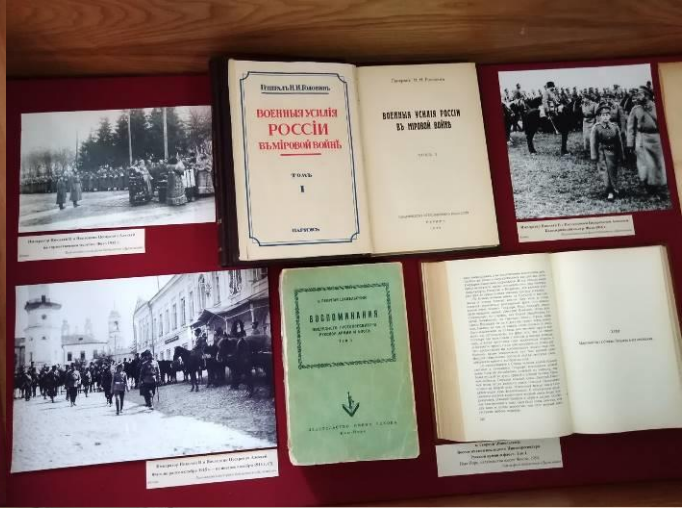


On August 12, 2020, on the birthday of Tsarevich Alexei, a prayer service was performed in the Church on the Spilled Blood in Yekaterinburg. The divine service took place in the "Tsar's Room" - an altar erected on the site of the martyrdom of Emperor Nicholas Alexandrovich, his family members and loyal servants.



The prayer was led by Priest Andrei Podyachev. On this memorable day, the Church on the Blood and the Tsarsky Cultural and Educational Centre held festive events dedicated to the birthday of the Holy Passion-Bearer Tsarevich Alexei.

The exhibition "Military education of the heir to Tsarevich Alexei Nikolaevich" was opened in Tsarsky Centre. It presents books from the main and rare collections of the Library, telling about the life of Tsarevich Alexei and history of the regiments, whose chief was the Heir to the Throne (books published in the Russian Empire before the revolution and emigre editions), the map "Areas of concentration corps and cavalry divisions and the strategic activities of the cavalry in early August 1914" (emigre edition). This map allows you to see the area of the Volyn province that Tsarevich Alexei visited on October 12, 1915. Since the Klevan railway station of the Volyn province was in the zone of enemy artillery fire, the Tsarevich was awarded the 4th degree St. George medal "For Bravery". Two St. George medals for the exhibition were provided by the Museum of the Holy Royal Family. Among artefacts - postcards and photographs in which the Tsarevich is depicted in the uniforms of different regiments, at "amusing" exercises and at the front of the First World War.



Культурно-просветительский центр «ЦАРСКИЙ»
12 августа **19-00 час.**
 2020 г. концерт

**«Подношение Цесаревичу
 Алексею в День Его рождения»**



Исполнители лауреаты международных конкурсов:
Светлана Перевалова (сопрано)
Дилиза Надырова (меццо-сопрано)
Евгений Лядов (баритон)
Марина Курлапова (фортепиано)
Михаил Курлапов (скрипка)
 Дуэт домр «**Sonorita**» -
Евгения Камаева и Мария Крупина

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In the evening there was a concert dedicated to Tsarevich Alexei. Graduates of the Sverdlovsk Musical College named after P.I. Tchaikovsky and the Ural State Conservatory performed classical and folk vocal and instrumental works.

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



Prayer service for Tsarevich Alexei and those suffering from haemophilia was held in Novospassky Monastery

According to the Register of Patients with Haemophilia of the Russian Federation Ministry of Health, there are about ten thousand patients with haemophilia and von Willebrand disease in the country in need of drug therapy. The patron saint of haemophilia patients is considered to be the holy Tsarevich Alexei. Every year, on his birthday, in different cities of Russia, at the initiative of the All-Russian Society of Haemophilia, prayers for the health of patients with haemophilia, their relatives and doctors are performed in different Russian cities. It is initiated by All-Russian Society of Haemophilia

Abbot of the monastery, the first vicar of the Patriarch of Moscow and All Russia, Metropolitan Dionysius led the service in the burial vault of the Romanov boyars in the church of St. Roman.

The service was broadcast live by the Soyuz TV channel. At the end of the prayer service, Metropolitan Dionysius wished the believers health and the intercession of Tsarevich-Passion-Bearer Alexei.



The opening ceremony of the dock named after Tsarevich Alexei Nikolaevich in Kronstadt, 13 July 1914.

It was solemnly consecrated and inaugurated in the presence of Their Imperial Majesties Nicholas II and Alexandra Feodorovna, as well as their August daughters, but the Tsarevich himself was not present.

Diary entry of Grand Duchess Tatiana Nikolaevna:

"In the morning, at 9 ½, A[unt] Olga came to drink tea with us. At 9 ¾, we 5 with Papa and Mama got onboard the "Alexandria" and went to Kronstadt. There [we] got onboard the "Peterhof" with Pav. Alex. and went ashore, where there was the opening of the dock "Tsarevich Alexei Nikolaevich". Then, when the dock was filled, the "Rurik" was let in to show us. All this was from 11-1 ½ [...]"



The dry dock, opened on the 13th (Old Style 1st) July 1914, was named after His Imperial Highness the Heir the Tsarevich and Grand Duke Alexei Nikolaevich. In terms of its impressive dimensions, it became the largest dock in Russia and one of the largest in the world: the length of the part where the ships are installed was 750 feet (228.6 m), the average width of the entrance was 120 feet (36.58 m), depth on the doorstep, counting from the ordinary - 35 feet (10.67 m).

The dock project was developed by the inspector of the marine construction section Vladimir Petrovich Shavernovsky (1872-1944), who served as the chief civil engineer of the Kronstadt port before the revolution. V.P. Shavernovsky enjoyed great prestige as an architect and engineer. Construction work was carried out under the general supervision of the Chief Civil Engineer of the Kronstadt port, engineer Lieutenant General B.A. Berg.

Mitred Archpriest Fr. John Ilyich Sergiev (John of Kronstadt) blessed beginning of work with the icon of St. Alexei. On the back side of the icon he inscribed: *"In the name of the Lord, I bless the beginning of*

work on the construction of a new dry emergency dock and all those who are building it. Kronstadt. Archpriest John Sergiev, May 20, 1908".

Work on the construction of the dock lasted six years - from 1908 to 1914. The cost of the dock with all the auxiliary work and equipment was 5 million roubles.



The dock was a very difficult technical structure for its time, and demanded unexpected decisions from designers and builders.

The site chosen for the construction was part of a shallow bay adjacent to the dam near the Military Harbor of the Kronstadt port. The builders made two lintels. One of them fenced off the place of the future pit from the bay, and allowed to pump out water inside the fence. The land obtained as a result of the excavation of the pit served to create an embankment area around the dock, on which workshops and auxiliary structures were later built.

The second, deep-water, cofferdam protected the foundation pit from the side of Lesnaya harbor. For the construction of both bridges, bulk sand was used in large quantities, which was an innovation for that time. The use of sand to fill the bulkheads was the idea of the chief inspector of the marine construction unit, engineer-general S.K. Budzynsky.

Carrying out earthworks was also not a simple matter, but demanded from engineers and builders the use of ingenious solutions and, at that time, the most powerful construction machines - excavators and pumps. The total volume of the excavated land was almost 450 thousand cubic meters. The depth of the excavation in some places reached 20 m. By the time the excavation was completed, the production of masonry for the bottom and walls of the dock began. The volume of the masonry was 78,673 cubic meters. The volume of the granite facing of the walls and bottom of the dock - 4 856 cubic meters. Chipped granite was delivered to Kronstadt from Finland by sailing ships. The unloading of the stone was carried out using special steam taps. Rail slopes were arranged on both sides of the pit. The stone was delivered directly to the place of lining by trolleys - platforms.

A piece of granite stone was used for the facing of the sluice, overlappings of the wall benches and on the stairs of the dock. Boulder granite was used for the rest of the dock walls. The granite cladding gave the dock extraordinary strength and durability. The dock has been operated almost without pauses to this day.



On July 13, 1914, from 9 o'clock the public went to the new dock in two ways: by crews along Petrovskaya Street and by port ships from Petrovsky Park. The most important participants arrived by sea from St. Petersburg. At a quarter to ten, the yacht "Neva" entered the harbour opposite the Petrovskaya wharf, on which the Marine Minister Adjutant General I.K. Grigorovich, Minister of War General V.A. Sukhomlinov, Minister of Internal Affairs, Chamberlain N.A. Maklakov and other top leaders of the army and navy of the Russian Empire arrived. On the boat they were met by the chief commander of the Kronstadt, Vice-Admiral R.N. Viren and the chief of staff of the port, Rear Admiral A.G. Butakov.

Meanwhile, the commander of the Baltic Sea naval forces, Admiral N.O. von Essen (1860-1915), arrived on the Rurik cruiser.

Finally, around 11 o'clock, the Imperial yacht "Alexandria" came from Peterhof to the small Kronstadt roadstead, and soon the boat "Peterhof" entered the harbour under the emperor's braid pennant. The boat approached the pier of the Steamship Plant. The Emperor and his family descended to the pier at exactly 11 o'clock and, accompanied by ministers, retinue and adjutants, marched to the dock gate.

The vast territory of the Alexei's dock was festively decorated. On the sides of the dock there were high masts with waving flags, crowned with golden images of the state emblem. The line of the outlines of the dock was bordered by trellises of naval and land teams, pupils of the ship-school and pupils of Kronstadt schools and orphanages lined up there.

On both sides of the dock gate, two graceful pavilions were erected: plans, drawings, samples of materials and information about construction work were displayed in one, the other was filled with flowers, it was intended for the Emperor and his family. At the Imperial pavilion they prepared a lectern for the prayer service. Church utensils and vestments were provided for the ceremony by the Kronstadt Naval Cathedral.

While the Emperor walked around the dock, listening to the detailed story of the naval minister I.K. Grigorovich and dock builder V.P. Shavernovsky on the progress of its construction, water was let into the dock through wide blades. While walking around the dock, Nicholas II greeted warmly the military teams around. Stopping at the ranks of the children's battalion, the Emperor said: "Great boys!" The

reply to the imperial greeting was the amicable "We wish you good health, Your Imperial Majesty!" and shouts of "Hurray!"

Then a prayer service was held. The service was accompanied by the singing of the choir of the Naval Cathedral, dressed in ceremonial clothes. After sprinkling the dock with holy water, the consecration ceremony ended.



The huge dock filled with water in 50 minutes. The solemn moment of its opening has come. Exactly at noon, Empress Alexandra Feodorovna, taking the hatchet from the hands of the Minister of the Navy, cut the blue silk ribbon that symbolically connected the walls of the dock. The national anthem sounded, and the cruiser Rurik, standing at the entrance to the dock, blossomed with flags. After the water was pumped out and with the help of harbour tugs they were taken to the side, the moment came for the solemn entry into the dock of the cruiser "Rurik". As the correspondent of the Kronstadt Vestnik, who was present at the ceremony, wrote: *"... the cruiser, bearing the name of the forefather of the rulers of the Russian land, slowly and smoothly entered the dock dedicated to the name of the young heir to the Throne. The bulk of the ship, freely located in the basin of the dock, clearly showed the free space that can be used for future sea giants."*

About half past one with a loud "Hurray!" deeply moved by the public and troops, the Imperial boat left the harbour of the Kronstadt plant.

The opening of the new dock took place less than three weeks before the outbreak of the First World War. Nothing outwardly darkened the holiday and the general high spirits. Meanwhile, by that day, the crisis that caused a world clash and the subsequent death of the Russian empire and its thousand-year-old way of life was already in full swing. Two weeks have passed since the Sarajevo assassination of the heir to the Austro-Hungarian throne, Archduke Franz Ferdinand; In less than a week, French President R. Poincare will arrive in Kronstadt by ship; the Emperor and Poincare would discuss cooperation against Germany and its allies in Peterhof. In two weeks, Austria-Hungary will present an ultimatum to Serbia, and Russia will announce mobilization.



The Dock of Tsarevich Alexei is a monumental building, built for centuries. For 100 years it has been receiving ships continuously, and in fact only once was under repair. During the First World War, holes were repaired in the dock, boilers and mechanisms were repaired, the barrels of the battleships "Andrey Pervozvanny", "Sevastopol", cruisers "Bogatyr", "Rurik" were changed. The work in the dock was carried out around the clock. During the years of the revolution and the civil war, the ships that returned to Kronstadt from the Ice campaign were docked.

Around 1921, the dock was renamed after P.I. Veleshchinsky, after the final approval of the power of the Bolsheviks.

During the days of its centenary, the dock continues to function, receiving military and civil ships and vessels. In the early 2000s its impressive dimensions, allowing the repair of heavy aircraft carriers, gave rise to the idea of creating a centre for shipbuilding and repair of large ships on the territory of the Kronstadt Marine Plant.

Now the plans of the Kronstadt Marine Plant include a radical reconstruction and modernization of the historic dock. It is supposed to build a roof over it, turning it into a boathouse. A heavy-duty gantry crane will be installed inside. Dock services will saturate with modern equipment, build storage areas, organize a verified logistics system.

The Kronstadt Marine Plant has four more historical docks. The oldest is the dock of Peter the Great – called "Petrovsky", built according to the project of the first Emperor of Russia in 1719-1752; second is "Nikolaevsky", named after Emperor Nicholas I (built 1830-1846, now named after M. A. Surgin). Third is "Konstantinovsky", built in 1860-1876, now called "In memory of Three destroyers", and the fourth is "Alexandrovsky", named after Emperor Alexander III and completed under his son Nicholas II in 1896. With the exception of the dock of Peter the Great, which is transferred to the city for museum and cultural purposes, all other docks are operational. Thus, the Kronstadt Marine Plant has the largest collection of dry docks in the country, each of them is of great historical value.

Monument to Nicholas II appeared in the Voronezh region

31 August, RIA "Voronezh" - A bust of Nicholas II was unveiled at the entrance to the Church of the Ascension of the Lord in Kalach – a town in Voronezh region. According to local historian Pavel Popov, this is the only monument to the Emperor in the region. According to the Orthodox tradition, the object was consecrated by the dean of the church, Evgeniy Bey, on Saturday, August 29.



The territory of the church, built in 1776, is adjacent to the city market. It's always crowded here. In addition to the monument, the priest consecrated a granite icon "Passion-Bearers of the Imperial Family", which later will be fixed near the monument.

The creator of the monument is the local 65-year-old sculptor Viktor Grishchenko:

- I was hatching the idea for many years. Nicholas II is my favourite historical character; this work is one of the most important for me. There were no sponsors - everything that you see today was made by me and at my expense. Of course, there were enthusiasts who helped with the preparation of the site for the future monument and with the installation. This is a principled position - all the works installed in my native Kalach, I do only at my own expense. This is where the money earned on other orders goes.



For the sculptor, this is his second monument to the Emperor - the first was erected in 2016 in Volgodonsk next to the Holy Trinity Church. Initially, that monument was also created for Kalach.

- The church blessed me for this work, but there was no consensus in the local Public Chamber regarding the place of installation. The sculpture stood in my yard for some time, and my relative, a Volgodonsk businessman, took it and put it in his city," the sculptor explained.

Victor Grishchenko is the author of over a hundred monuments.



Monument to Emperor Peter the great appeared in Jurmala, when expelled from Riga

3 August 2020. Portal bb.lv - A monument to the Russian Tsar Peter I appeared in the center of Jurmala, on the territory of a private mansion on Drustu Street, almost by the sea (a five-minute walk from Jomas Street and the Dzintari Concert Hall). The reaction of residents of the Latvian resort town and vacationers was ambiguous. But, in most cases, the sight of the monument noticeably amuses holiday-makers heading for a beach holiday.



"Having lingered at the monument for 10-15 minutes, you can observe completely different reactions: from kind smiles and jokes about this, to malicious smiles with gnashing of teeth and outright discontent of individuals (the fact is that the place where the monument to Peter I is located is very lively - right next to the beach). Although, I must say, the majority of residents of Jurmala and city guests are simply surprised by this innovation in our difficult time of political dislike for the eastern neighbour: they stop, look, discuss, laugh, take pictures," writes the Riga newspaper Segodnya.

"This monument is here only for a week!", "Who is it, Barclay de Tolly? ", " Maybe it's Lachplesis? Where are his ears, hidden under a cocked hat?", "Is it really the Russian Tsar Peter the First?", "What other Russian Tsar? This is inconceivable! What is this they allow themselves here ... They think they have earned money and they can do anything!?", " That's a monument! And who lives here? ", " Well, the scale, the monument - so a monument! ", " Who knows, maybe Comrade Lenin will soon be installed. Look, in the protest in American Seattle, there is a large bronze statue of Vladimir Lenin right on the street in an elite area, and nothing! In America, it is possible," - vacationers passing by and emotionally sharing their impressions and considerations.

There were also those who know more about the history of the sculpture of Peter I. So, to the exclamation of one of those present about how this monument ended up here, an intelligent lady answered, held as part of a family company in the direction of the beach. "What? Haven't you heard? This monument caused such excitement and sensation! They wanted to install it next to the Cathedral in Riga, but they did not give it. As a result, the entrepreneur Evgeny Gomberg erected a monument on the territory of his enterprise, and now, apparently, he has moved the sculpture to the courtyard of his house," the lady told those present, says "Today".

On December 20, 1908, the first meeting of the committee formed by the Riga City Council to create a monument to Peter the Great took place. The Emperor's life was to a large extent connected with this city. According to Riga historian Oleg Pukhlyak, thanks to voluntary contributions, 87,236 roubles 89

kopecks was collected. 300 roubles were donated by officers of the 97th Livonian Infantry Regiment, the city administration contributed 28 thousand roubles, the rest of the donations were made by various societies, nobility, residents of Riga and residents of the province.



As a result of a competition, the commission chose one out of fifty-eight proposals. It was work in the classical style made by Berlin professor of architecture Gustav Schmidt-Kassel... The site for the monument was determined at the beginning of the Aleksandrovsky Boulevard, opposite the main entrance to the city," says O. Pukhlyak.

"The base of the statue was designed by the German sculptor Karl Roemert , and the external decoration was entrusted to the local sculptor August Folz. Granite for the monument was taken from Finland; the equestrian statue was cast by Martin & Piltring in Germany. The opening and consecration of the monument took place on July 4, 1910. It was timed to coincide with the 200th anniversary of the victory over the Swedes, when the troops of Count Sheremetev managed to expel the enemy from the fortress and annex Riga to Russia. On the eve of the grand opening of the monument and the three-day celebration of the historical anniversary, Emperor Nicholas II arrived on the yacht "Standart" with the august family," says Oleg Pukhlyak.



During the First World War, in 1915, it was decided to evacuate the monument - when the Germans approached Riga and there was a danger of taking the city. The statue was removed from the pedestal, loaded onto the steamship Serbino and sent to St. Petersburg. But the bronze Peter did not reach his capital, as the ship off the coast of Estonia was torpedoed by a German destroyer.

In 1934, the Estonian diver Anton Negola discovered the statue 30 meters from the sunken ship. The Estonians were unable to lift the entire monument, and attempted to blow up in order to extract it in parts.

"As a result, the horse's belly was badly damaged, but the fragments of the monument were collected. The Riga City Council received an offer from Estonia to buy them out and, after a series of meetings, agreed. On July 23, 1934, fragments of the equestrian statue were brought to Latvia, and temporarily placed first in the Riga Castle, and then in the Cross Gallery of the Dome Cathedral. But by that time there was nowhere to erect the monument: the Freedom Monument was being built almost in its former place. The Duma proposed to restore the statue and put it in the Viestura garden (Tsar's garden), near the elm tree planted, according to legend, by the Emperor, but did not dare to do this. The bronze rider was sent to the warehouse of one of the Riga factories. In 1959, the statue (what was left of it) was transported to the warehouse of the Riga Improvement Department. Enthusiasts tried

to organize its restoration. On September 25, 1977, the city executive committee decided to restore the monument to Peter by 1990, but it was not done," Oleg Pukhlyak describes the ordeal of the statue.



Famous Riga historian Igor Gusev continued the story: "Readers still remember, perhaps, the end of the boundless 80s, when hunters for non-ferrous metals dragged away everything that was possible. The bronze horseman was lying then practically without protection, and how he survived - only God knows! And then a worthy man was found - Stanislav Razumovsky who took responsibility for it. At the beginning of 1989, he and a group of associates took the monument out of an unguarded warehouse (and anyone could have been in their place!) And hid it on the territory of a Soviet military unit on Abrenes Street. There, Razumovsky began to restore gradually the bronze rider and even cast one of the missing parts. For the first time in fifty years, the monument was partially assembled! With the departure of the Russian army, the barracks were occupied by a Latvian military unit. Its commander, Janis Skrodellis, was sympathetic to the problem. Latvian soldiers guarded the monument for several years. Then the statue was taken to another warehouse, and finally the businessman Yevgeny Gomberg, completely restored it at his own expense. Evgeny Gomberg had to put in a lot of effort - he hired specialists from the St. Petersburg Russian Museum. They used photographs and a reduced model of the sculpture to recreate the missing details of the monument.

On August 17, 2001, the sculpture was exhibited near the building of the Freeport of Riga Administration, in the Kronvalda park. Evgeny Gomberg obtained the consent of the city authorities. In 2015, Evgeny Gomberg recalled: "In March 2001, the program of the 800th anniversary of Riga was coordinated, and Mayor Gundars Boyars personally made a promise to Vladimir Churov, the current chairman of the Central Executive Committee of Russia, and then the head of the department of foreign economic relations of Smolny, to show the monument at the celebration.

A terrible scandal arose. Members of TB (nationalist party Tēvzemei un Brīvībai.), who were at that time in the coalition in the Duma, declared - only through their corpse. The situation was "suspended" until the celebration itself. Two days before the start, on August 15, Kostya Gavrillov, an employee of Churov, called me and asked categorically whether the monument would be exhibited. If not, the delegation of St. Petersburg will not come. I convey this to Sergei L. Dolgoplov (the then Deputy Mayor of Riga), and he to - Boyars. Before that Boyars was still hesitating, but then he put a resolution on my letter to Tralmak, the executive director of the Duma: "Darbam" ("To work"). I handed over to Smolny on August 17 at half past midnight, we put up a monument, and on the 18th, a delegation headed by Yakovlev (the then governor of St. Petersburg.) has arrived."

However, the erection of the monument aroused the anger of the nationalist parties, who fiercely opposed the fact that Riga was decorated with the monument to "the occupier Peter", and some vandals threw raw eggs at the statue. Under furious pressure, the city authorities demanded to remove the monument, and Gomberg was fined "for an arbitrary decision" 25 lats (about 50 €). Later, according to I. Gusev, they tried to get rid of the monument in a rather sly way. "They tried to give it to St. Petersburg in honour of the 300th anniversary of the Northern capital! However, the St. Petersburg comrades nobly refused to deprive the residents of Riga of this rarity, declaring that they were ready to accept this gift, but on the condition that it will be a copy, and the original must remain in Riga. This is how a bronze clone of our Peter appeared in Strelna, near the Konstantinovsky Palace. The monument was opened on May 28, 2003. The casting and installation of the monument was carried out at the expense of the International Constantin Foundation. Works were carried out in the workshop Denis Gochiyayev, where the lost details of the original were cast," notes I. Gusev.



E. Gomberg continued for some time to fight for the installation of the monument in a worthy place in Riga, but in the end, he was forced to put it in the parking lot at his company Teikas nami (Brivibas street, 223). "The office lease has ended and the monument has moved to a new place of residence. Late in the evening on July 23, bulky goods can be transported around the city only at night, an equestrian statue weighing 3.5 tons was taken out of the Teikas nami yard and delivered to Jurmala. It was raining, but my journalistic insides did not allow me to leave until the end of the action. Living in the same neighbourhood, we watched the entire process of transferring the statue to a new place of residence. Exactly at midnight, Peter the Great was placed on a prepared site in the courtyard of the house where E. Gomberg lives," writes Olga Pavuk, a journalist for the portal baltic-course.com...

Obelisk with a double-headed eagle returned to the Omsk fortress

The column topped with a double-headed eagle was restored and installed in front of the Tobolsk Gate. During the reconstruction of the historical and cultural complex, the obelisk was damaged. The solemn opening ceremony took place on August 2 on the territory of the historical and cultural complex "Omsk Fortress".

The initiator of the installation of a memorial sign, a symbol of the Empire and the House of Romanovs, was the Omsk regional branch of the Double-Headed Eagle Society. Omsk sculptor Sergei Golovantsev made it.

City administration stressed that, the sign in the form of a column, crowned with a double-headed eagle, originally stood on the square in front of the building of the river station. Later it was moved to the Omsk fortress. But during the restoration work of the historical and cultural complex, the obelisk was damaged.



The conference "History of the Imperial House of Romanovs" in Perm

On August 20, an international scientific and practical conference "The feat of arms and the feat of mercy of the representatives of Romanov Imperial House " was held in Perm. Methodius, Metropolitan of Perm and Kungur blessed this event, supported by Government of the Perm Territory, the "Elisabeth-Sergei Enlightenment Society" and Perm State Archive of socio-political history.

The conference opened a series of scientific, public and charitable events "Romanov Days in Perm." It was preceded by a prayer service in the church of St. Mitrofan of Voronezh, performed by Metropolitan Methodius of Perm and Kungur.

The head of the Society Anna Vitalievna Gromova gave a tour of the exposition "Russian Presence in the Holy Land" for the Acting Governor of the Perm Territory Dmitry Nikolaevich Makhonin and Metropolitan Methodius. It was presented in the foyer of the Meeting Hall of the Government of the Perm Territory.



Dmitry Makhonin noted that the Perm land is closely connected with the Romanov Imperial House, so the region is the right venue for the conference. "Talking about the contribution of representatives of the Imperial Family to the development of Russian culture, education and science, recalling their large-scale charitable activities, we understand that patronage and charity are not just words, they are important milestones in human life and in the life of society," he said.

Metropolitan Methodius emphasized that the course of the Russian State ideology "ship" is gradually turning towards the veneration of traditional values that have been inherent in the history of the Russian people since ancient times. "The representatives of the Romanov House vividly expressed the feat of defending the Fatherland and the feat of mercy. Military valour, strict observance of the sacred duty in

serving the motherland became the traits of Russian Princes. These values will unite all people of goodwill on the Permian land."



Opening the conference, Anna V. Gromova stressed that educational and scientific work should be based on the creative part of Russian history, not dwelling on the sad events of 1918. It is necessary to talk about what the Perm region is rich in, its labours, military feat. "Discussing this topic today, the Perm residents united with five regions - participants in the national tourist project "The Imperial Route", which keep the memory of the Grand Duke Mikhail Alexandrovich, as a well-known public figure, and military leader. Anna Vitalievna noted the importance of the event for young people "so that young

people feel their involvement in the country's past: they perceive the positive experience of the past in order to look confidently into the future.”

Leading historians, archivists, local historians, researchers from Moscow, St. Petersburg, Perm, Orel, Omsk, Bryansk spoke at the conference. The reports were devoted to the participation of representatives of the Imperial Family in the First World War; military service of the Grand Duke Sergei Alexandrovich; activities of the Grand Duke Mikhail Alexandrovich as commander of the Caucasian native cavalry division, the merciful service of the August representatives of the Russian Imperial House, charitable institutions established in Perm under the auspices of the Imperial House of Romanov and other topics. Some reports were devoted to the History of the White Flower charity event, the theme of Christian and floral symbols in charity under the auspices of the Romanov Imperial House.

August 21, the charity fair "White Flower" was held on the square in front of the Perm Opera and Ballet Theater. The White Flower Association of Philanthropists helped to organise event. Fundraising was carried out to help sick children from the city of Perm, Kungur, Lysva, p. Ust-Kachka and the village of Chuvaki. Participants tried to do their best to support families with "special" children, purchasing flowers and arts and crafts, books, souvenirs and much more at the charity bazaar. The holiday of mercy and kindness - "White Flower" ended on August 23 in the Belogorsk St. Nicholas Monastery.



Video – 1) <https://vesti-perm.ru/pages/8e5b3ea679794dd5932519ce0432c1f0>
2) https://tvkultura.ru/article/show/article_id/366625/





The conference "Grand Duke Michael Alexandrovich. Life. Epoch. Fate" in Bryansk

On August 31, in the Bryansk region, the interregional scientific and practical conference "Grand Duke Michael Alexandrovich. A life. Epoch. Fate" was held. It was attended by the Governor of the Bryansk Region Alexander Vasilyevich Bogomaz, Chairman of "Elisabeth-Sergei Enlightenment Society", Anna V. Gromova, Chief Specialist of the State Archives of the Russian Federation Vladimir M. Khrustalev, scientists and specialists from Moscow, St. Petersburg, Penza, Orel, Bryansk, Kursk, representatives of culture and education of the Bryansk region.

Alexander V. Bogomaz, thanked the Society and personally Anna V. Gromova for educational activities aimed at preserving the historical memory of the connection of the Bryansk land with the Imperial House of Romanovs. "The Bryansk region last year was included in the federal project "Imperial Route". It is a great honour and responsibility for us to participate in this project to preserve and restore the historical memory that connects our region with the Romanov family. I want to say a huge thank you to you, Anna Vitalievna, for the work that you are doing in our country, in the Bryansk



region. Thanks to our joint efforts, a part of the estate of the Grand Duke Michael will be restored, which will allow residents of not only the Bryansk region, but also Russia to come."

Anna Gromova spoke about the national tourism project "The Imperial Route". It has been implemented in Russia since 2018. She drew attention to the creation of museums along the route, which Elisabeth-Sergei Enlightenment Society conducts jointly with the regions.

With the support of the Government of the Tyumen Region, in collaboration with the Tyumen Museum and Educational Association, the first state Museum of the Family of Emperor Nicholas II was created in Tobolsk. In Alapaevsk, with the support of the government of the Sverdlovsk region in collaboration with the Sverdlovsk Museum of Local Lore, the Museum of memory of representatives of the Russian Imperial House "Field School in the City of Alapaevsk" was created. Together with the administrations of the Odintsovo and Krasnogorsk urban districts, they are working to revive the historical buildings of the Imperial estate "Ilyinskoe-Usovo". Regarding Grand Duke Mikhail Alexandrovich efforts are made to make memorial room in Perm. This is our second visit to the Bryansk region, where we wish to the restore the estate of the Grand Duke Mikhail Alexandrovich. Here people take everything so close to their hearts, so professional and conscientious about their work!"



Hieromonk Korniliy (Nedbaevsky), talked on behalf of Metropolitan of Bryansk and Sevsky Alexander, – "Grand Duke Michael Alexandrovich left a good memory in Bryansk land, where he owned the Brasov estate. The representative of the Imperial Dynasty paid great attention to charity, maintained an orphanage and almshouse. He donated the Brasov churches and the Ploshchansky Monastery, where he repeatedly came to venerate the shrines. The fate of Michael Alexandrovich turned out to be tragic, he was the first of the Tsar's family to accept a martyr's death. At the end of the 20th century, the Grand Duke was canonized by the Russian Orthodox Church Abroad. I hope that today's conference will help our contemporaries to rethink the history of the Russian state, learn more about the life of Grand Duke Michael Alexandrovich and Romanov dynasty era, when our country became a great power. I call upon God's blessing for your forthcoming work."

The conference reports were devoted to the military service and charitable activities of the Grand Duke Michael Alexandrovich, his manuscript heritage stored in the State Archives of the Russian Federation, the history of the Brasov estate and the concept of reconstruction of the Grand Duke manor park, creation of Museum of the Grand Duke in the cultural heritage object "House of the Architect". Susanna Startseva, the head of regional projects of the ESPO Foundation, told about the tourism potential of the Bryansk region as a participant in the "Imperial Route project."

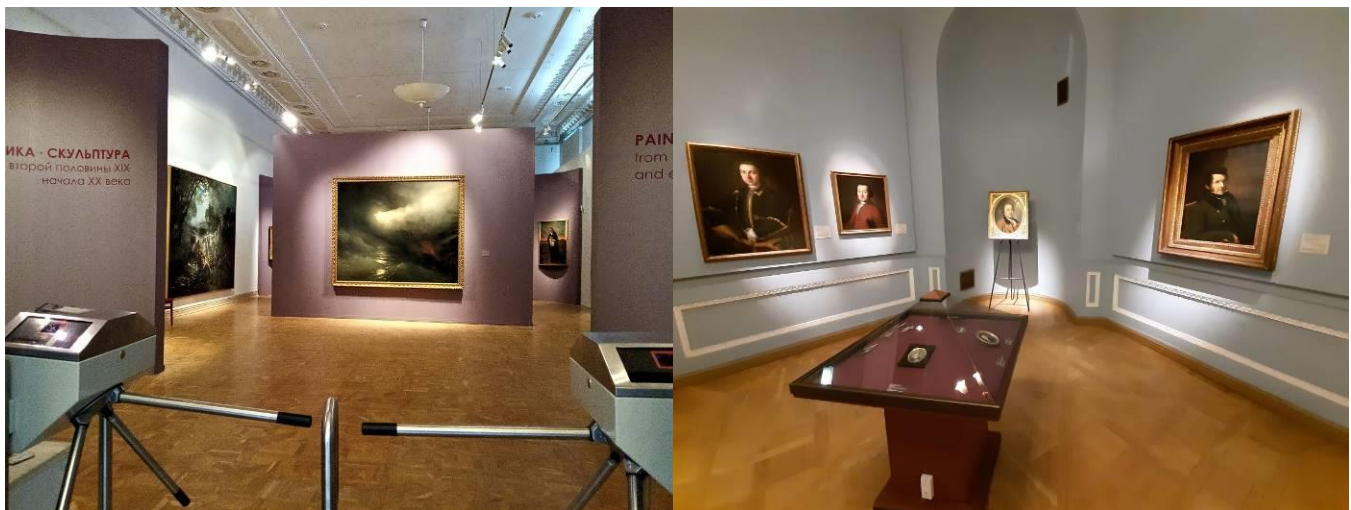
Video - <https://youtu.be/AIDjpZS9HN4>

An attraction of unprecedented generosity

The exhibition "Artists and Collectors - to the Russian Museum. Gifts. 1898-2019. Favourites" in St. Petersburg

3 August. Kommersant, by Kira Dolinina - The State Russian Museum (RM) celebrates its 125th anniversary - it was founded on April 13 (25), 1895 by the personal decree of Emperor Nicholas II "On the establishment of a special institution called Russian Museum of Emperor Alexander III" - an exhibition that pays tribute to those without whom the museum would not have taken place: its donors.

The exhibition is huge. 1,500 works are displayed in the Mikhailovsky Palace, Mikhailovsky Castle, Stroganov and Marble Palaces. All together they should "unite the most significant examples of different types of art that entered the collection of the Russian Museum from 1895 to 2019". Nominally, things are divided: paintings, sculptures and graphics of the second half of the 19th - mid-20th centuries are shown in the main building, in the Mikhailovsky Palace; the art of Ancient Russia and the 18th - first half of the 19th century - in the Mikhailovsky Castle; in the Marble Palace - paintings from the 1960s – 1980s and contemporary Russian art; samples of engraving, folk art and numismatics - in Stroganov. But in fact, it is almost impossible to separate one from the other. The permanent exposition of the State Russian Museum for the most part consists of works donated once to the museum, which makes her a part of this huge exhibition. From this point of view, the museum was opened by the son in memory of his father, and after a century and a quarter, turns out to be a very personal matter.



The collection, exhibited in 1895 for public viewing, was small - 434 paintings and about a thousand other exhibits. There were several sources: a gallery of paintings by the Russian school came from the Hermitage and the Winter Palace; the Museum of the Academy of Arts donated part of its collections; the academy also donated its entire Museum of Christian Antiquities. In addition, the

collection of Prince Lobanov-Rostovsky was acquired and the personal collection of Alexander III was transported from Tsarskoye Selo. The first collectors for the future of the State Russian Museum were Russian Emperors: Nicholas I bought Bryullov's *Last Day of Pompeii* and Bruni's *Copper Serpent* for the halls of the Russian school of his New Hermitage in time. Alexander II preferred the French to all others, but even with him, the Russian halls flaunted next to Titian and Rembrandt. And here is Alexander III, under whom the Nikolaev still triad "Orthodoxy, autocracy and nationality" acquired visual content, bought a lot and with joy. I bought the giant *Frina* by Semiradsky directly from the exhibition, was friends with the marine painter Bogolyubov, respected Surikov, Repin and Vasnetsov. Nicholas II continued to buy contemporary art, but with a direct focus on the museum: from him in the State Russian Museum, first of all, *The Conquest of Siberia by Yermak* by Surikov, *Cossacks* by Repin, *Christ and the Sinner* by Polenov, Serov and Vereshchagin.



Famous collectors and patrons of the arts were easily gifted to the Imperial Russian Museum. The first to be called here is Princess Tenisheva. She donated to the future museum the works of Kiprensky, Venetsianov, Bryullov, and later, being completely subdued by the charming world of art, contributed to the entry of their things into the collection. Collectors from the Botkin family added. A friend of Benois and the whole company, the diplomat Prince Argutinsky-Dolgorukov donated the Russian part of his graphic collection to the museum.



The flow of treasures nationalized after the revolution cannot be called gifts, but voluntary or involuntary private donations continued. The museum highlights here the gifts of Archimandrite Alipy, doctor Grigory Levitin and ballistics scientist Boris Okunev. The first one collected from icons to Vladimir Makovsky; the second was primarily interested in the 20th century; the third left the museum by bequest an enchanting collection of things of the XIX-XX centuries. The collection of Okunev is

stunning - here names from Levitan to Petrov-Vodkin. Although in order to describe it, it is enough to name *The Mother of God Tenderness of Evil Hearts* by Petrov-Vodkin. The artist's legacy cannot be imagined without it.

Big and small gifts, of course, are not worth sharing. Several works from Larionov's widow or Filonov's sister will outweigh many multi-hundred collections. The gift of Irena and Peter Ludwig is generally separated into a separate "Museum of Ludwig in the Russian Museum" and is still the only museum of contemporary art in the country in its classic version, where Warhol, Rauschenberg and Boyes reign. The artists themselves donate to the museum. Most often, something remains as a gift after the exhibition. This practice makes it possible to constantly replenish the funds with the things of actual masters. Of particular importance to the State Russian Museum is the gift of Timur Novikov, which formed the basis of the brilliant museum collection of works by the "new artists" of the 1980s. There are many donors' names, and it is an honour and duty for the museum to preserve them. This whole exhibition is about this, all of it is a deep bow.

From the museum's press release:

In the year of its 125th anniversary, the Russian Museum presents a large-scale exhibition project that brings together the most significant works that have entered its collection thanks to artists, their heirs and private collectors from the moment the museum was founded to the present day. Throughout the history of the Russian Museum, the most important role in the formation of its collection belonged to the gifts of artists and their heirs, as well as private collectors. These gifts often helped fill in the gaps in the museum collection, and sometimes include genuine masterpieces of Russian art. Since the 1980s, the Russian Museum has regularly and with gratitude organized exhibitions dedicated to new acquisitions and gifts from collectors, but it has never shown the audience in such a volume the works donated throughout its existence, many of which formed the basis and glory of the collection of the first museum of the national art in Russia.



July 29, the exhibition opened in all the palaces of the Russian Museum, combining works from different eras and allowing art lovers to see a kind of "group portrait" of donors of the XIX-XXI centuries, sometimes quite unexpectedly representing their personalities. At the early stage of the formation of the collection, among them were members of the Imperial Family (Alexander III, Nicholas II, the Grand Dukes), and famous patrons (patroness of the masters of Russian art, Princess Maria Tenisheva, director of the Hermitage and comrade manager of the Russian Museum, Count Dmitry Tolstoy, diplomat, Prince Vladimir Argutinsky-Dolgorukov), and famous artists (Ivan Shishkin, Valentin Serov, Ilya Repin). The glorious tradition of donation continued both in Soviet times and in our days.

A well-illustrated two-volume catalogue has been released, as well as an extensive online program has been prepared on the museum's website and official pages in social networks. The current exposition in the four palaces of the Russian Museum, as well as the publication, unfortunately, could not fully contain all the collections. The exhibition, like the catalogue, includes only selected works from those donated between 1898 and 2019.

A permanent exhibition "Rooms of Emperor Nicholas I" was opened in the Gatchina Museum

4 September. "Petersburg Diary" - From September 4, guests of the Gatchina Palace will be able to see the rooms of Emperor Nicholas I in the Arsenal square! After almost eighty years, they will once again open their doors to visitors. It will be possible to visit the Small and Large military offices, the reception room, the valet and service premises.



Scientific research, design and restoration continued for over ten years. But now the original memorial items belonged to the Sovereign have taken their historical places: bureaus, chairs and armchairs, chandeliers and paintings. Some of the exhibits, for example, the camp bed of Nicholas I from the Great War Office, were recreated using old watercolours, photographs and analogues from other museum collections.

During the restoration work, many interesting discoveries

were made - the details of the original hoisting mechanism of the 19th century were found. They are also included in the main exhibition, and how this old elevator worked can be seen with the help of a working model.



According to Vasily Pankratov, director of the Gatchina State Museum, the opening of the rooms of Emperor Nicholas the First is a truly historic event.

He said that there were two museums here before the revolution. In the central building, decorative and applied art was presented, and in the Arsenal square - the Museum of the History of the Tsar's Life, where they went to see how the tsars lived.

Work on the development of this space is planned to continue. In particular, the rooms of the wife of Nicholas I are being designed.

"Now we are moving to the Arsenal Hall. It has been restored and is almost ready to welcome visitors. But we have not yet felt the historical memorial atmosphere that we want to recreate there. Therefore, it is still closed to the public. This is the next stage," said the director.

He believes that the most important task is to fill this hall with historical objects. And until the spirit of the times is caught, it will not be opened.

But there are already exhibits for the Chinese Gallery, where restoration is ongoing. The museum has preserved a significant part of the collection of Chinese porcelain. "Therefore, this work is very promising for us," noted Vasily Pankratov.

Ahead is work on the design of the Alexander III complex in those places where they really were. There are two of them: the lower one is private and the upper one is official. "If we manage to get to the top official office, it will be the quintessence of restoring the Arsenal square," said the head of the museum.



He stressed that funding for restoration work has not been cut this year. The subsidy from the Committee for Culture of St. Petersburg was and is. It amounted to 270 million roubles. "We have no federal money at all. We are being restored only at the expense of the St. Petersburg budget. And this is a significant achievement of the city, which is being invested in such serious and large-scale work," Pankratov noted.

Vasily Pankratov hopes that next year the museum will be able to count on an amount no less, and maybe even more than this year. "We purchased the Zverinets (Zoo) Park (this is a part of the garden and park ensemble of the Gatchina), and we have been promised additional funding for it next year," he said.

The restoration of the gallery, which is located above the Arsenal square and continues above the Gothic Gallery, is also continuing.

"We are planning to restore the courtyard completely and the courtyard facade. And then the entire perimeter will be completed," concluded Vasily Pankratov.



Video 1) <https://www.ntv.ru/video/1907924/>

2) <https://topspb.tv/news/2020/09/3/vpervye-za-80-let-v-bolshom-gatchinskom-dvorce-otkryli-lichnye-pokoi-imperatora-nikolaya-i/>

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Another monument to Peter I in Moscow unveiled

President of the Russian Academy of Arts, 86-year-old sculptor Zurab Tsereteli opened on 3 September another monument to the Russian Emperor Peter I in the courtyard of the Petrovsky Park residential complex in the north of Moscow. His first monument to Peter the Great, erected in the city center in 1997, caused great controversy.

The total height of the first monument of Peter I made by Tsereteli in Moscow on the spit of the Moskva River near the Red October was 98 meters in height, it became one of the tallest monuments in Russia and in the world and disrupted the existing visual perception of the city center. Local residents held a series of protest actions. On October 4, 2010, the acting mayor of Moscow, Vladimir Resin, immediately after the resignation of the mayor Yuri Luzhkov, suggested to move the monument to another location; a number of cities agreed to accept it. But in the end, the monument remained standing not far from the Kremlin.

Now in Savelovsky district of Moscow, in the Petrovsky Park residential complex, the new six-meter sculpture "Peter the Great" was opened. The appearance of this sculpture will begin a series of events to mark the 350th anniversary of the birth of Peter I, which will be celebrated in 2022.

"I really look forward to the opinion of the people. If you like it, I will continue, because I still have ideas for this wonderful area," Zurab Tsereteli said at the opening ceremony.



"There are still many speculations around the death of Grand Duchess Elizabeth Feodorovna

By Inna Karpova, "Miloserdie.ru" - A new book about Grand Duchess Elizabeth Feodorovna includes materials from the case about the circumstances of the murder. The author of the book shares her findings.

The book "The Way of the Cross of the Nun Martyr Grand Duchess Elisabeth Feodorovna to the Alapaevskaya Golgotha" (728 pages!), with photographs, copies of documents and an account of the details of the life and death of the Grand Duchess, was published in 2019.

By author Lyudmila Kulikova:

- From the very first biography, written by Lyubov Miller, many remember how the Grand Duchess and the rest of the Alapaevsk martyrs were thrown into a mine alive. And for a long time prayer singing of the "Cherubim" was heard from the ground. How Elizabeth Feodorovna in the dark was bandaging the wound on the head of Grand Duke John Konstantinovich, who fell next to her. But I must say frankly that these are all myths.

The findings of L. Miller are not confirmed by any materials of the investigation and forensic medical examination. So that readers can see for themselves, I decided to publish the full materials of the preliminary investigation on the murder of the Grand Duchess and members of the House of Romanov, which was conducted in 1918 by my fellow countryman Nikolai Sokolov.

There are a lot of documents in the file: protocols of the inspection of the mine, the bodies and things found, the results of a forensic medical examination, the interrogation of witnesses. These materials have not been published in full in Russia, only excerpts.

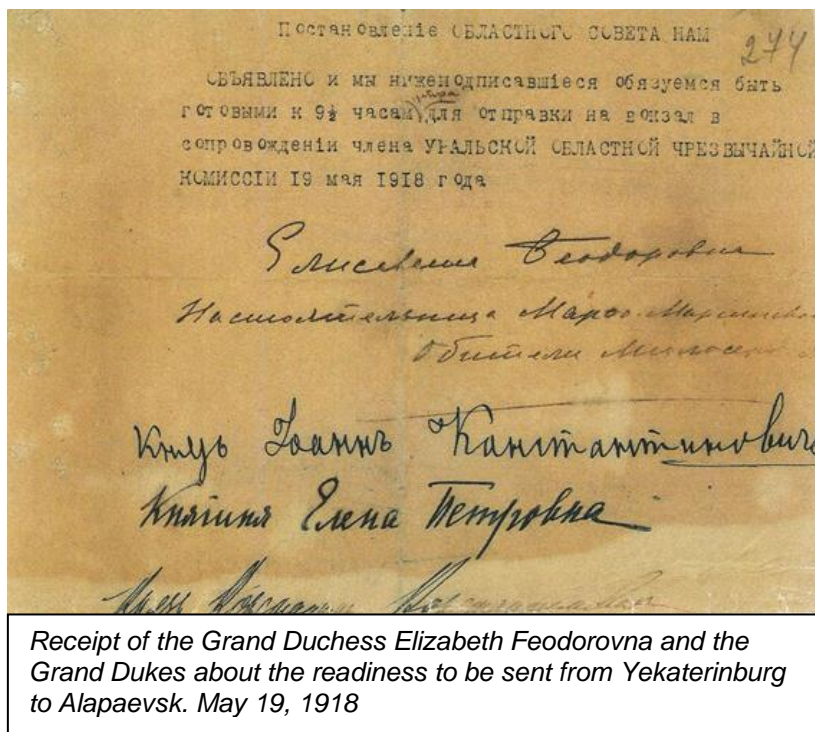
There was no singing of "Cherubim" from the ground.

- Let's go in order. In the version of singing from the ground, they refer to the testimony of one of the witnesses, a local resident Alexander Samsonov. Samsonov brewed moonshine in the forest near Alapaevsk, but still far from the mine where the murder took place. Acquaintances came to him to warn that he had been reported for moonshine brewing (it was forbidden). Samsonov hid the bottles of moonshine and returned home in the evening. The murder of the Alapaevsk martyrs was committed at midnight.

Also, the version could arise due to the memories of one of the participants in the murder - a member of the Business Council of Alapaevsk

V.A. Ryabov (this is not in the materials of the case, the memoirs were written later, in the book I give an excerpt from them). He talks about how Elizabeth Feodorovna was first pushed into the mine, then "nun Varvara", and suddenly everyone heard them floundering in the water, saving each other.

It was in these "memories" that there was a story about singing from the ground "Save, Lord, your people!". But all this is not supported by obvious facts: in the mine the water was at the very bottom, garbage was dumped on top of it. None of the bodies made it to the water. Fortunately. Otherwise, the bodies would not have survived.



First killed, then thrown into a mine

- After Alapaevsk was liberated from the Bolsheviks in September 1918 and occupied by the Siberian government troops, the search for the bodies of the Grand Duke, Grand Duchess and Princes of Imperial Blood began, and then they were removed from the mine. On October 18, the martyrs were buried, but on October 26 the crypt was opened to exhum the bodies.

The materials of the forensic medical examination and the autopsy show that all eight Alapaevsk martyrs were first inflicted with fatal blows, and then the bodies were thrown into the mine. The grenades the assassins threw at the mine did not explode. More precisely, only one exploded, at the very top.

The conclusion of the examination and autopsy of the bodies was as follows: the death of seven out of eight occurred from blows with a blunt object on the head (one of them was also hit in the region of the heart) or as a result of falling into a mine. (Only

Grand Duke Sergei Mikhailovich had an inlet in the skull, which was called a bullet in the conclusion).

The modern forensic experts to whom I passed the case file say that if these injuries were the result of falling into the mine, they would not be the same for all the victims.

The specialists with whom I spoke, consider the traces of injuries to be the result of a strong blow, and the murder weapon, presumably, could have been an ax with a wide blade and a short hatchet - this is exactly what they found in the mine.

They beat them not with the edge, but, most likely, with the side. The blow resulted in cerebral edema and death.

Perhaps this was a method of murder that had already been repeatedly tested: the trauma left no chance of life and no traces of blood at the scene of the massacre (I remind you that the murder was committed secretly, later at night the "abduction" of the princes was staged: shooting near the school where they were kept under arrest, misinformation of local residents, etc.).

Investigator for particularly important cases Nikolai Sokolov (1882-1924), acting under a certificate of protection from Admiral Kolchak, conducted an investigation into the murder of the Imperial Family and the Princes of the House of Romanov. Only one of the victims of that tragedy was still alive after the blow - Feodor Semyonovich Remez, the manager of the affairs of Grand Duke Sergei Mikhailovich. Feodor Remez, like the others, was thrown into the running compartment of the mine, but, having gathered his last strength, he was able to crawl along the flooring along which the coal was transported to the engine room, where later his body was found.

Perhaps, for a short time, life was still glowing in Varvara Alekseevna Yakovleva, the Grand Duchess's cell attendant, judging by the fact that her fingers were "laid on a blessing," as recorded in the file.

I think this happened with Remez and the cell-attendant Varvara, because the murderers treated the servants differently: they hit them, but it was not mortal blow. The main goal was to kill the Romanovs.



Policeman T. Malshikov (it is difficult to pinpoint him on the photo) and attesting witnesses near the open mine. After the liberation of the city from the Bolsheviks, he conducted a search for bodies. Alapaevsk, October 1918



Nikolai Sokolov (1882-1924)

The fact that Elizabeth Feodorovna fell into the mine, already dead, is indicated by her position: vertical, her arms folded along her body. If a living person falls down to a depth of 15 m, it is impossible to fold his arms so evenly: they can be in front, in different directions - whatever you like.

Both hands of Elizabeth Feodorovna were tightly clenched, fingers bent, nails sunk into the skin - this happens when a person is in severe pain.

In one hand, two laces were clamped, on which hung two bags with small things for washing. The head (eyes, nose) of the nun martyr was tied with a scarf folded in four layers. As you can see, even if she remained alive in the mine, her position and the scarf on her face, from which she did not free herself, do not correspond to the version of bandaging the wounded.

All the speculation appeared because the author of the first biography, Lyubov Miller, lived in Australia, came to Russia to work in archives, but many archives were still closed at that time.

The first edition of her book was published in 1988. She had no way of checking the facts.

However, as time goes on, the archives open. Nikolai Sokolov, an investigator for especially important cases, once removed the case materials from Russia and thus saved them. In our time, the original is kept in the American archive, in Russia - a copy.



Elizabeth Feodorovna with the wounded who were admitted to the hospital from the fronts of the First World War. In the fragment of the photograph, the second from the left is the cross-sister Varvara Alekseevna Yakovleva. 1914.

Facts show that there was no monastic tonsure

- We remember the cell-attendant of the Grand Duchess Elizabeth Feodorovna Varvara as a nun. There is a version that Elizabeth Feodorovna also took monastic tonsure with the name Alexei - in honour of St. Alexei of Moscow, whom she especially venerated.

There are no documents confirming the tonsure of the martyrs, but that is not the point, because the tonsure could be secret. Proof of this absence, I consider the following. The materials of the investigation describe in detail all the clothes in which the Grand Duchess and the cell attendant Varvara were at the time of death. Everything! And nowhere is the obligatory part of the monastic

vestment mentioned - the paraman, which is worn under the clothes. It was not on either Elizabeth Feodorovna or Varvara Alekseevna.

Paraman is an obligatory part of a monk's vestment, which is a rectangular plate with a cross. Paraman is worn on the body under clothing on four cords sewn in the corners of the board - the board itself is on the back, cords on the chest, a paraman cross is attached to them. Paraman reminds the monk of his vows - the cross that he took upon himself, following Christ.

Monks wear Paraman constantly as a sign of the accepted vows. The Alapaevsk prisoners lived in anticipation of death, so it is difficult to imagine that Elizabeth Feodorovna and Varvara Alekseevna, for some reason, removed it. Icons, crosses, a belt "Alive in help" - all this remained and was found on the Alapaevsk martyrs, as well as small personal items, including documents and some money. But there was no paraman.

Of course, those who described the things taken from the murdered might not know the correct name for this item - after all, the commission was secular, civil. But the description would have ended up in the documents anyway. As the apostle in the descriptions is called either a cape (for Elizabeth Feodorovna), then a hood (for Varvara Alekseevna).

Based on this, it can be assumed that Elizabeth Feodorovna did not receive monastic tonsure. And it is wrong to call Varvara Alekseevna a nun, she is a cross sister, as it was written about her everywhere. By the way, the book contains a rare photograph in which we see Varvara Alekseevna Yakovleva. This photograph is from the English archives, from the Princess Victoria collection. In the photo - the Grand Duchess in 1914 with the wounded soldiers of the monastery (Martha and Mary) hospital. Next to her are two sisters, and one of them is the cell attendant Varvara Alekseevna. She there is completely different from the photo, which we used to consider her portrait. Perhaps all this time we took another person for her.

Conclusion that Saint Elizabeth Feodorovna did not accept the monastic tonsure, had already been spoken about earlier by Lyudmila Karpicheva, a scientist, publicist, church historian, and sister of mercy of the St. Petersburg Intercession community. Here are her arguments after careful research of the evidences.

1) The version about the monasticism of Elizabeth Feodorovna arose precisely on the basis of what Lyubov Miller writes about the found paramanic cross. But it was discovered not during the lifting of the relics from the mine, but after the reburial in the Holy Land, during the opening of the tomb in 1981, which is understandable.

2) After the martyr's death of the Grand Duchess, her secret monasticism was to be discovered by her last confessor - Hegumen Seraphim (Kuznetsov), or the priests of the Alapaevsk Church, where Elizabeth Feodorovna went, where she confessed and received communion. However, none of them said anything like that, her funeral service on October 19, 1918 in Alapaevsk was performed in a secular rite.

3) For some time, all eight coffins of the Alapaevsk martyrs were hidden in the convent of Chita, digging a hole under the floor of the cell. Before that, the bodies of Elizabeth Feodorovna and her associate Varvara Alekseevna were washed and dressed in monastic robes by the nuns, perhaps for conspiracy purposes, so that, when the Bolsheviks attacked, they would pass them off as sisters of the monastery. Later, after the bodies arrived in Jerusalem, Elizabeth Feodorovna's sister Princess Victoria wrote to her brother Ernst:

"... She is now dressed the way she wanted to be, because she was always going, as she told me earlier, to completely leave the world and end her days as a nun, - after her House (Martha and Mary Convent) would be finally arranged".

4) Elizabeth Feodorovna herself wrote in one of her letters that the Abode sisters who have reached 60 years of age, "according to the Charter of our Abode, it will be proposed to take the mantle and retire to our hermitage (far from the city)". These were her plans, but until then she was primarily the abbess of the Abode and believed that monasticism could be accepted only by moving away from all earthly affairs.

5) After being glorified in 1981, ROCOR at first called Elizabeth Feodorovna a holy new martyr, in the first icon - a holy martyr, noble Princess Elizabeth.

Source: magazine "Orthodox Chronicler of St. Petersburg", No. 21. SPb., 2005. S. 61-74.

Where did the Grand Duchess bequeathed to bury herself?

- The Grand Duchess Elizabeth Feodorovna and her companion, the cross-sister Barbara were buried in Jerusalem in the church of St. Mary Magdalene. Many historians write that she bequeathed to bury herself there. In fact, she mentioned this when in 1888 she visited Jerusalem with her husband and was at the consecration of the church: how good it is, how she would like to be buried here. But do not forget that she was then only 23 years old! But in her last spiritual testament, written in 1914, Elizabeth Feodorovna unequivocally expresses her will:

"I ask you to bury me in a crypt under the church I have now built in the name of the Protection of the Most Holy Theotokos in my possession on Bolshaya Ordynka in Moscow at my Convent of Mercy. <...> If I am tonsured, live in a skete and die there, then I will still be buried in my monastery in Moscow, at the place indicated above <...>. If I die abroad or outside Moscow, I ask you to put it in a coffin, close it completely, transport it to Moscow and bury (without opening the coffin) where I have indicated above." It is clear that in 1921, when the bodies of Elizabeth Feodorovna and Varvara Alekseevna were taken out of China, it was easier to transport them to the Holy Land than anywhere else: Jerusalem was under the British mandate, and Elizabeth Feodorovna's sister, Princess Victoria, turned to the government for assistance.

But even then, Princess Victoria wrote to her brother Ernst: "I hope that I will find a crypt under the church where they can stay until they can be taken to Moscow."

This did not happen in the near future, but now times have changed. The Martha-Mary Convent was revived, the tomb, which Elizabeth Feodorovna arranged for herself and painted by Pavel Korin, was restored. We will pray that the testament of the Martyr Elizabeth will be fulfilled and that Mother will finally return to her native Abode.

Lyudmila Kulikova, member of the Imperial Orthodox Palestine Society, laureate of the Prize of the Priesthood. Grand Duchess Elizabeth Feodorovna, began to engage in research in the field of church history, collecting, with the blessing of her confessor, materials for the glorification of her fellow countryman - Gabriel (Igoshkin), Archimandrite of Melekess (with her works he was glorified in 2000 in the Cathedral of New Martyrs and Confessors of Russia). Because Gabriel served for many years at the Martha-Mary Convent, Lyudmila Vladimirovna collected in the archives a lot of materials about the history of the monastery and its holy abbess. The materials formed the basis for two books about the Grand Duchess. Now the author is preparing a book about the life of the second abbess of the monastery



The bodies of the martyrs, raised from the mine, were brought to the catavern (morgue) in the cemetery near the Catherine Church. Alapaevsk, October 1918



Lyudmila Kulikova, author of the book "The Way of the Cross of the Great Martyr Grand Duchess Elisabeth Feodorovna to the Alapaevskaya Calvary"

- Valentina Sergeevna Gordeeva, the closest associate of Elizabeth Feodorovna, a former maid of honour

, who died in 1931 in exile in Turkestan (Kyrgyzstan).

The book by Lyudmila Kulikova "The Way of the Cross of the Venerable Martyr Blessed Grand Duchess Elizabeth Feodorovna to the Alapaevskaya Golgotha" (Simbirsk: Spassky Convent, 2019. - 728 pp. With ill.) Can be bought in Moscow in the shop of the Martha-Mary Convent, in the shops "Orthodox Word", "Trinity Book", the church shops of the churches of St. Nicholas in Pyzhy, the Resurrection of Christ in Kadashi, the Life-Giving Trinity in Gryazeh.

The Russian Judas and the Fatal Letters of the Imperial Family



Left to right: Grigory Rasputin, Hermogenes, Ilidor

From "Open seminar" - The channel of Oleg Zhigankov, Doctor of History and Theology, dedicated to historical and spiritual education.

In my article "The all-disgraceful council" I have already spoken about the unsightly role that the supreme clergy of that time played in unleashing war and revolution. Today I want to talk about that shrine that was then thrown at the feet of the crowd - not understood, ridiculed, mocked. This shrine was the letters of the Holy Empress, her daughters and son - letters addressed to Grigory Rasputin. I want to talk about the man who played the role of Judas in history. This man was Ilidorus. He came to visit Gregory and stole these letters from him.

Accompanied by vile and deceitful comments, hastily drawn up by Ilidor, and dirty semi-pornographic drawings, these letters began to be published in the capital's newspapers and magazines, sold in the form of booklets and books. The people read about the dirty, lustful "Grishka", about his "orgies" with

the Empress and her entire family. This kind of material is generally classified as pornography, and the main characters there were the Empress, Grand Duchesses and lascivious Grishka. And the letters of the Empress and Grand Duchesses - were attached as "material evidence" of this connection.



Iliodor was also called the Tsaritsyn Patriarch. And he himself intended for the role of a certain supreme ruler of Russia. Iliodor introduces the letters to the court doctor of Tibetan medicine, "Chinese" (in fact - Buryats.) Badmaev. The "clever Chinese" understood perfectly well that the Empress was innocent. "After reading the copies of the letters, I was convinced that they did not contain any evidence that the Empress was living with Rasputin." An experienced doctor, he realized that it was only a letter from a woman, tormented by her son's illness and terrible forebodings, a woman, praying to ease her suffering ... At the same time, she tried to write understandably for the elder - in his sublime, full of love language" [1].

Nevertheless, Badmaev, waiting for the gratitude of the Duma and the Synod, joins the game and takes the next step - he hands over the letters to the newspapermen - most likely the theologian and journalist Novoselov. Guchkov and

Rodzianko get acquainted with the letters. An accompanying article is being prepared accusing Rasputin of being connected with the Empress. Novoselov is preparing a brochure about Rasputin, in which he gives an anonymous confession of a certain Mrs. N., whom Grigory allegedly raped. And soon the whole of Russia will start talking about these letters.

Kokovtsov wrote in his memoirs: "At the beginning of December or at the end of November (1911) Copies of 4 or 5 letters printed on a hectograph began to spread throughout the city - one of Empress Alexandra Feodorovna, the rest from the Grand Duchesses to Rasputin. All these letters belonged to 1910 or 1909, and their content and, in particular, certain passages from the Empress' letter, which, in essence, were manifestations of a mystical mood, gave rise to the most outrageous gossip." [2].

I would like to give you these letters. Naturally, no comment from Iliodor. And now look with what perverse, dull, envious eyes one had to read these letters in order to think at least something unkind. Reading these letters, people had to crawl on their knees in repentance to the Empress. And the fact that instead of this people took the Tsar's family with bayonets - something says about the spiritual state of Russia at the time of the revolution. And the revolution no longer seems so undeserved. However, even today very few people will understand these letters.



These letters are: Alexandra - "My beloved and unforgettable teacher, savior and mentor. How painful I am without you. I am only at peace in my soul, I rest when you, teacher, sit beside me, and I kiss your hands and bow my head on your blissful shoulders. Oh, how easy it is for me then. Then I wish all one:

to fall asleep, to fall asleep forever on your shoulders, in your arms. Oh, what a happiness it is even to feel your mere presence near me. Where are you. Where did you fly. And it is so hard for me, such a longing in my heart ... Only you, my beloved mentor, do not tell Anya about my suffering without you. Anya is kind, she is good, she loves me, but do not reveal my grief to her. How soon will you be next to me again? Come soon. I am waiting for you and I suffer for you. I ask your holy blessing and kiss your blessed hands. Loving you forever, Mom."

Olga - "My priceless friend. I often remember about you, how you visit us and have a conversation with us about God. It's hard without you: there is no one to turn to with grief, but grief, how much grief. This is my torment. Nikolai drives me crazy. As soon as I go to the cathedral, to Sofia and see him, I'm ready to climb on the wall, my whole body is shaking ... I love him ... I would have rushed at him. You advised me to be more careful. But how can you be more careful when I cannot control myself ... We often go to Anya. Every time I wonder if I will meet you there, my precious friend; Oh, if I could meet you there sooner and ask you for advice about Nikolai. Pray for me and bless me. I kiss your hands. Olga loving you."



Tatiana - "My dear and faithful friend. When will you come here? How long will you sit in Pokrovskoye? How are your kids. Like Matryoshka. When we gather at Anya's, we always remember you. And how we would like to visit Pokrovskoe. When will that time come? Rather arrange everything; you can do everything. God loves you so much. And God, in your words, is so kind, good that he will certainly fulfil everything that you think of. So, hurry up to see us. And then we are bored without you, bored. And mom is sick without you. And how hard it is for us, the patient, to look at her. Oh, if you knew how hard it is for us to endure mother's illness. Yes, you know, because you know everything. I kiss you warmly and tightly, my dear friend. I kiss your holy hands. Goodbye. Your Tatiana."

Maria - "Dear, dear, unforgettable friend of mine. How I miss you. How boring without you. Believe it or not, I see you in my dreams almost every night. In the morning, as soon as I wake up, I take from under the pillow the gospel that you have given me, and kiss it ... Then I feel as if I were kissing you. I am so angry, but I want to be kind and not offend our sweet, good, kind nanny. She is so kind, so good, we all love her so much. Pray, unforgettable friend, that I be always kind. I kiss you. I kiss your bright hands. Yours forever, Maria."

Anastasia - "My dear friend. When will we see you? Anya told me yesterday that you are coming soon. Here I will rejoice. I love it when you tell us about God. I love to hear about God. It seems to me that God is so kind, so kind. Pray to him to help mom to be healthy. I often see you in my dreams. Do you see me in a dream? When are you coming? When will you talk to us about God in our nursery? Goodbye. I kiss you, and you bless me. Yesterday I was offended by the little one, and then we made up. Your loving Anastasia" [3].

Iliodor throws these letters, like beads at the feet of pigs, at the feet of the crowd. And the crowd, fired with gossip about Rasputin's imagination, read the purest and most tender lines that were written with regal pens, and, guided by unclean ideologists, saw dirt where amazing purity reigned.

These letters were read throughout Russia, and a rumour spread throughout the country that "Grishka" was living with the Empress, and, possibly, with her children. Indeed, the people should have been proud and crying with emotion, reading the lines written by their Empress - the first lady of the country - and her daughters. Once again, the people were shown - inadvertently, not boastfully - a certificate that the Empress was an amazing, pure-hearted person. How the people will mourn then under the tyrants, whom they will put in the place of her and her humble husband! How the new "prophets" will torment him, who will replace the voice of conscience with which the elder appealed to the people!

If the people had a little more clairvoyance, things might have gone differently. But the people as a whole could not disobey the church, which from the highest pulpits shouted about Grigory Efimovich as the Antichrist. It would be a good time for the church to say a word in defence of the Empress - after all, educated people could not help but see that in these letters there was nothing but pure Christian feelings. But they hated Rasputin and wanted to slander him at any cost. And they themselves wanted to believe this lie.



The shrine was thrown under the people's feet, and the people trampled the shrine into the mud while the church stood aside and was silent or encouraged the crowd. Is it any wonder that such a terrible spiritual blindness could not but cost both the church and the people so dear! In light of everything that happened around Grigory Efimovich Rasputin, the revolution, civil war and years of terror no longer seem so unexpected and accidental. The spirit of Cain was already hovering over Russia ...

But let us return to Ilidor, who did not stop breathing hatred and threats: "Either bring Rasputin to justice for his terrible atrocities committed by him on religious grounds," he shouted with foam at his mouth in the Russian Assembly, "or remove my rank. I cannot reconcile to the fact that the Synod, the bearer of the grace of the Holy Spirit, would cover up the "holy devil" who swears at the Church of Christ." [4].

In these words, written by a man who knew Ilidorus well, there is a clear threat to the Emperor. In the future, he will try, albeit unsuccessfully, to materialize

these plans: he will light up with a crazy idea to lead a popular crusade against St. Petersburg to overthrow the Emperor.

By that time, the ambition and malice of Ilidor had flared up to such an extent that he did not believe in either the Emperor or God. Yes, this passionate monk, who fooled the people by preaching about war instead of preaching the Gospel, had by that time already become an atheist.

A.N. Varlamov writes: "Already in March 1912 (and not later, as S. Trufanov wrote in his libel) Ilidor was ready to remove his monastic dignity. Even then, he had a plan to write a book directed against

Rasputin and publish it abroad. Less than a year has passed since the day when the Tsaritsyn monk, forgiven by the Emperor, served the all-night vigil in the palace church in St. Petersburg and delivered a sermon that made a strong impression on the Imperial Family, and this man was already ready to attack the palace." [5].

The Church, however, defended Iliodor with all its might and at the same time smashed Rasputin. O. A. Platonov in his book "History of the Russian people in the XX century" equated Hermogenes with Iliodor, calling both "hardened swindlers and careerists" and "unworthy clergy." And when Hermogenes wrote what a holy man this Iliodor was and how the church and the state needed him, Grigory Rasputin wrote to the Emperor and Empress: "Dear dad and mom! Iliodor made friends with demons. Riots. And before such monks were flogged. The kings did this. Now humble him, so that the guards would not look into his teeth. Here is a rebel. Gregory" [6].

But no action was taken against Iliodor, since the church stood behind him. Hermogenes helped his pet in everything. They fought for one thing - they tried to remove Rasputin. And at the end of November 1912 the Synod received a letter written in blood by Iliodor (Seryoga Trufanov, as Rasputin called him): "I renounce your God. I renounce your faith. I renounce your church. I renounce you as bishops." [7]. That's for sure - made friends with demons.

It is interesting that long before this renunciation, Iliodor committed the same crime, which he so diligently and falsely accused Gregory of: he raped pilgrims who came to him.

In December 1912, the dignity was removed from Iliodor - at his own request - and he returned to his native village with disarray, Sergei Trufanov.

There, instead of an icon, he hung a portrait of Leo Tolstoy, who was once blasphemed by him, whom he now worshiped and called an "equal to Christ" elder. It is interesting that Grigory, who always called for forgiveness, this time called for the punishment of the presumptuous Trufanov.

"If you forgive the dog, Seryoga Trukhanov, then he, the dog, will eat everyone" [8] - he concluded. And again, he turned out to be right.



[1] Radzinsky E.S. Rasputin: Life and Death, pp. 185.

[2] Kokovtsov V.N. From my past. P. 78.

[3] Amalrik A.A. Rasputin. S. 152-153.

[4] P.P. Stremoukhov My struggle with Bishop Hermogenes and Iliodor. Archive of the Russian Revolution. T. 16.M., 1993.S. 31.

[5] Varlamov AN. Grigory Rasputin-New. P. 416.

[6] P.P. Stremoukhov My struggle with Bishop Hermogenes and Iliodor. P. 31.

[7] Batts R. Wheat and tares. P. 65.

[8] see: Trufanov S. M. Holy devil. P. 27.

"Faces speak more than words" - Photo exhibition "Tsar's family" opened in the House of Tsyplakovs

17 August. News Kozelsk - The event was timed to coincide with the 20th anniversary of the canonization of the Imperial Family (August 20, 2000). The exhibition was created in 2012 in Tsarskoye Selo with the blessing of Archpriest Gennady (Zverev), the Dean of Tsarskoye Selo, - said one of its authors and organizers Sergei Ilyukhin. The main purpose of the exhibition is to show Royal Martyrs Family as pious family and the brightest example of serving the Fatherland. For eight years, photographs of the Imperial Family were shown in more than fifty places: educational institutions, and churches. The rector of the church in honour of the Annunciation of the Most Holy Theotokos, Priest Sergiy Barykin, proposed to bring it to Kozelsk.

- In Kozelsk, residents especially honour the memory of the Royal Martyrs. Every year, on the Day of their Remembrance (July 17), Orthodox Christians, in any weather, together with their children, carrying icons and banners, go to the cross procession. For them, this is also a feat, - said Father Sergius, - this exhibition will be interesting and useful for everyone. Through photographs, the spiritual experience of the Imperial Family is shown, as one of the blessed sources of family well-being and spiritualized happiness, based on the Orthodox faith, love, purity of relationships, loyalty, large families and patriotism. All this is especially relevant in our time.



The exhibition opens with two family photographs of Emperor Alexander III and childhood photographs of Grand Duke Nicholas Alexandrovich. The following numerous exhibits are dedicated to Emperor Nicholas II and his family. The portraits were made in different periods: on the imperial yacht "Standart", the whole family in the year of birth of the heir to the throne, Emperor Nicholas II with children for a walk, Tsarevich Alexei and his friend Kolya Derevyanko (son of the doctor of life surgery V. N. Derevyanko), Grand Duchess Anastasia, Grand Duchesses Maria and Anastasia Nikolaevna among the wounded officers at the Palace Hospital in Tsarskoye Selo, Emperor Nicholas II and Tsarevich Alexei with the sailors of the Guards crew ... The final part of the exhibition tells about the last months of the Imperial family life.

"The exhibition is wonderful. The family was dominated by an atmosphere of love, mutual understanding, good attitude towards others, regardless of their social status," one of the exhibition visitors shared his impressions. Look at faces full of love, compassion, care. Feel the spiritual beauty of the Holy Royal Passion-Bearers. The exhibition will be open until October 1.

Activities in Tsarskoye Selo



The luxurious interiors of the Zubovsky wing are being recreated

In Tsarskoye Selo, the private chambers of Catherine II are being recreated. Last fall, the museum announced a competition for the restoration of the lost decoration of five of the eight rooms in the Zubovsky wing. The project is planned to be fully completed in three years. Faceless interiors, piles of bricks and debris. This is what the once glittering beauty of the private chambers of Catherine the Great turned into. The Second World War seemed to leave no chance of seeing what they once were.

“During the war, after the bombing, the building stood without a roof. Accordingly, there was a physical weathering of the brick. That is, for a long time it just got wet, froze,” said the head of the restoration project at the Tsarskoye Selo Amber Workshop Ilya Antonenko.

Eight interiors - eight pieces of architectural art. Today they are in the hands of restorers. The Empress created this small outbuilding for herself. “These rooms in the Zubovsky wing are a reflection of her personality, her tastes, her preferences,” shared Olga Taratynova, director of the Tsarskoye Selo State Museum-Reserve. The Empress chose the architects herself. Cameron, Quarenghi - the best masters of that time worked on the interiors. Blue and milky amethyst glass, silver, mirrors, fireplaces instead of bulky stoves, snow-white molding instead of gilded carving.



“Antiquity and the so-called “China” are, in fact, two such large directions that determine the style of these halls. This is the taste of Cameron himself, this is, of course, the taste of Catherine the Second,” said Maria Ryadova, chief architect of the Tsarskoye Selo State Museum-Reserve.

In the Blue Office - a snuff-box - the Empress rested, in the sparkling Mirror Office she worked, in the Silver Office she held meetings. Today, when only the walls remain of the former greatness, the masters still find pluses. The dimensions of the premises, rare watercolours, autochromes and even wooden floor details have been preserved. Already something.

This is the historic parquet floor of the Mirror Cabinet. It miraculously survived the fire. Today, craftsmen are strengthening the base and restoring the lost elements. The task is almost impossible. For example, this is a rose tree, which today is prohibited from cutting down.

But the historical walls today are crumbling from just one touch. To strengthen them, restorers fill the cracks with a special compound. An error at this stage is unacceptable.

“The most important thing is the foundation. If the base is bad, if bricks are falling, if plaster is falling, then all this numerous, complex décor will suffer,” explained Boris Igdalov, director of the Tsarskoye Selo amber workshop.

The work on strengthening the structures is already coming to an end, it took six months. Ahead is the most difficult stage of finishing. And the problem is not in the craftsmen, but in the materials. Restorers spend months searching for suitable porcelain, metal, wood and bone.

“The highest technologies, unique interior decoration techniques, why we are now faced with such difficulties. We will probably learn from these interiors,” added Taratynova.

The pandemic also played a role - problems with the delivery of materials. In the end, the budget also suffered. But they say in the museum, all these are trifles. Even 5 years ago, they did not even hope to witness this grandiose restoration.

Video – 1) https://tvkultura.ru/article/show/article_id/365706/

2) <https://www.tvc.ru/news/show/id/190105/>



"To be restored. Tsarskoye Selo palaces, revived from the ashes"

In the Historical Park "Russia - my history" opened the exhibition "To be restored.

Tsarskoye Selo palaces, revived from the ashes. The joint project of the Tsarskoye Selo Museum-Reserve and the St. Petersburg Historical Park "Russia - My History" is dedicated to the 75th anniversary of Victory in the Great Patriotic War and acquaints visitors with the military pages of the history of Tsarskoye Selo; the feat of those who helped to evacuate museum items and defended the museum complex; heroic post-war restoration of the ensemble, which has no analogues in the world restoration practice.

In connection with the difficult epidemiological situation, the exhibition "To be restored. Tsarskoye Selo Palaces Revived from the Ashes" worked virtually for several months. During this time, the portal www.rmiweb.spb.ru, where it was posted, was visited by more than ten thousand users.

"We are glad that the situation is stabilizing and we have the opportunity to open this exhibition in a traditional format familiar to all. Of course, the online mode helps a lot and gives certain advantages, but still the magic of a genuine item can be felt only when you are nearby. The most important thing is that we will once again remember those who saved and revived the priceless Tsarskoye Selo palace and park ensemble," says Olga Taratynova, director of the Tsarskoye Selo Museum-Reserve.



The exposition acquaints visitors with the main milestones in the life of the museum from the pre-war period to the present day. Documents, photographs, footage of video chronicles, autochromes, paintings and objects of decorative and applied art, as well as explications and extended annotations - all this will serve as an illustration for the story about Tsarskoe Selo. The authors of the exhibition made special emphasis on the theme of the evacuation of museum items and the return to the collection of those works that were stolen during the war.



Books stolen during World War II returned to the Tsarskoye Selo Museum

The ceremony of handing over two books stolen during World War II by German soldiers from the library of the Tsarskoye Selo Museum-Reserve took place at the Russian Embassy in Germany.

According to TASS, the books were kept in the small town of Rieheim (Thuringia) in the family of Wolfgang Verres, whose father brought them from the Soviet Union. Rare editions of the medieval German poem "The Song of the Nibelungs" of 1867 and the libretto for the opera "Tristan and Isolde" by R. Wagner were exchanged for cigarettes during the war, Wolfgang Verres said.

"These books were in our family library. Only before his death did the father tell about their origin. At the family council, we decided to hand them over to the Russian side. They got to us by illegal means. The place for books is where they were taken from," said Verres at the ceremony.

Before returning to their historical place, the books will be examined by the Ministry of Culture.

This is not the first time that valuable exhibits have returned to Tsarskoe Selo. In 2014, the Harmsen spouses from Munich donated several items to the museum depository, which their fathers brought as trophies during the Great Patriotic War. This is an icon that belonged to the maid of honour of Empress Alexandra Feodorovna Anastasia Hendrikova, vases and a book by the French thinker Francois Fenelon. All exhibits have inventory numbers of the Catherine and Alexander Palaces.

Video - https://tvkultura.ru/article/show/article_id/367356/

Romanov buzz



Residents of city Yelets (Lipetsk Region) are in favour of erecting a monument to the brother of the Russian Emperor Nicholas II. Grand Duke Mikhail Alexandrovich visited the ancient city, more than once before the 1917 revolution, and the Yelets city council wanted to erect such monument to the member of the Imperial Family from marble or cast iron. For this, even a place was allocated across the Bystraya Sosnaya River.

However, Doctor I. A. Ruslov, who had the decisive vote in the Yelets meeting, suggested, in order to save money, to limit it to a marble board in the Duma's meeting room. And soon it appeared there.

Yelets believe that in this way the city will receive another site that will attract tourists here.



On August 31, Bryansk will host an interregional scientific and practical conference "Grand Duke Mikhail Alexandrovich: Life. Epoch. Fate". It will be about the prospects of the "Imperial Route" tourist project, the press service of the regional department of culture said.

Recall that in 2019 the Bryansk region became another point on the map of the federal national tourist project. The Imperial Route tells how the family of the last Russian Emperor lived.

More than 25 scientific reports have been announced. Among others, they will discuss the concept of reconstruction of the park of the estate of the Grand Duke Mikhail Alexandrovich in Lokot and the prospects for the development of the Romanov estate in the village of Brasovo.



Part of the historical film "The Romanovs: Devotion and Betrayal" about the Imperial Family will be filmed in Perm. Its directors are Sergey Korotaev and Oleg Urushev, whose biography is connected with Perm.

Acting Governor of the Perm Territory Dmitry Makhonin discussed the development of the film industry in the region. In order to support the film industry of the Perm Territory, a rebate program was approved in 2019, which provides for the return of 50 percent of the cost of filming a movie in the Perm region. It



is a significant incentive to attract film companies to the region. According to the regional authorities, this practice will create new jobs and attract tourists.

So, in 2020 - 2021, ten Russian films are planned to be shot in the Perm Territory.



24-25 September 2020, the Livadia Palace will host the scientific and practical conference "The Romanovs and the Crimea. Scientific Readings in Livadia ", dedicated to the 175th anniversary of Emperor Alexander III and the 100th anniversary of the Exodus of the Russian army from Crimea. Scientific-practical conference "Romanovs and Crimea. Scientific Readings in Livadia "is an annual event held by the Livadia Palace Museum with the support of the Ministry of Culture of the Republic of Crimea. The objectives of the conference are to summarize the results of the creative work of the specialists of the Livadia Palace Museum and researchers representing various scientific and public organizations.

Key objectives of the conference:

- search for new historical facts of state activity and private life of the Imperial Romanov Family and their entourage,
- the formation of historical knowledge about Russia and Crimea at the end of the 19th - beginning of the 20th centuries, Livadia at the end of the 18th - 20th centuries,
- to contribute to the development of historical science, to increase the prestige of the creative work of scientific workers of museums,
- exchange of experience in the scientific and practical field of museum work, and the establishment of direct contacts with researchers from various organizations and with representatives of the public.

Within the framework of the Conference, work is planned on the following topics:

- the Imperial Romanov Family in the Crimea;
- palaces and estates of representatives of the House of Romanov;
- the role of the Romanovs and the Russian nobility in the development of the Tavricheskaya Province;
- charity of the Romanovs;
- history of Livadia;
- 100th anniversary of the Russian Exodus;
- display of the history of the Imperial dynasty of the Romanovs in museum exhibitions, or collections.

Time limit for speeches is up to 15 minutes.

The Conference program includes Plenary and breakout sessions, presentations of new exhibitions and an excursion program. The conference will be held in the White Hall of the Livadia Palace Museum (Yalta, Livadia, 44-A Baturin Street) from 24 to 25 September 2020.

Travel and accommodation of participants at the expense of the sending organization. Arrival of the Conference participants on September 23, 2020 (Wednesday), departure - September 26, 2020 (Saturday).

We ask you to confirm your participation in the conference by sending applications and abstracts of reports in electronic form by August 30, 2020, the texts of articles - by September 30, 2020 to the email address: livadia_prosvet@mail.ru.



On 20-21 November 2020, The Gatchina Palace will host the conference "The Emperor was here!". To the 175th anniversary of Emperor Alexander III.

The XVIII international scientific and practical conference "The Tsar was here!" is a part of the cycle "Imperial Gatchina".

From his youth, the Grand Duke Alexander Alexandrovich was distinguished by a variety of interests. In addition to the mandatory military pursuits for a member of the Imperial family, he took great pleasure in music, his hobbies included painting, collecting art objects, outdoor activities and fishing. Diversified interests, government activities, and later a large family determined the variety of business and private visits. Alexander III visited palaces and estates of relatives, estates of friends and acquaintances, museums and salons, studios of artists and workshops of artisans. The focus of the conference is the places where the Emperor visited and the people he met.

Applications for participation in the conference are accepted in electronic form only through the form until August 1, 2020. The organizing committee reserves the right to select reports.

Travel and accommodation of non-resident participants - at the expense of the sending organization.

It is planned to publish a collection of reports by the beginning of the conference. The texts of articles are accepted in electronic form until August 1, 2020 by e-mail: museum_fondy@mail.ru.



Also, the Academy of Arts in Moscow will host a conference called "Emperor Alexander III and the Art of His Time" and is dedicated to the 175th anniversary of the Tsar-Peacemaker and the 130th anniversary of the establishment of the Commission for the Reformation of the Academy of Arts.

Thanks to the work of the commission and the will of the monarch, a new Statute of the Academy was adopted in 1893. Its main provisions, with amendments, of course, are valid to this day.

The conference is organized by the Department of Architecture of the Russian Academy of Arts (Academician-Secretary of the Department, Honoured Architect of the Russian Federation O.A. Koshkin), and Chairman of the Organizing Committee, Academician of the Russian Academy of Arts Yu.R. Saveliev.

The conference will be held in the White Hall of the Russian Academy of Arts (Prechistenka, 21) November 23, Monday, from 11.00 to 18.00.

Information about the conference is available on the website of the Academy of Arts:

<https://www.rah.ru/exhibitions/detail.php?ID=55795>



In Yekaterinburg, a new provocative work of the partisan festival of street art "Carte Blanche" appeared - posters with the inscription "Shoot the Tsars, knock down the fences." The inscription is depicted on a red background, in the figure a fence similar to the one that was installed in the park near the Drama Theater a year ago is supported by a bear and a sable - animals from the coat of arms of Yekaterinburg.

The works appeared in at least three points of the city, they were published on the page of the

Carte Blanche festival in the social network Instagram. One of the posters - on the billboard on Karl Liebknecht Street - has already been dismantled. The company Russ Outdoor, which owns the billboard, said they knew about the poster and its dismantling, but did not give detailed comments yet. Who is the author of the work is unknown. The representatives of the festival do not name him.

The work contains a reference to the May 2019 protests, when thousands of Yekaterinburg residents opposed the construction of the St. Catherine's Church in the park near the Drama Theater. On the first day of the protests, a metal fence was toppled around the proposed construction site. In addition, the drawing contains a reference to the execution of Emperor Nicholas II and his family. On the anniversary of this event, the festival "Tsar's Days" is held in the city.



The Pushkin Gallery, which is one of the attractions of Zheleznovodsk, will present an exhibition of unique dolls by the children of Emperor Nicholas II, Governor of Stavropol Vladimir Vladimirov said. "One of the main attractions of the resort Zheleznovodsk - the Pushkin Gallery - is preparing to open. Last year the gallery was completely restored. In this, due to the pandemic, it was forced to close to visitors. But soon the opportunity to get into this temple of art will appear again," wrote Vladimirov on Instagram.

According to him, the halls of the Pushkin Gallery will be thoroughly disinfected before the opening.

"It is already known that the creative season in the gallery will begin with an exhibition of unique dolls of the children of Emperor Nicholas II, which will be brought to Zheleznovodsk by the head of the international association of doll authors Svetlana Pchelnikova. She was personally involved in the restoration of dolls, and the results of this painstaking work can be appreciated already in August. the exhibition is located in Rostov, and is waiting to be sent to Zheleznovodsk, "the head of the region said. The press service of the city administration of Zheleznovodsk told TASS that the exact date of the opening of the gallery is still unknown. "The gallery will open in August. An exhibition will be presented that has never been exhibited in the North Caucasus," said the agency's source.

The Pushkin Gallery in Zheleznovodsk was assembled from steel structures and stained-glass windows in 1901 at the same time as the Lermontov Gallery in Pyatigorsk. The opening of the Kurhaus in Zheleznovodsk took place in 1902 and coincided with the 65th anniversary of the death of Pushkin. Komissarzhevskaya, Khodotov, Dalsky and other actors from the beginning of the last century played on the stage of the Pushkin Gallery. In 2017, the Pushkin Gallery was overhauled. The gallery has three halls - concert, exhibition and stained glass.



The sisters of the Alexander Nevsky Novo-Tikhvinsky Monastery invite the residents of Yekaterinburg to pray for General Ilya Leonidovich Tatishchev, a loyal subject of the Tsar's family, who followed them into exile to the Urals and ended his earthly life here. Every Tuesday after Vespers, panikhida will be performed to him in the Novo-Tikhvin Monastery.

Ilya Leonidovich Tatishchev was an unusually noble and deeply pious man - he knew the entire Gospel by heart. For many years he selflessly served Emperor Nicholas II, and in 1917 voluntarily followed him into exile in Tobolsk. In Yekaterinburg, he was separated from the Tsar's family and imprisoned in a house of arrest. On June 10, 1918, he accepted a martyr's death at the hands of the Bolsheviks, together with Prince Vasily Dolgorukov, and was buried in the cemetery of the Novo-Tikhvin monastery. His grave has not survived, since in the Soviet years the monastery cemetery was razed to the ground. And now, when we pray for the repose of the warrior Elijah, he prays for us before the throne of the Lord, they celebrate in the monastery.

- Dear ones, now a lot depends on you and me! - say the sisters of the Novo-Tikhvin monastery, addressing the townspeople. - If we turn with prayer to the warrior Elijah, receive help and testify about this, then we can find in the face of saints another intercessor for our loved ones, our city, for the entire Ural region!

Therefore, we ask you very much: report cases of miraculous help through the prayers of the warrior Elijah! Any information can serve to glorify him.

You can write via the e-mail form of the monastery site sestry.ru .



In St. Petersburg, restoration of the Church of the Savior on Spilled Blood has resumed. The completion date had to be changed.

Behind this seemingly inconspicuous, small door, more like a secret passage of a medieval castle, there is a spiral staircase. The restorers follow it every day and climb the dome of the Church of the Savior on Spilled Blood.

Museum "Isaac's Cathedral" is restoring the church at its own expense. And this is a great rarity for St. Petersburg. Usually such projects are financed by the Ministry of Culture or the city.

Work on the central tent began back in 2017. During this time, experts have replaced the glazed tiles. The new elements were first molded and then fired in a furnace using the technology of the early

20th century. Of the three and a half thousand elements, only half were preserved. The fact is that in Soviet times, the tiles were laid on concrete.

On the central tent of the church, the length of the slopes had to be increased so that the water would not destroy the decorative brick and plaster. Also, replaced all the copper sheets and to make them look old, painted with green paint, as if they were patina. And this is a partially assembled cross of the church, which crown the central dome.

Due to the pandemic, work had to be stopped. And there were no funds. The museum finances the project through ticket sales. There were no visitors all this time. The restoration was planned to be completed in December. After that, they wanted to dismantle the scaffolding on the central tent. Now the deadline is March 2021. However, even then the work will not be finished. Petersburgers will see the completely restored Church of the Saviour on Spilled Blood only five years later.

Video - https://tvkultura.ru/article/show/article_id/366428/

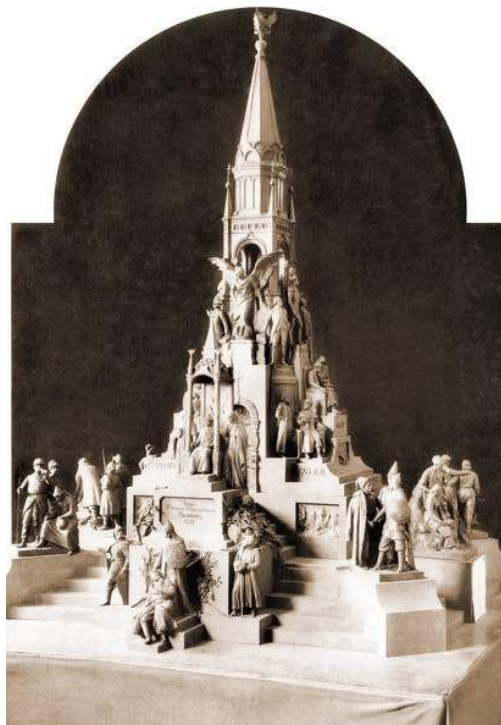


A smaller version of the Romanov monument will appear in Kostroma. The monument to the Romanov dynasty was laid during the solemn celebration of the 300th anniversary of the Romanov dynasty in 1913. In addition to the Romanov family, there were supposed to be 26 figures of famous personalities, including Ivan Susanin, Peter I, Minin and Pozharsky and others.

The ceremony was attended by Nicholas II with his family. After that, the project was coordinated and reworked for a long time, but it was never implemented. And after the revolution it was decided that the figure of Lenin should be on the pedestal of the monument to the Romanovs. It is this monument that now stands in Central Park.

According to our information, the monument to the Romanovs in its original form will appear in Kostroma next year. It will be installed on the comfortable bank of the Kostroma River opposite the Ipatiev Monastery. The sculptor has already begun to work on the monument.

As we managed to find out, it will be an exact copy of that very monument, but much less - the height will be about 2 meters.



A video about the Romanov Family Albums. The six albums held at the Beinecke Library represent a unique survival from the last years of the Russian Imperial Dynasty. Taken between 1907 and 1915, the hundreds of pictures contained in these albums date from the first flowering of popular photography, when new breakthroughs in technology put cameras into the hands of amateurs, who were able to capture impromptu moments of everyday life on a massive scale. The "snapshots" in the Romanov albums record such moments in the private life not just of any family, but of one of Europe's oldest and most prestigious ruling houses. Rescued by the Tsarina's friend and intimate confidante, Anna Vyrubova, the albums are indeed a truly remarkable survival.

Video - <https://youtu.be/dtEYL3mEsbY>



The St. Petersburg Military-Historical Museum of Artillery, Engineering Troops and Signal Corps opened the exhibition "The skill of gunsmiths of the 17th-19th centuries." The exposition includes samples of cold, fire and protective weapons from Europe and Asia.

Different techniques for decorating weapons: blackening, inlaying, chasing and iron carving will be presented. Also, viewers will see Arab daggers, Turkish scimitars, guns and pistols, Iranian sabers and protective weapons. A large number of the exposition was made up of Indian weapons - the khanda sword, pata sucker, khaladiye dagger and others.

The national weapons school is represented by the cities of Moscow, Petersburg, Zlatoust, Sestroretsk and Tula. The exhibition will show the hunting rifle of Peter I made at the Sestroretsk Arms Factory, the decorated revolver of Nicholas II, the cuirassier broadsword with the monogram of Alexander I, and the sword of Grand Duke Mikhail Pavlovich.

In addition, viewers will see the decorative Othello dagger made in 1863. Its hilt is made of silver and represents a scene from the famous tragedy of William Shakespeare.

Video - <https://topspb.tv/news/2020/08/26/unikalnye-obrazcy-oruzhiya-predstavili-v-muzee-artillerii/>



“Faberge - Jeweler of the imperial court” – opens in Hermitage museum. 90 things made by the Faberge firm for the main customers - Emperors Alexander III, Nicholas II and their wives: Empresses Maria Feodorovna and Alexandra Feodorovna. Bonus: Empress costumes and accessories. Fabergé began supplying jewelry to the court in 1866, and from 1869 and for 15 years he worked as a restorer in the Imperial Hermitage's Treasure Gallery for free. Faberge enjoyed great favour among members of the Imperial house for his talent and a series of Easter eggs, unique in the history of jewellery art. However, the exhibition will also include completely unexpected specimens, for example, a vessel in the shape of a slightly creepy beaver. State Hermitage Museum: November 25 - March 14, 2020.



Unique porcelain from the Imperial Factory was presented at the Hermitage-Vyborg Center.

The services of Count Orlov, Empress Elizabeth Petrovna and dozens of other works by Russian porcelain masters. The Hermitage-Vyborg Center has opened an exhibition entitled Images of Nature in the Works of the Imperial Porcelain Factory.

In 1744, Elizaveta Petrovna established the Nevsky Porcelain Manufactory - from 1765 the Imperial Porcelain Factory.

“And there was even such a legend - she was afraid that she would be poisoned. And she ate from porcelain. And if there was poison, it would dissolve in china, or this cup would burst. In general, she gave the idea to start this porcelain production in Russia,” says Alexander Kostenko, director of the Hermitage-Vyborg exhibition center.

Thanks to a legend invented by cunning Chinese porcelain sellers, we learn about the long-lost serving elements. The set of the very first Russian service includes a wine transfer. It was filled with dry ice to cool the alcohol.

The carvings on the plates echoed the lattice pattern of the garden trellises. Architectural elements in porcelain decoration are the fashion of the 18th century. Another invariable sign is the images of living nature. Not without the favorite plot of the aristocrats. On the plates - hunting scenes, on the sides of the tureen - the heads of wild boars. This table set was at one time the largest in Russia - it consisted of two thousand elements. Catherine II ordered it from the German Meissen. After that, when the items were broken, copies were made already at the Imperial Factory. The glaze of porcelain has always reflected the styles of great art. As in architecture or painting, the Art Nouveau era blurred the drawings on interior items.

After the revolution, landscape lyrics will be completely replaced by agitational overtones. But already in the 30s, the painters will return to the animalistic theme, though sometimes in an unexpected interpretation. The artist Ivan Riznich created the "Hunting trap" service.

“Here, for example, we see a moose lying with its front legs bent — it has fallen into a trap. We see an ermine, which fell for the bait and fell into a trap. Here is another furry animal on a tree - just about now it will fall into a trap - cruel scenes,” Elena Penskaya, an employee of the Hermitage-Vyborg exhibition centre clarified.

The artists defended the animalistic theme in the post-war years. The story "Bear in the North", which was loved by the Soviet consumer, was embodied in snow-white material. Modern masters no longer prove - they search and try. Experimental search sometimes leads to creative discoveries, then returns



to the classics. And although now the snag from the still life service is difficult to mistake for a natural vegetable, experts assure that today's porcelain works are graceful and weightless, just like 300 years ago.

Video - https://tvkultura.ru/article/show/article_id/367189/



Valuable artifacts discovered during the restoration of Menshikov's palace in St. Petersburg. A fridge from the times of Peter the Great and many other unique artifacts. Experts are studying a wooden glacier discovered in the Square Chambers of the Alexander Menshikov Palace on the University Embankment of St. Petersburg.

Once construction waste, today - unique artifacts. Most of the items in the First Cadet Corps were found in the inter-floor backfill - unnecessary things were filled in the ceilings to save heat. But, as it turned out, this method of getting rid of trash left a whole layer of history for centuries. For example, leggings of the first half of the 18th century are known by experts only from descriptions. And here is the original element of the military uniform, made of tent fabric. The found shoes also show interesting features of cadet life. The smallest shoes are only suitable for a three-year-old child.

"Because sometimes orphans - children of the military - got into the corps. Accordingly, there was often something like a kindergarten here," said Kirill Shmelev, a researcher at the Lebedev Laboratory of Archeology, Historical Sociology and Cultural Heritage of St. Petersburg State University. Important elements not only of secular fashion, but also of army equipment are wigs. About 40 of them were found in the ceilings. There are of sheep wool and natural hair.

"Moreover, what is interesting, when we cleared them, there were traces of flour. The fact is that the wig was supposed to be powdered. Here. But cosmetic powder itself is quite an expensive pleasure. Therefore, for the rank and file it was usually replaced with flour," explained Kirill Shmelev. The restoration of the Square Chambers of the Alexander Menshikov Palace and the First Cadet Corps attached to it later were started by specialists from St Petersburg University a little over a year ago. During this time, about 10 thousand artifacts were found.

In 2019, restorers were able to determine the original color of the Menshikov Palace from the plaster fragments. It turned out these mills were graphite gray, pilasters white, and capitals light yellow until 1720.

Nevertheless, experts consider the wooden glacier to be the most grandiose find. A kind of refrigerator of the 18th century. The enthusiasm of archaeologists is understandable - the buildings of Peter's time have hardly survived. But this design was studied thoroughly. It was made, among other things, from ship parts - the deck of the ship, side boards. One of the elements has a wave-shaped ornament. If in



winter food was stored in the cold, then in spring this device was simply clogged with ice. The ice was gradually melting, the water went underground. So many blocks were needed to last until autumn.

"Special artels of peasants in the winter, at the end of winter, went down to the ice of the Neva, sawed off with a large, huge two-handed saw, which cut through all this thick ice, long, long blocks, they were called wild boards, loaded them onto sleds, took them out and then just sold this ice on the market," said Elena Mikhailova, head of the Lebedev Laboratory of Archeology, Historical Sociology and Cultural Heritage of St. Petersburg State University.

The delicate work with massive material ended well. But dismantling the glacier is only one of the stages. All elements were immersed in special baths with an antiseptic for temporary storage. Restorers assume that they will be restoring the find for at least a year. Then the once irreplaceable thing in the household will become an exhibit. The glacier will be put up in the same place where it was found - on the basement of the first cadet corps.

Video - https://tvkultura.ru/article/show/article_id/367472/



Peter the Great Prize established in Russia. The government instituted the Peter the Great Prize in connection with the celebration of the 350th anniversary of the Monarch's birth. This resolution of the Cabinet comes into force on September 5, 2020, The decision to establish the award was made in May 2019 following a meeting of the committee specially convened to prepare for the 350th anniversary. Then, a plan of more than a hundred events was approved, which will take place from 2019 to 2022. The award ceremony will be one of them.

"The military victories and state reforms of Peter the Great played a colossal role in the history of our country. Without it, the modern map of the world and the fate of our country would be completely different. <...> Now, just like 350 years ago, Russia needs energetic, purposeful people, those who take responsibility for difficult and at the same time very necessary transformations," said Dmitry Medvedev, who held then the post of prime minister.

From 2022 the prize will be awarded every 5 years to Russians and foreign citizens for their contribution to socio-economic development, strengthening the rule of law and the international authority of Russia. The amount of the premium will be 3 million roubles. Funding will come from the federal budget.

The decision to award the prize will be made by the government on the proposals of the interdepartmental council, whose activities will be provided by the Ministry of Culture. The Council must announce the competition for the Prize no later than six months before 1 March of the year preceding that in which the Prize is presented. Council proposals are submitted to the government by December 1 of the respective year. Prize winners will not be able to re-nominate themselves.



A branch of the State Historical Museum opens in Tula, showing the sword of Grand Duke Konstantin Konstantinovich.

The exhibits of the Historical Museum are being prepared for a move. In each department, the employees selected artifacts that will be shown at a large exhibition in Tula - in the first and so far, the only branch of the museum outside Moscow.

Although Alexei Levykin is the director of the Historical Museum, it is rarely possible to walk through his favourite weapons department like that in pleasure. Among the artifacts that will go to Tula (the new branch of the State Historical Museum), he recognizes the personal weapon of Grand Duke Konstantin Konstantinovich.

"Monogram of Emperor Alexander III and monogram of the Grand Duke Konstantin Konstantinovich himself. That is, the object is completely unique, with a very high level of workmanship, because in accordance with the marks that were applied, it was made in one of the most famous officer's weapons workshops - this is the firm "Shaf and Sons", - said Alexei Levykin.

Here are the words from the famous march of the Preobrazhensky regiment "The Turks and the Swedes know us." The saber, which belonged to the general of the Russian army Peter Mezhak, will also go to the exhibition in Tula. He was a participant in the Russian-Japanese war, in the civil war he participated in the white movement. For which he was repressed in 1941.

"On the blade we see the monogram of Peter Gasparovich Mezhak, inlaid with gold from three types of gold, as well as a commemorative inscription: "To dear comrade and chief, Lieutenant Colonel Peter Gasparovich Mezhak, in good memory from the officers of the line detachment," said a senior researcher in the weapons department of the State Historical Museum Victoria Veselitskaya.

In large boxes, which reliably protect from blows, they also move the silver St. George pipe - a collective award to the third grenadier regiment, which distinguished itself in the capture of Kars in

1877. About three hundred exhibits from all departments of the Historical Museum will be transported to the exhibition in Tula. Including from the department of metals. And here the most difficult exhibit is already ready to hit the road - a chest of the mid-19th century - the great-grandfather of modern safes. Lyudmila Dementyeva, head of the metal department of the State Historical Museum: "Eight caskets-safes were cast to store the most important state documents, including for the "Russian Truth"- the most ancient acts for calling Ivan IV to the kingdom.

The Tula branch of the State Historical Museum is the only one so far. They will not only duplicate the most successful Moscow exhibitions, but also create special projects. In the State Historical Museum there are many artifacts made by the hands of Tula masters. The branch is expected to open in September.

Video - https://tvkultura.ru/article/show/article_id/367436/



A film about the journey of Nicholas II is being shot in Omsk. The last Russian Emperor visited the city 129 years ago. The shooting is carried out according to archival documents, the Emperor's diaries and photographs near the governor-general's palace and on Lyubinsky avenue.

The officers and their companions are played by the actors of the White Capital historical dance studio. The material is collected, the footage is edited and the costumes are prepared by the townspeople themselves. There is no special funding for the film.

- There is a lot of literature, and the film allows you to visually represent those events. It's not entirely interesting to shoot the city, especially since now there is documentary cinema. We decided to try to shoot at our level, - the site 12 channel quotes one of the project participants, local historian Alexander Losunov.



The finished film is planned to be released in 2021 for two anniversaries: the 130th anniversary of the journey of Nicholas II and the 305th anniversary of Omsk.

Earlier "Omsk Here" wrote about the Omsk photographer Isaak Kessler. The photographer was "glorified" by the arrival in Omsk in 1891 of Tsarevich Nikolai Alexandrovich. The steamer "Nikolai" arrived to the shores of Omsk from Tomsk, the Tsarevich was then returning from an Eastern journey across the country. For these photographs Isaac Kessler was awarded the "Grand Medal of Alexander III" and "Written sincere gratitude of the Sovereign Heir Tsarevich Nikolai Alexandrovich".



A panikhida for the repose of the reigning representatives of the Romanov dynasty in 2013. Reconstruction of the chanting rite of the panikhida according to the ancient Russian manuscripts of the 17-19th centuries in Peter and Paul Cathedral (St. Petersburg). July 17, 2013.

Video - <https://youtu.be/HLfbOf1gcA>



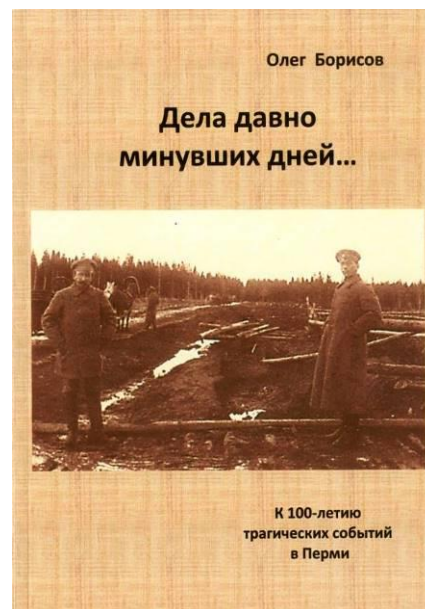
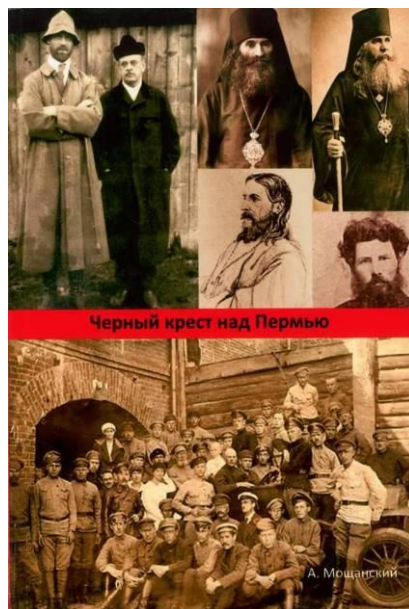
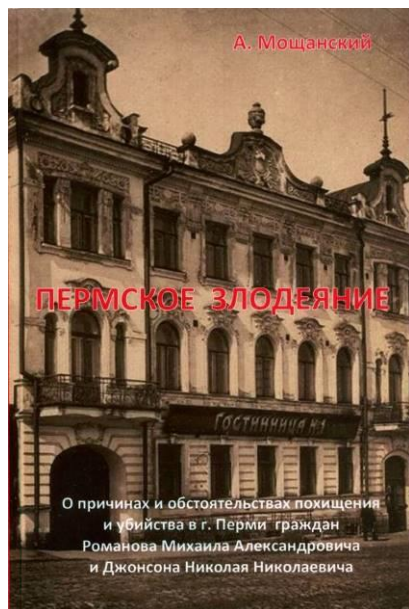
The documentary series "Russian portrait", have released on YouTube a two-part video about Grand Duchess Maria Pavlovna the younger.

Part 1 - <https://youtu.be/bOvIApucNLs>

Part 2 - <https://youtu.be/WJwpATCYgwY>

New books on political assassinations in Perm handed over to PermGASPI

Three new books about the circumstances of the death of Grand Duke Mikhail Alexandrovich, persons from the circle of members of the House of Romanov and representatives of the Orthodox clergy who were killed in the vicinity of Perm in 1918 were transferred to the Perm State Archive of Social and Political History. The author of the books is A.B. Moshchansky, a retired police colonel, who has been studying the tragic events that took place in the city of Perm and its environs in 1918 for many years, and the murder of Grand Duke Mikhail Alexandrovich and the circumstances of his death.



The first book is called "The Perm Atrocity" and is devoted to the circumstances of the murder in the city of Perm, Grand Duke Mikhail Alexandrovich.

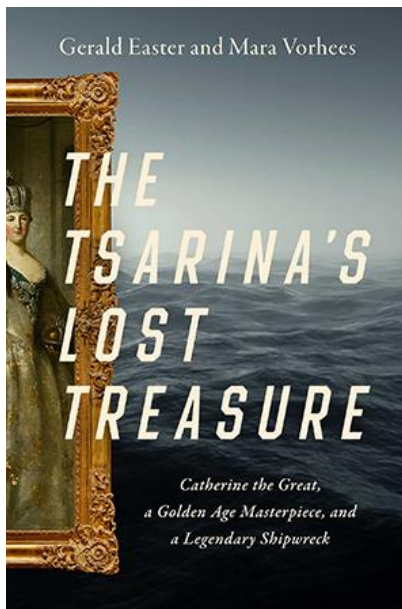
The second one is called "The Black Cross over Perm" and is dedicated to three special operations of the Perm provincial Cheka, carried out in 1918: the shooting of Grand Duke Mikhail Alexandrovich, the arrest and execution of Archbishop Andronik of Perm and Kungur, and the destruction of members of the special commission of the All-Russian Local Council to investigate the circumstances of the arrest and disappearance of Archbishop Andronicus.

The third is called "Cases of bygone days ..." and reveals the circumstances of the murder in 1918 in the city of Perm, the maid of honour of Empress Alexandra Feodorovna A.V. Hendrikova and E.A. Schneider.

A.B. Moschansky carries out a detailed analysis of information from archival documents, gives a description of the pictures of the area, where the events described in the books took place and shares with readers the conclusions based, among other things, on the long experience of his own work in law enforcement agencies. In his books, Alexander Borisovich pays serious attention to determining the place of possible burial of the remains of the Grand Duke Mikhail Alexandrovich, his secretary N.N. Zhonson, as well as the maids of honour A.V. Hendrikova and E.A. Schneider.

A significant part of the documents on the basis of which the books transferred to the archive were written are stored in the funds of the Perm State Archive of Social and Political History.

The above books will be available in the reading room of PermGASPI.



The Tsarina's Lost Treasure: Catherine the Great, a Golden Age Masterpiece, and a Legendary Shipwreck by Gerald Easter and Mara Vorhees

4 September. By Meilan Solly, SMITHSONIANMAG.COM

When Dutch merchant Gerrit Braamcamp died in June 1771, his executors held an estate sale featuring what Easter, a historian, and Vorhees, a travel writer, describe as “the most dazzling assemblage of Flemish and Dutch Old Masters ever to reach the auctioneer’s block.” Highlights included Paulus Potter’s *Large Herd of Oxen*, Rembrandt’s *Storm on the Sea of Galilee* and Gerard Ter Borch’s *Woman at Her Toilette*. But one work eclipsed the rest: *The Nursery*, a 1660 triptych by Rembrandt student Gerrit Dou, who was—at the time - widely believed to have surpassed his teacher’s already prodigious talents.

Following an unprecedented bidding war, Catherine’s representatives secured *The Nursery*, as well as a number of other top lots, for the Empress, a self-proclaimed “glutton for art.” The cultural trove departed Amsterdam on September 5, stowed in the cargo hold of the Saint Petersburg-bound *Vrouw Maria* alongside sugar, coffee, fine linen, fabric and raw materials for Russian craftsmen. Just under a month after it left port, the merchant vessel fell afoul of a storm in the waters off of modern-day Finland. Though all of its crew members escaped unscathed, the *Vrouw Maria* itself sustained significant damage; over the next several days, the ship slowly sank beneath the waves, consigning its contents to the ocean floor.,

The czarina’s efforts to recover her artwork failed, as did all salvage missions undertaken over the next 200 years. Then, in June 1999, an expedition led by the aptly named Pro *Vrouw Maria* Association located the wreck in a state of almost perfect preservation.

The *Tsarina's Lost Treasure* deftly catalogues the fierce legal battles that ensued following the ship’s discovery. Buoyed by the tantalizing possibility that the vessel’s cargo remained intact, Finland and Russia both laid claim to the wreckage. Ultimately, the Finnish National Board of Antiquities decided to leave the *Vrouw Maria* in situ, leaving the question of the artworks’ fate unresolved. As Kirkus notes in its review of the book - It’s an entertaining yarn whose ending is yet to be written.



Under the Hammer...

Romanov related items in Auctions

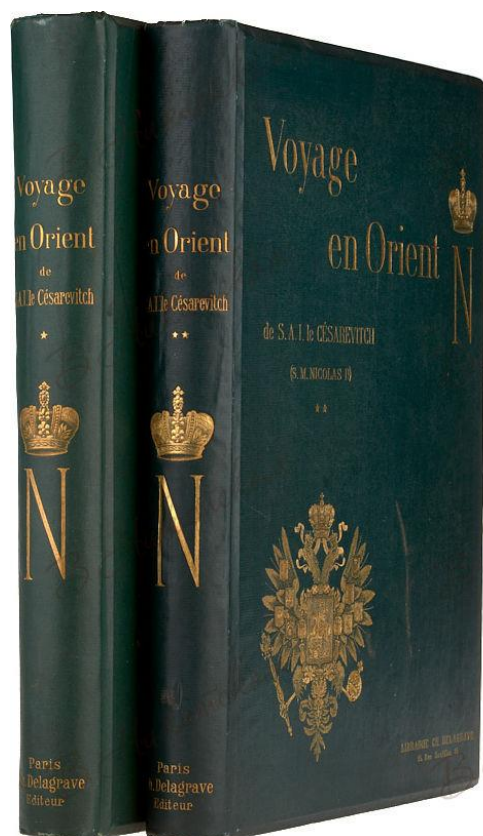


Bruun Rasmussen, Copenhagen, Denmark, August 10

Painting by Grand Duchess Olga Alexandrovna (b. Peterhof, St. Petersburg 1882, d. Toronto 1960) Buttercups. Unsigned. Watercolour on paper. Dimensions 12.5 x 6.5. Provenance: Former Prince Dimitri Romanov of Russia (1926–2016). Owner's stamp on the back. Estimate: 1.500 Dkr.



Nikitsky, Moscow, Russia, August 20



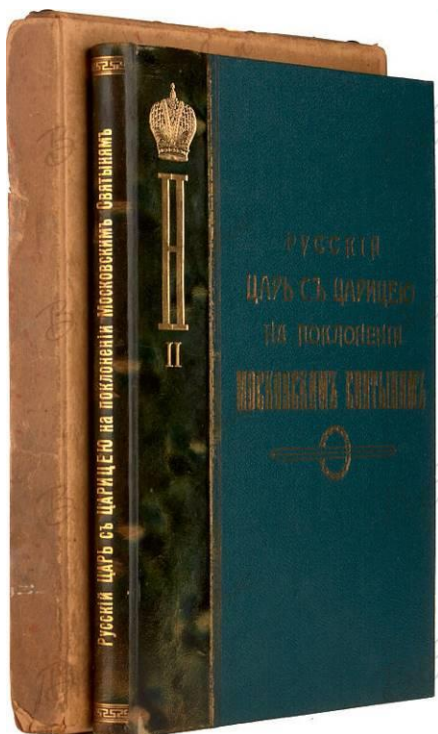
Journey to the East of His Imperial Highness the Sovereign Heir to the Tsarevich. [In French]. E. Ukhtomsky. In 2 volumes. Vol. 1-2. Paris: Librairie Charles Delagrave, 1893-1898. 38 x 28 cm. In two publishers' bindings.

The famous luxurious illustrated edition dedicated to the journey of the heir to the Imperial throne, Tsarevich Nicholas Alexandrovich, which he made in 1890-1891. The regal route passed through Greece, Egypt, India, China, Japan and Russia. The frigate "Memory of Azov", on which the Tsarevich was traveling, was guarded by a whole squadron of ships of the Russian navy.

The heir was accompanied by a whole retinue - his cousin, the Greek Prince George, the princes - V.A. Baryatinsky, N. D. Obolensky and V.S. Kochubey. A well-known diplomat and translator, Prince Esper Esperovich Ukhtomsky (1861-1921) was specially assigned to the retinue.

In Russian, the first edition of *Journey to the East* was published in three volumes in 1893. In the same year, this two-volume edition of *Travels* was published in French with a circulation of only 75 copies.

Estimate: 250.000 Roubles



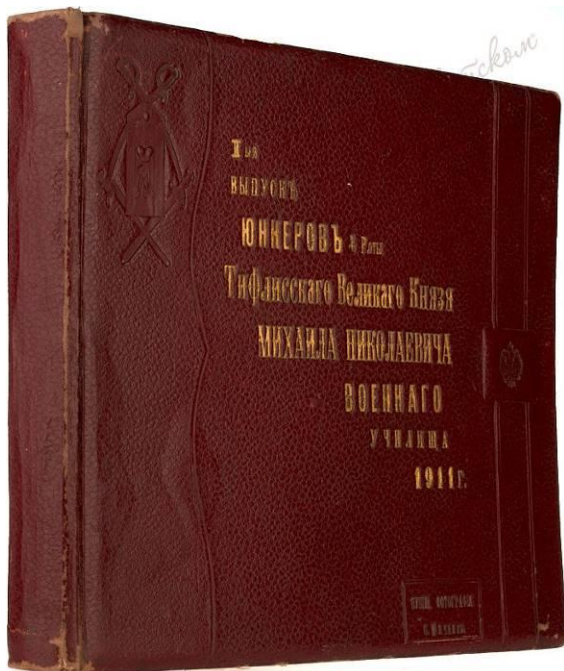
The Russian tsar and the tsarina at the worship of Moscow shrines. SPb. 1909. 134 p. 29 x 23 cm. In a semi-leather tray binding and a shipping case. Rounded sawed-off edge, gold head. The illustrated edition is dedicated to the stay of the Imperial Family in Moscow during Holy Week and Easter celebrations in the spring of 1903.

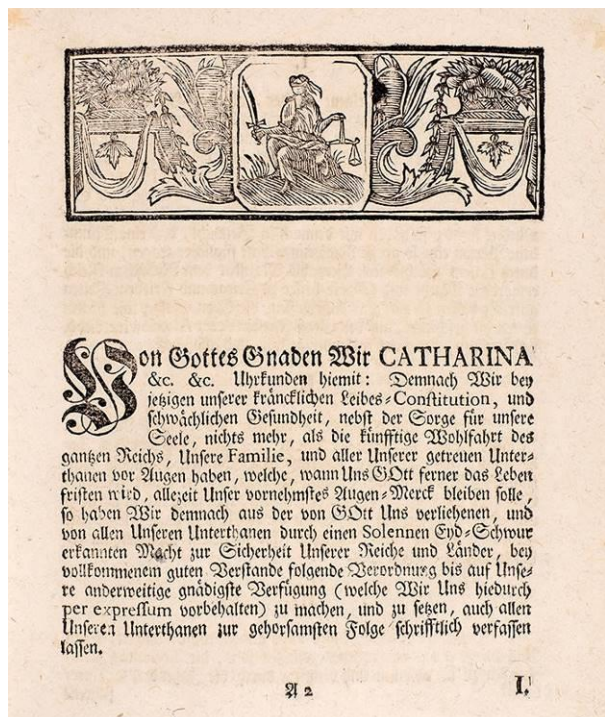
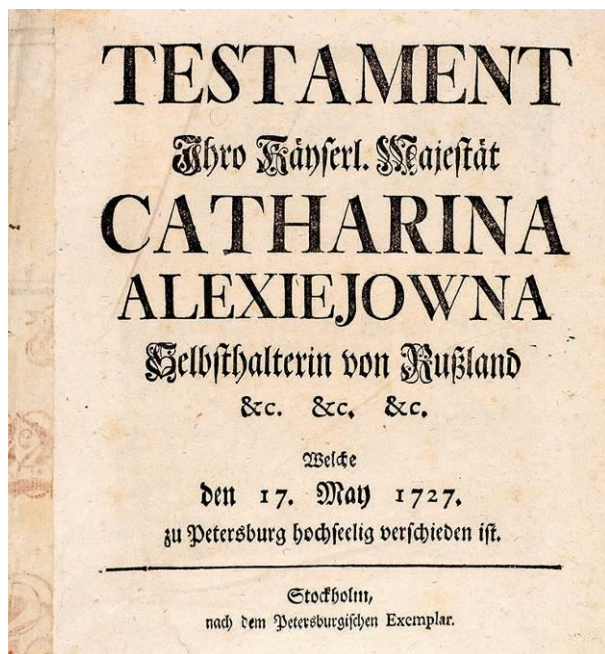
Estimate: 55.000 Roubles

Photo album of the 1st release of the cadets of the 4th company of the Tiflis Grand Duke Mikhail Nikolaevich of the military school in 1911. Tiflis: Pushkin's photograph of S. Michnik, 1911. 12 p. photo collage. 39 x 30 cm. Published in hardcover.

The Tiflis Infantry Cadet School (since 1910, the Tiflis Grand Duke Mikhail Nikolaevich Military School) is a military educational institution of the Russian Imperial Army that trained infantry officers. It existed in 1864-1918. The album contains photographs of officers-teachers and cadets of the 1911 release.

Estimate: 65.000 Roubles





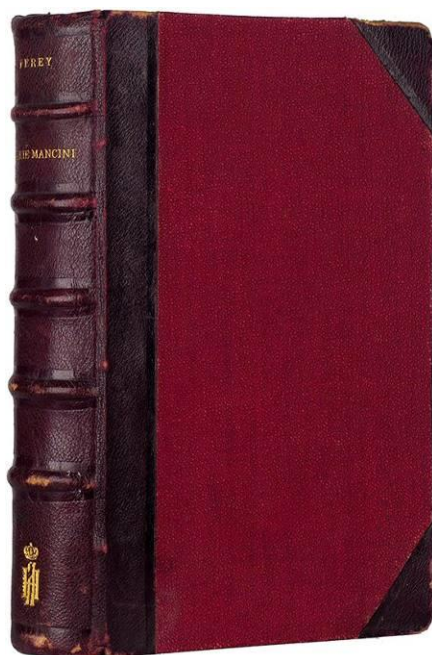
Testament (Spiritual Testament) of Her Imperial Majesty Catherine Alekseevna the Autocrat of Russia, who died on May 17, 1727 in St. Petersburg. [Testament Catharina Alexiejowna Selbsthalterin von Russland, welche den 17. May 1727. zu Petersburg hochseelig verschieden ist. On German language]. Stockholm, nach dem Petersburgischen Exemplar [Stockholm, after a Petersburg copy], [1727]. [14] c. 16.8 x 15.5 cm. On Saturday, May 6, 1727, Empress Catherine I died (according to the Gregorian calendar adopted in Europe - May 17). The day after the death of Catherine A.D. Menshikov announced the existence of the Empress's will, a Testament, which was kept in a sealed envelope. The envelope was immediately opened, and the Secretary of the Supreme Council V.P. Stepanov began to read the text of the will in the presence of Grand Duke Peter Alekseevich and the Grand Duchesses Anna Petrovna, Elizaveta Petrovna, Natalia Alekseevna, Prince A.D. Menshikov and other dignitaries.

The first point of the Testament was that the Grand Duke Peter Alekseevich was declared Emperor, but he could ascend the throne upon reaching a certain age. Until that time, the country was to be governed by the Council, which included "both Princes, the Duke and other members of the Supreme Council." Clause 8 gave a specific order of succession to the throne: if the Grand Duke dies without heirs, then after him the inheritance goes to Anna Petrovna and her descendants; if this branch also dies, then the Emperor's sister, Natalya Alekseevna, becomes the heiress. The main point concerning Menshikov was also publicly announced: the Emperor was to marry one of his daughters. After reading the will, the audience congratulated Peter II on his accession to the throne and immediately swore allegiance to him.

The text of the will of Catherine I was prepared in German by the Holstein ministers Bassevich and Stambke in St. Petersburg at the end of 1726. After

that, the document began to be translated into Russian, but the Empress died before the completion of this work. The Russian text of the testament is an extract of the German version, it was signed by the Elizabeth Petrovna after the death of her mother by her name - "Ekaterina". After her accession to the throne in 1741, Elizabeth Petrovna tried to find the "German" text of Catherine I's will, but to no avail. The handwritten text of the will in Russian translation is kept at the Russian State Academy of Architecture, the original in German has not been found.
No estimate – Start price 1 Rouble

Two photographs: a portrait of Nicholas II, a portrait of Alexandra Feodorovna. 1890s; 1920s imprint (?). Each photo is in an oval frame under glass. 44 x 34 cm (frames); 39 x 28.5 cm (light). No estimate – Start price 1 Rouble



From the library of Grand Duchess Anastasia Nikolaevna - Perey, L. 17th century Roman princess Maria Mancini Colonna. Based on unpublished documents. [Perey, Lucien. Une princesse romain au XVII-e siècle Marie Mancini Colonna. D'après des documents inédits. In fr. language]. Paris: Calman Levy, éditeur ancienne maison Michel Levy freres, 1896. 532 p. 21.7 x 13.5 cm. Strong semi-leather binding of the era.

On the spine there is a superexlibris embossed in gold: the monogram "AN" under the grand ducal crown. The monogram is stylistically similar to the monogram in the bookplate of Empress Alexandra Feodorovna. The sign is not described by Khudolei and Bogomolov.

This super-ex-libris most likely belonged to Grand Duchess Anastasia Nikolaevna (1901-1918) - the fourth, youngest, daughter of



Emperor Nicholas II and Alexandra Feodorovna, who was glorified together with her parents, sisters and brother in the Cathedral of the New Martyrs of Russia as a passion-bearer in August 2000. The book is dedicated to the Italian aristocrat Maria Mancini (married Princess Colonna) (1639-1715), the niece of Cardinal Giulio Mazarin, the favourite of the French king Louis XIV. No estimate – Start price 1 Rouble

Russian Numismatic House, Moscow, Russia, August 20

Table medal "Construction of the Trinity Bridge in St. Petersburg". 1903 Engraver A. Vasyutinsky. Copper. Weight 129.93 g. Diameter 64 mm.
Estimate 12.000 Roubles



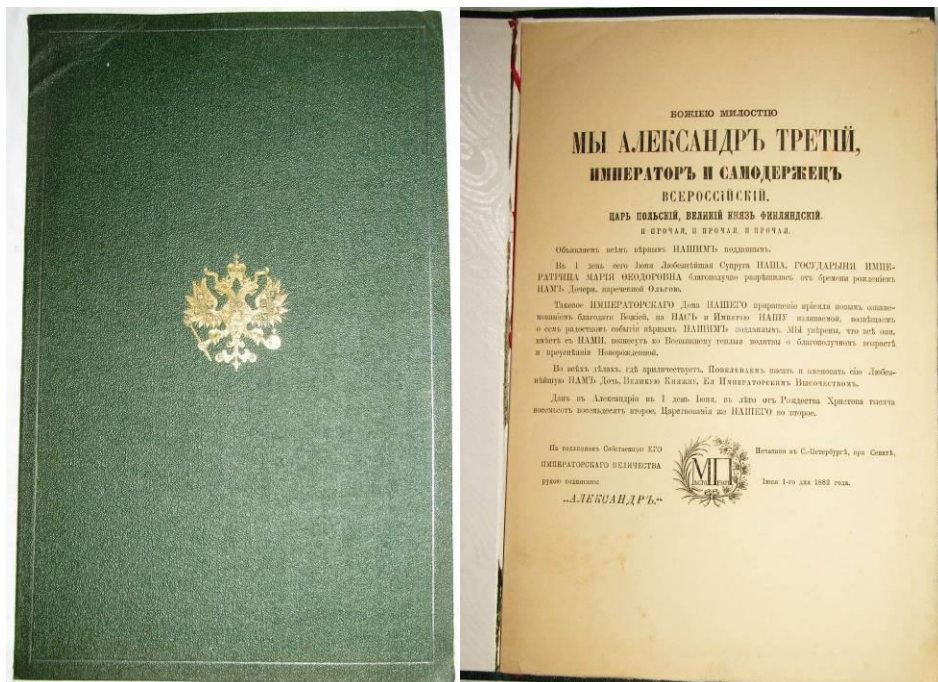
Wednesday auction, Moscow, Russia, September 9

Court edition of *Imperial Manifesto of Emperor Alexander III on the birth of Grand Duchess Olga Alexandrovna*. SPb. 1882. Grand Duchess Olga Alexandrovna (1882-1960) - the youngest daughter of Emperor Alexander III and Empress Maria Feodorovna, beloved sister of the Emperor Nicholas II. After the revolution, she was able to go abroad, at the time of her death she remained the last Grand Duchess of the Romanovs.

The Manifesto is printed on a folded, uncut sheet of paper of special manufacture, with filigrees

"The Highest Manifesto" and the state emblem. In a special green folder with a gold-embossed coat of arms and a frame (these were the folders used at the Court for the highest manifestos). The size of the folder is 22 x 34.5 cm, the size of the sheet is 43 x 33 cm.

Estimate 25.000 Roubles

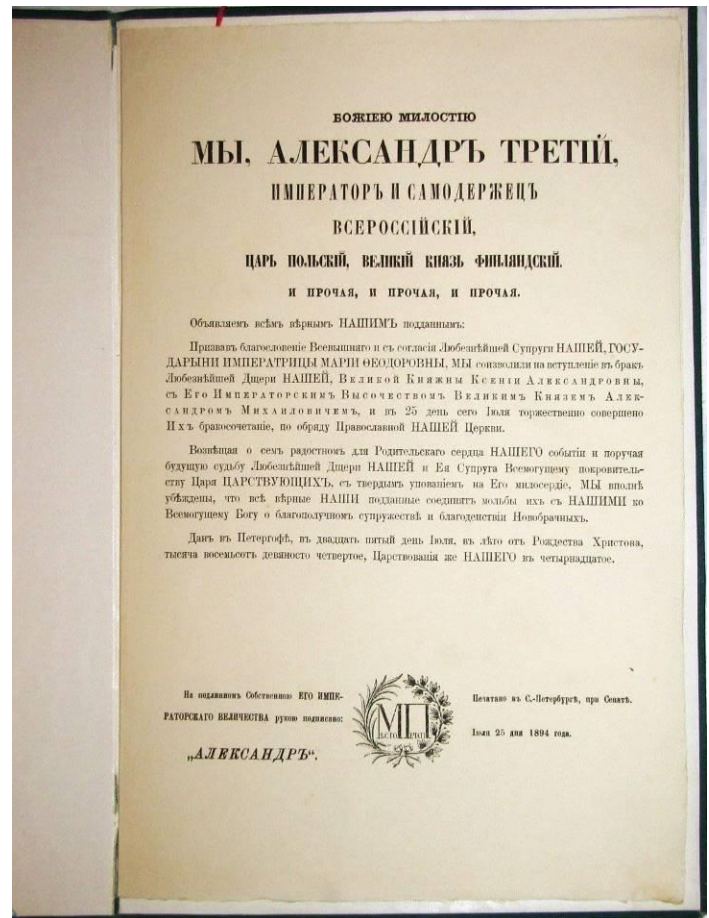
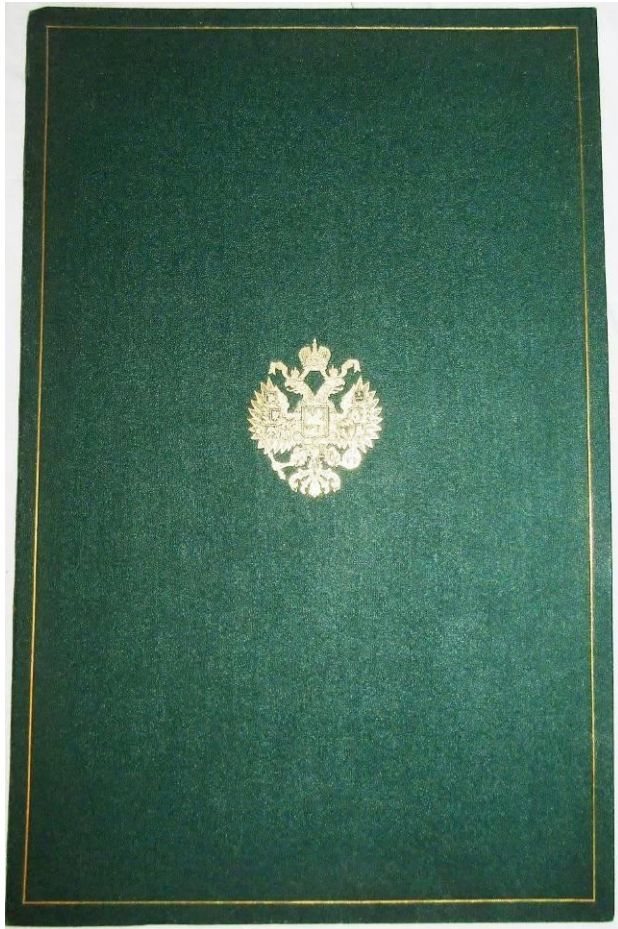


Court edition of Imperial Manifesto of Emperor Alexander III on the marriage of Grand Duchess Xenia Alexandrovna and Grand Duke Alexander Mikhailovich. SPb . 1894.

Grand Duchess Xenia Alexandrovna (1875-1960) -, daughter of Emperor Alexander III, sister of the Russian Emperor Nicholas II. Grand Duke Alexander Mikhailovich (1866-1933) - grandson of Emperor Nicholas I, great-uncle and childhood friend of Emperor Nicholas II, who later became the chief of the Imperial Air Force.

The Manifesto is printed on a folded, uncut sheet of paper of special manufacture, with filigrees "The Highest Manifesto" and the state emblem. In a special green folder with a gold-embossed coat of arms and a frame (these were the folders used at the Court for the highest manifestos). The size of the folder is 22 x 34.5 cm, the size of the sheet is 43 x 33 cm.

Estimate 25.000 Roubles



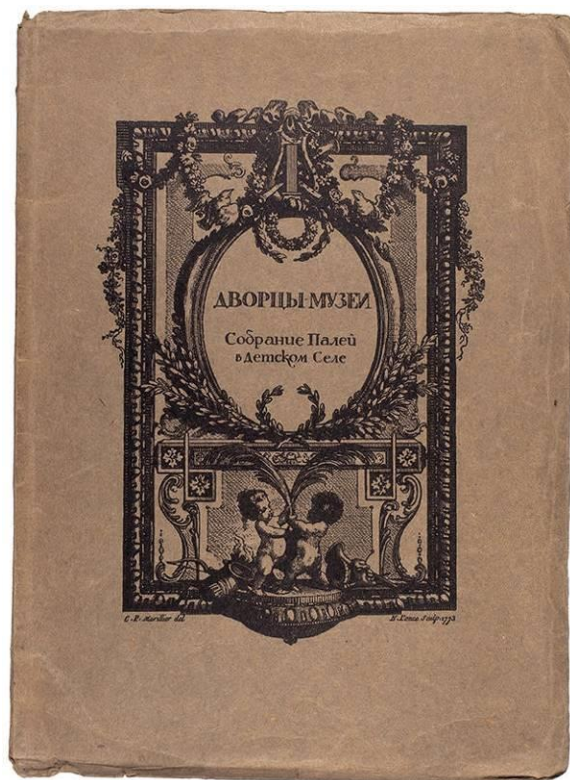
Litfund, Moscow, Russia, September 17

Palaces-museums. Collection of Paley in Detskoe Selo / Compiled by E.F. Hollerbach.

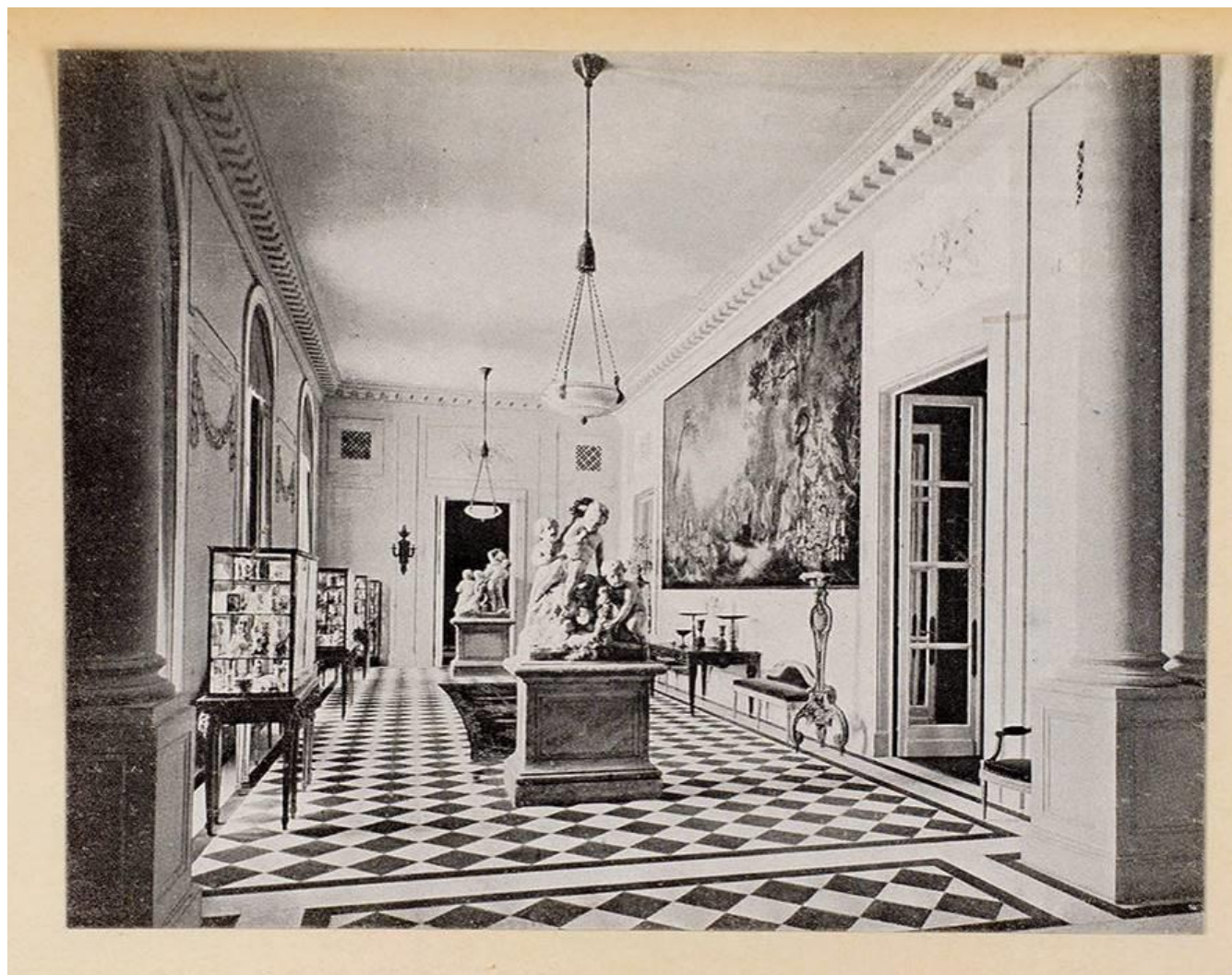
Publishing house "Among collectors", 1922. 23.5 x 17 cm. In an ornamented publishing cover.

Tsarskoe Selo from 1918 to 1937 was called Detskoe Selo, now - the city Pushkin.

A large number of art-historical collections have been concentrated in Tsarskoye Selo for a long time; The palace of Grand Duke Pavel Alexandrovich and his wife Olga Valerianovna Paley stood out for the riches of its collections. In 1918, after the nationalization of the palace, a museum exposition was opened in the ceremonial halls of the first floor. The first excursions, arranged twice a week, were conducted by the hostess herself, Princess Paley. In those years, the living quarters on the 2nd and 3rd floors were occupied by the warehouse of the museum fund, where the Tsarskoye Selo collections of V.P. Kochubei, Wawelberg, Osten-Saken, Stebok-Fermora, Kuris, Ridger-Belyaeva, Maltsev, Serebryakova, etc.



In 1919 Olga Valerianovna left Russia, and the Paley collection in Tsarskoye Selo was partially distributed to state museums, and partially sold to collector Weiss from London. In 1928 an auction was organized in London, at which Soviet Russia sold things that had been requisitioned at one time from the Grand Duke Pavel Alexandrovich and his wife. All the protests of Princess Paley, all her attempts to protect and return her property were unsuccessful. Thus, a legal precedent was created: from now on, none of the former owners of the soldout collections could demand the return of their things. This publication describes both the palace itself and the collection of Princess Paley, which at that time was still preserved as an independent museum. No estimate – Start price 1 Rouble



Melzer R.F. and Meltzer F.F. Six drawings of luxurious furniture for the F. Meltzer and Co.". St. Petersburg, 1890s.

1. Armchair (blue). Watercolour on cardboard. 20 × 15.3 cm. In the lower left corner of the drawing, the artist's signature "F. Meltzer" and the stamp of the factory "F. Meltzer and Co.".
2. A chair in the Art Nouveau style with a socket. Lead pencil on paper. 18.5 × 13.8 cm.
3. Armchair. Lead pencil on cardboard. 23 × 17 cm. In the lower part there is the stamp of the F. Meltzer and Co.".
4. Chair in Russian style with tiles. Watercolour and graphite pencil on cardboard. 21 × 28.2 cm. In the lower left corner, the signature of the artist "RM" [Roman Meltser].
5. Armchair (pink). Watercolour on paper. 23.3 × 17.9 cm.
6. Screen. Watercolour on cardboard. 20.8 × 27.3 cm. On the reverse side there are inscriptions in pencil and a plan for the arrangement of furniture in the room. In the lower part of the sheet on the right, there is a blind stamp "F. Melzer / St. Petersburg".

The Meltzer family is one of the most significant names in the history of Russian furniture art. Trading house "F. Meltzer and Co." was founded in St. Petersburg by Feodor Andreevich (Friedrich-Johann) Meltzer (1831-1922) - a master of carriage business. In the 1860s he bought a furniture company A.I. Tour. Meltzer's factory became a supplier to the imperial court. The factory produced exclusive furniture for grand ducal mansions and for the Winter Palace. Here was made furniture for the apartments of the Grand Duchess Maria Alexandrovna, Duchess of Edinburgh, in the Farm Palace in Peterhof, things for the rooms of the Empress in the Grand Tsarskoye Selo Palace. Later, the factory passed to the eldest son - Feodor (Friedrich) Feodorovich Meltser. In 1880 the factory was located at 17 Bolshaya Konyushennaya Street. The second son, military engineer Ernest Feodorovich, in the 1890s built new buildings for the factory, which are located at the addresses: nab. R. Karpovki, 27-29, Kamennostrovsky pr., 49-51, etc. The third son - Roman Feodorovich (Robert-Friedrich) Melzer (1860-1943), court architect, artist and specialist in furniture design - from 1878 he headed the factory art workshop, where projects were prepared for the products of a furniture factory.
No estimate – Start price 1 Rouble



