



Romanov News
Новости Романовых

By Ludmila & Paul Kulikovsky

№150

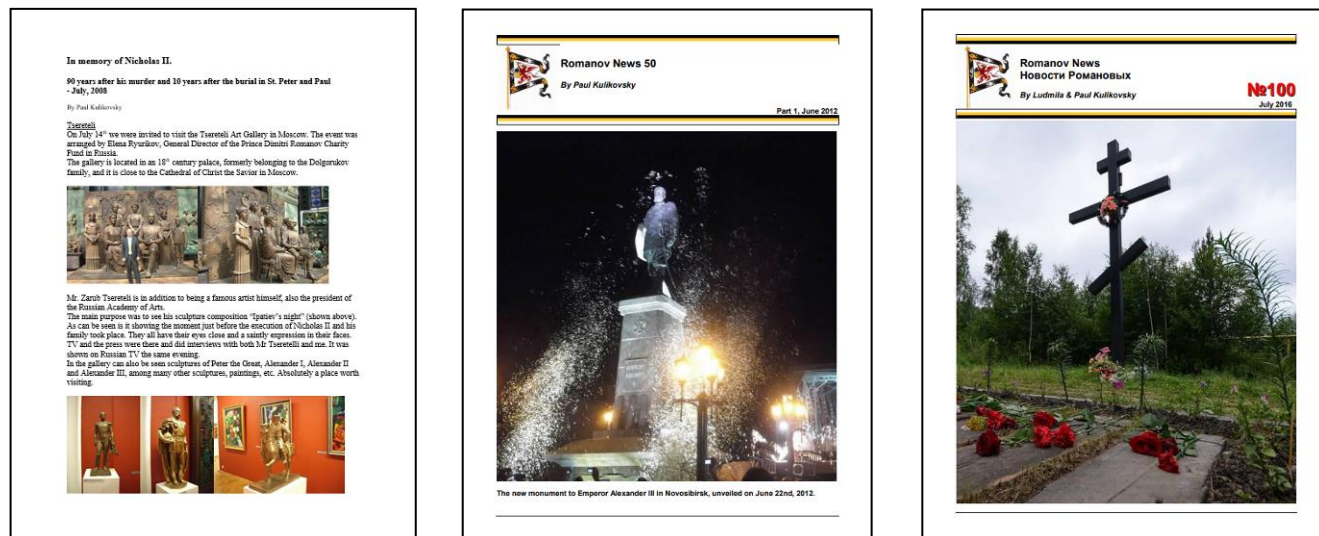
September 2020



150th issue of Romanov News

A new milestone has been reached – issue number 150 of **Romanov News**! Please join us in raising a glass in celebration of our anniversary, or even better send us a note about what **Romanov News** means for you.

We have not created any special “anniversary” content, except for this little article, containing some remarks.



From left, the 1st issue, the 50th issue, and the 100th issue of Romanov News

Our journey since the first issue was published in July 2008, has taken us in many directions, trying to include everything we found relevant, trying to reach as many people as possible, making it bigger and better – we even had a version in Russian language for 1,5 year - and then returned to a more focused path, as our time and resources available could not match our ambitions. **Romanov News** is after all, not a business, but a hobby, with no financial support.

Success can be measured in many ways, by the number of subscribers, number of important stories, the effect it has on people's opinion, its influence on actual projects, etc. But for us, it has always been about our own joy in creating and sharing it.

Making it has been a rollercoaster, with many highlights, but also disappointments. We made many new friendships, while some “friends” are gone. Its hard work, but we learn a lot. Romanov and Russian history are in many ways a minefield. So, our journey with Romanov News is both challenging and really exciting.

Today we are celebrating. Tomorrow we look forward again - on to the next issue!

Let us take the opportunity, now that you read this, to remind you about our wish to receive your original articles. If you have something special to tell, have some rare photos or objects, have a project, etc, then you are very welcome to send it to us.

And we will be most grateful for feedback. What did you like or could be without? What do you miss? Any ideas for new content? And what does **Romanov News** mean for you?

Finally, remember to check our Facebook page, now close to 25.000 followers:

<https://www.facebook.com/PageRomanovNews>

The 25th anniversary of the reburial of Grand Duke Sergei Alexandrovich

17 September, 2020 marks the 25th anniversary of the reburial of Grand Duke Sergei Alexandrovich (1857-1905) remains in the Novospassky monastery, in Moscow.

Sergei Alexandrovich, the fifth son of Emperor Alexander II, was appointed Governor-General of Moscow in 1891 by his brother Emperor Alexander III and held this post for 14 years.

On February 17 (4), 1905, the Grand Duke was killed by a terrorist in the Moscow Kremlin, near the Nikolsky Gate. On the day of the funeral service for the Grand Duke, all of Moscow said goodbye.

"You were faithful to your duty until death and sealed with your blood your loyalty to the holy primordial covenants of the Russian Land, leaving us a lofty example of unshakable faith in God, devotion to the Holy Church and the Throne, and serving your neighbours, not sparing yourself ..." - wrote the capital press.



Sergei Alexandrovich was originally buried in the Chudov Monastery (founded in 1358) on the territory of the Kremlin, in the burial-vault church in honour of his heavenly patron, St. Sergius of Radonezh. In 1929 Chudov Monastery was destroyed in 1929, and his tomb disappeared.



In 1995, the crypt with the remains of the murdered Grand Duke was discovered during repair work on the Ivanovskaya Square (then a parking area) in the Moscow Kremlin. The workers discovered the blocked-up entrance of the burial vault. The coffin was examined and found to contain the Grand Duke's remains, covered with the military greatcoat of the Kiev regiment, decorations, and an icon. He had left written instructions that he was to be buried in the Preobrazhensky Lifeguard regiment uniform,

but as his body was so badly mutilated this proved impossible. In 1995, the coffin was officially exhumed. On September 17, 1995, his remains were solemnly transferred from the Kremlin to the Novospassky monastery, with the blessing of Patriarch of Moscow and All Russia Alexy II, and after a Panikhida in the Kremlin Cathedral of the Archangel, with a large crowd of people. It was a landmark event. Moscow paid tribute to the memory of its former mayor.

From 1995 to 1997, the remains of the Grand Duke were kept in the chapel near the Transfiguration Cathedral, built in honour of the 300th anniversary of the Romanov dynasty. The vicar of the monastery, Bishop Orekhovo-Zuevsky, the vicar of the Moscow diocese Alexy (Frolov) initiated the restoration of the Romanov Boyars tomb and there the remains of Grand Duke Sergei Alexandrovich were put to rest with his ancestors. Thus, the tradition of burial of representatives of the Romanov family has been renewed in the monastery.

In 2020, on the day, the governor of the monastery, Metropolitan Dionysius, served a panikhida in the burial vault of the Romanov boyars, at the grave of Grand Duke Sergei Alexandrovich. Flowers were laid at the tomb.

The memorial service was attended by the chairman of the Imperial Orthodox Palestine Society (IOPS) Sergei V. Stepashin and other honoured guests.

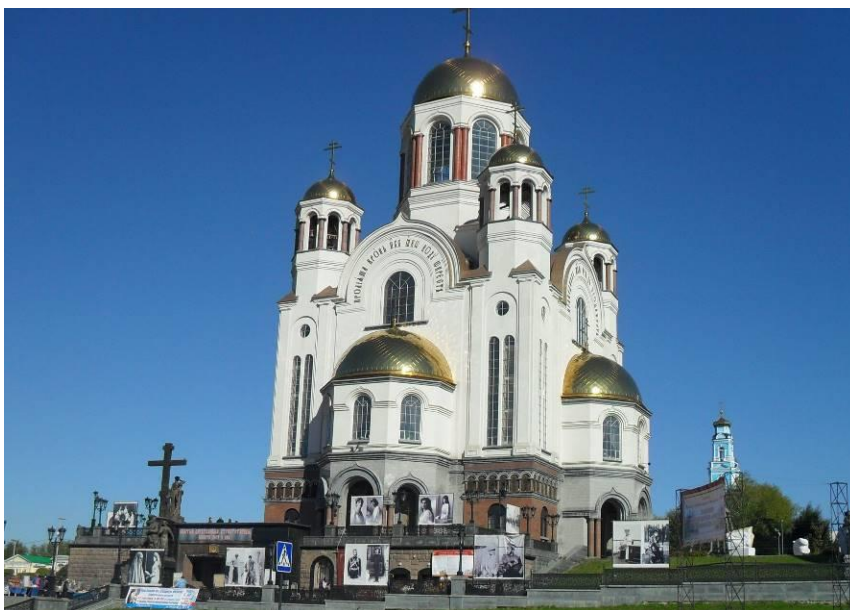
The attendees then visited the Church-Archaeological Museum, and saw several showcases are dedicated to the Grand Duke. Then, a meeting of the IOPS Scientific Section took place. The reports contained interesting facts and details of the acquisition of Grand Duke remains and its solemn transfer to the Novospassky monastery. Sergei Alexandrovich was one of the founders and the first chairman of the Imperial Palestine Society.



20 years anniversary of the Church-Monument on Blood in Yekaterinburg

On September 20, celebrations of the 20th anniversary of the founding of the Church-Monument on Blood began in Yekaterinburg. September 23, 2000, His Holiness Patriarch of Moscow and All Russia Alexy II laid a memorial capsule in the eastern wall of the foundation of the future church.

Metropolitan Kirill of Yekaterinburg and Verkhoturye and Bishop Alexy of Nizhny Tagil and Nevyansk performed Divine Liturgy. Metropolitan Kirill also presented awards for hard work and in memory of the laying of the Church-Monument on the Blood.



Video – 1) <https://youtu.be/wJUbyLpd8vw>
2) <https://youtu.be/QK-2ufzSRw8>

After the Divine Liturgy, a festive concert took place on the square in front of the Church. The laureates of all-Russian and international competitions performed: the soloist of the Ural Opera, Ballet Oleg Budaratsky (bass); graduates of the Sverdlovsk Musical College Daria Blagodatskikh and Alsu Delmukhametova (soprano); accordion virtuoso, soloist of the Ural State Academic Russian Folk Choir Valery Saksonov.

A performance was also prepared by a wonderful children's group - the Bishops' Children's Singing Chapel "Oktoikh".

The concert was hosted by singer-songwriter, TV presenter Eduard Shakurov - he also performed his own works.

"The repertoire will be just wonderful. We composed it in such a way that it contained both joyful, funny songs, danceable, and lyrical, with a touch of sadness, making us think about the eternal. But in any case, all these works evoke the most gratifying and brightest thoughts in the hearts of each participant in the event," said Elena V. Khomenko, head of cultural programs at the Tsarsky centre.

The organizers took care not only of the spiritual and emotional side of the holiday, but also of their daily bread: all guests were treated to delicious pies and hot tea from a huge, pot-bellied samovar.

The exhibition "Storeroom of the Holy Royal Family Museum"

On September 21, the exhibition "Storeroom of the Holy Royal Family Museum" was opened, dedicated to the 10th anniversary of the opening of the Cultural and Educational Centre "Tsarsky" and the Museum of the Holy Royal Family, opened.

The basis of the permanent exhibition is made up of personal belongings of Romanov House representatives and objects of the era of Emperor Nicholas II - many of them have not



been exhibited before. The Museum carries out extensive work on the creation of traveling exhibitions dedicated to the Holy Royal Family, New Martyrs and Confessors of Russia, and the history of Russia.

For the first time, French prints of the early 20th century, which reflect episodes of the Russo-Japanese War of 1904–1905, will be shown. Items related to the First World War: marching army bowlers, cartridges of artillery shells, prints dedicated to frontline events.

Household items: products of well-known Russian manufacturers of porcelain and earthenware, suppliers of the Court of His Imperial Majesty. Items of ladies' toilet, made at the beginning of the XX century.

Visitors will see icons and crosses of the 18th – 19th centuries from the collection of copper casting not previously exhibited. The exposition includes items related to the Catherine Cathedral and Orthodoxy in the Urals. A special place among them is occupied by the icon of the martyrs Vera, Nadezhda, Lyubov and their mother Sophia, which belonged to the Imperial Family and was with them in the Ipatiev house.

The exposition also presents items related to the history of the Church-Monument on Blood and the Centre "Tsarsky".

Metropolitan Kirill opened the exhibition and noted that these 10 years passed quickly, and so many bright events took place in him during this time: the meeting of the Holy Synod of the Russian Orthodox Church, chaired by Patriarch Kirill, and 100 anniversary of the holy Imperial Family. - And today we are so intimate, quietly, but with love and gratitude to God, we celebrate these wonderful events and remember the kind people, thanks to whom they happened.



The Royal Passion-Bearers Monastery in Yekaterinburg also celebrated 20 years anniversary

On September 23, 2000, a month after the Moscow Patriarchate canonized Emperor Nicholas II and his family as Royal Passion-bearers, Patriarch Alexei II visited the mine where their holy bodies were first thrown into - a mine near the village of Koptiyaki - and blessed the construction of a monastery in their honour.

The 20th anniversary of this patriarchal blessing was celebrated with the consecration of the monastery's Church of the Holy Royal Passion-bearers and a festive Divine Liturgy served by Metropolitan Kirill.



The church was recently restored after it was seriously damaged by arson in October 2018. In March 2019, a new cross was blessed and erected on the dome of the church. The restoration of the church culminated in yesterday's rite of consecration. A procession was held during the consecration; relics being carried around the church and then placed in the newly-consecrated altar.

Metropolitan Kirill wished all those present to ever enjoy the prayerful help of the Royal Passion-bearers. Though their bodies were hidden in a



mine at the site where the monastery now stands, in order to cover up the crime and to erase their memories from the earth, they are nevertheless remembered, His Eminence emphasized. "So let us pray to our Lord God today in this newly-consecrated church that He might bless our Russian land with peace and prosperity and grant us a proper and pious life, and that there might always be people who pray to God with all their hearts and souls, and that this prayer would protect the entire human race from various calamities and misfortunes," Metropolitan Kirill entreated.



"August Photo Amateurs": an exhibition of photographs of the Tsar's family opened at the museum in Ganina Yama

September 19, 2020, the exhibition "August Amateur Photographers" was opened in the Monastery of the Royal Passion-Bearers in Ganina Yama. The exhibition is timed to the 20th anniversary of the founding of the Tsar's monastery in the Ganina Yama, which is celebrated on 23 September.

The exhibition presents the history of the Imperial Family's passion for photography, show a unique selection of photographs of the August persons, testifying to their deep interest and technical capabilities in the field of photography. The exhibition will tell not only about Imperial family, but also professional court photographers.

The Romanov Imperial House left a large photographic heritage. Tsar Nicholas II and his family made a huge contribution to this. Their photo albums are kept both in Russia and abroad. But this rich heritage has not been fully explored.

- In 2020, 125 years have passed since the time when Emperor Nicholas II organized the first family photo session with his wife. We

know that on May 26 (June 8 - New date), 1895, a young couple visited a photographic pavilion, where they were filmed "for a long time" by Anacleto Pasetti. Since then, the Imperials have often used professional photographers. Over time, they mastered many of the secrets of photography. Not only the head of the Imperial Family with his wife Alexandra Feodorovna learned this, but also their children and their entourage. You can find out how they managed to master the art of photography at the exhibition "August Photo Amateurs", - said in the museum.



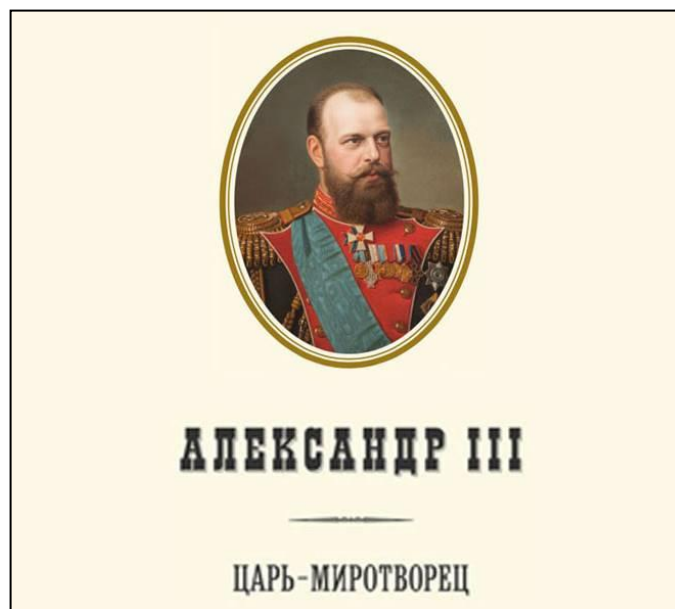
Hieromonk Meliton (Zybin) congratulated all the guests and opened the exhibition with the words: " Today, on the eve of the anniversary of our monastery, we remember those to whom it is dedicated - the Holy Royal Martyrs."

Video - <https://youtu.be/Q-k1ksdkHMI>

Alexander III the Peacemaker

In the year of the 175th anniversary of the birth of Emperor Alexander III, State Historical Museum opens an exhibition dedicated to one of the most iconic rulers of Russia.

"Alexander III's fate gave him a little more than 13 years of reign. During this time, he tried to bring Russia out of the disastrous political and economic situation, while setting the task of preserving and strengthening autocratic power. The Emperor in every possible way encouraged interest in the history of his own country, tried to maintain the spirit of national self-awareness, patriotic feelings, pride in the Fatherland. The goal of our exhibition is to reveal the image of Alexander III both as a Sovereign and as a person," says Alexei Levykin, director of the Historical Museum.



Official opening will be on October 13, and for visitors on October 14. It will end on February 28, 2021.

One of the central themes of the exhibition is the state activity of Alexander III. The Emperor considered the main priority of foreign policy to be the preservation of peace for Russia - for 13 years the country did not participate in armed conflicts. The archival documents displayed for the first time will reflect the complex process of solving the foreign policy tasks of the empire in Europe, the Balkans and the Far East.



Despite pursuing a peaceful policy, Alexander III was very attentive to the issue of strengthening the might of the army and navy - "Russia's only allies." The exhibition will feature samples of firearms and, until recently, secret evidence of the Emperor's strategic intentions in the Black Sea Fleet. Economic growth and cultural prosperity have become important results of domestic policy.





During the reign of Alexander III, the construction of the Trans-Siberian Railway, the largest transport project in world history, began. The exhibition will feature a watercolour panorama of the artist P. Ya. Pyasetsky, where you can see the stages of the appearance of the Siberian Railway, as well as a whole complex of memorial items related to this event.

The Emperor was the patron saint of Russian culture and science. He stood at the origins of the creation of the Historical Museum - the first museum of the national history of Russia.



A separate place is occupied by memorial items that reveal the personality of the Emperor, his worldview, human qualities and relationships in the family circle. Among the exhibits are educational notebooks and scorecards, children's weapons and a work chair from the office in the Anichkov Palace, family photographs and items from the personal collections of the Emperor, as well as paintings by prominent Russian artists V.A. Serov, V.E. Makovsky and N. D. Dmitriev-Orenburgsky.

The architectural solution of the exposition reflects the conceptual idea. As the artist of the exhibition Yulia Napolova notes, "the outer classical shell and the concrete elements located inside refer to the conservatism and at the same time innovation that marked the reign of the Emperor."

AXENOFF Jewellery House became a partner of the exhibition project, which will present jewellery inspired by the era of the new Russian Renaissance. The items on display are filled with old Russian motifs close to the heart of Alexander III.



In memory of "The First Romanovs. Nyrob Prisoner"

By Lubov P. Markova

On September 21, an online conference "The First Romanovs. Nyrob Prisoner" was held.

Video reports are posted on the website of the Association of Municipal Libraries - <https://www.youtube.com/playlist?list=PLVF890cAq9aYVEU1XwDeyg8tn-Klk4PF4>

The conference is a part of the Action "Nyrob Prisoner", timed to commemorate the Days of memory of the boyar Mikhail Nikitich Romanov within the framework of the library program # 32 "The Romanov Dynasty: Permian Period".

Просветительский центр «Библиотека Духовного возрождения»
МБУК «Объединение муниципальных библиотек» г. Перми, Библиотека № 32
Администрация Чerdynского городского округа
МБУ «Чердынский краеведческий музей им. А.С. Пушкина»

19, 21 сентября 2020 года
**ДНИ ПАМЯТИ БОЯРИНА
Михаила Никитича Романова
НЬРОБСКИЙ УЗНИК**

НЬРОБ 19 сентября (суббота)

09.00 ЛИТУРГИЯ в Свято-Никольском храме, п. Ныроб
11.15 КРЕСТНЫЙ ХОД от Свято-Николаевского храма до Часовни архистратига Михаила
11.30 ЛИТИЯ по Михаилу Никитичу Романову у ямы-часовни – месте его заточения и гибели (1601 – 1602 гг.)
12.00 ВЫСТУПЛЕНИЕ ВОКАЛЬНОГО АНСАМБЛЯ «КАНСОНАНС»
(студенты 4 курса отделения «Хоровое дирижирование» ГБПОУ «Пермский музыкальный колледж», руководитель А.В. Куликова) Романовский сад
13.30 ПОМИНАЛЬНЫЙ СТОЛ Романовский сад

ПЕРМЬ 21 сентября (понедельник)

Онлайн конференция «Первые Романовы Ныробский узник».
Видеодоклады будут размещены на сайте Объединения муниципальных библиотек г. Перми biblioteki.perm.ru

КУЛЬТУРА
НАЦИОНАЛЬНЫЕ
ПРОЕКТЫ
РОССИИ

Контакты: МБУ ЧМ - 8 (34240) 28863, 28832



Boyar Mikhail Nikitich Romanov, the uncle of the future first Russian Tsar from the Romanov dynasty, was exiled to the village of Nyrobka, Perm province (now the village of Nyrob), imprisoned in an earthen dungeon and died a martyr's death at the end of the summer of 1601. A chapel was erected on the site of the pit-dungeon, and a church in the name of the Epiphany was built on the first burial place of Mikhail Nikitich. During Emperor Nicholas II reign, an attempt was made to glorify Mikhail Nikitich Romanov in the face of saints, but the revolution, the arrest and execution of the Imperial Family did not let it happen. The Perm Territory is also tragically connected with the last representative of the ruling Romanov dynasty - Grand Duke Mikhail Alexandrovich Romanov, de jure the last Emperor who was killed in Perm on the night of June 12-13, 1918.

The tradition of commemorating Mikhail Nikitich Romanov on the Permian land has existed since 1613, but in 1928 it was banned by the Soviet authorities. The action "Nyrob Prisoner" was first initiated by the library in 2007 and is held annually with the support of the Perm and Solikamsk dioceses, the administration of the Cherdyn region, the Nyrob and Pokchinsky settlements, the Cherdyn museum of local lore, etc.

The conference was opened with welcoming words of the director of MBUK "Association of municipal libraries" S.N. Khaerzamanova, who noted the importance of library projects in tourism. Head of the branch of the State Historical Museum "Chamber of Romanov Boyars" Galina K. Shchutskaya turned to the prehistory of the disgrace and exile of the Romanov boyars, and introduced their family estates. She paid special attention to the personality of Mikhail Nikitich.

Director of the Perm State Archive of Social and Political History Sergei V. Neganov noted the importance of preserving the historical memory and the connection of the Romanov family with the Permian land. Anatoly Vladimirovich Zhokhov, Ph.D. performed on the violin



Rector of the Church of St. George the Victorious in Perm, Archpriest Igor Anufriev drew attention to the spiritual feat of Mikhail Nikitich.

"Not yet the Romanovs: A Clan in the Service of the Creation of Moscow Rus" was the title of the report of the local historian R. M. Verkholtantsev. She examined the contribution of the first Romanovs to the strengthening of Russian statehood.

The video "The Stroganovs and the Romanov Boyars at the Turn of the 16th-17th Centuries. The end of the Russian turmoil" was made by the famous director, journalist and ethnographer V.V. Degtyarnikov.

Senior researcher of the Institute of Ethnology and Anthropology of the Russian Academy of Sciences from Moscow presented a report "The link of the Romanov boyars: anthropology and geography of memory", dedicated to the veneration of the Nikitich brothers in places of their exile in various regions. Chief keeper I.N. Kopytova made a report about the veneration of the boyar Mikhail Nikitich Romanov in the Cherdyn region, the guide E.P. Kurtenok - about the authenticity of M.N. Romanov, and the curator of museum items V.G. Marakov about the history of the museum creation.

The story of the creation of the portrait of the boyar Mikhail Nikitich Romanov was devoted in the speech of the Cherdyn guide - local historian M.I. Vetchakov. Lubov Markova, head of the Library No. 32 devoted her report to another little-known monastery - New Hermitage in the village Verkh-Yaiva in the Perm Territory, built by the first representatives of the House of Romanovs in 1616 for commemoration of the exiled relatives.



Denis B. Solodovnikov, director of the charitable foundation in memory of the Grand Duke Sergei Alexandrovich Romanov, Moscow, made a profound report on the preservation of the memory of Ivan Susanin and the first Romanovs in the Kostroma land.

A number of reports were focused on the tradition of veneration of the boyar Mikhail Nikitich Romanov in Perm, Cherdyn and Nyrob after 1928, the revival of religious processions at the beginning of the XXI century.

V.F. Gladushev, the chairman of the club "Perm Regional Studies" talked about 150th anniversary of Alexei Zelenin (Perm artist). In 1913-1915 Zelenin made a project of a public garden with an artistic fence, around the chapel over the place of imprisonment of the boyar Mikhail Nikitich Romanov.

In conclusion a documentary film "Mikhail Nikitich Romanov. Return", was shown. It was made by the historian and director Denis Solodovnikov - <https://youtu.be/-NWz-nNKEvE>

The traditional events of the Days of Memory of Boyar Mikhail Nikitich Romanov were held in the village. Nyrob of Cherdynsky district on September 19. More than 100 people were admitted. You can see the video presentation "Nyrob Prisoner 2020", posted in the conference playlist.



Over 1,500 pilgrims took part in the IX Elizabeth Procession

On September 20, with the blessing of Metropolitan Juvenaly of Krutitsky and Kolomna, the IX Elizabeth procession took place in the Moscow region. The event was organized by the "Elizabeth Sergei Enlightenment Society" and the parish of the Church of the Saviour in the village of Usovo with the support of the Odintsovo and Krasnogorsk deaneries, the administrations of the Odintsovo and Krasnogorsk urban districts.

The procession walked the unique route connecting the ancient villages

of the Imperial estate "Ilyinskoye-Usovo" near Moscow with the crossing over the Moscow River. This year, the event was timed to coincide with the 20th anniversary of the glorification of the Holy Royal Passion-Bearers and the 10th anniversary of consecration of the Church of the Saviour in the village Usovo.

Traditionally, the Elizabeth procession began with a congregational prayer. To comply with all sanitary standards, the service was held on the street, the pilgrims were on the square in front of the church. The Divine Liturgy was led by Bishop Leonidas of Argentina and South America. The bishop was co-served by the dean of the churches of the Odintsovo district, priest Igor Nagaytsev, the rector of the Savior Church in the village Usovo, priest Dionisy Kazantsev and the clergy. Bishop Leonidas thanked His Eminence Metropolitan Juvenaly of Krutitsky and Kolomna for his blessing for the procession:

"With the brightest feelings we served today in the wonderful Savior Church in the village Usovo and with great joy we will perform a procession of the cross in this memorial place associated with the name of the Holy Martyr Grand Duchess Elizabeth Feodorovna."

July 2020 marks the 10th anniversary of the consecration of the Savior Church, which became the centre of the spiritual and cultural life of the village Usovo. The new church complex was erected under the patronage of the President of Russia V.V. Putin. For parishioners who took part in the formation of parish life in Usovo, the Elizabeth-Sergei Enlightenment Society prepared gratitude and gifts, presented by the Chairman Anna V. Gromova.

The head of the Russian Classical School project, the guest of honor of the event, Tatyana A. Altushkina, handed over to the rector of the Saviour Church priest Dionisy Kazantsev, a Eucharistic set decorated with rhodonite, a unique gem of the Urals. This stone was used to make the tomb of Empress Maria



Alexandrovna, the August owner of the Ilyinskoye-Usovo Imperial Estate, buried in the Peter and Paul Cathedral in St. Petersburg.

To the sound of bells ringing and chants, the pilgrims proceeded to the bank of the Moskva River past the historical buildings of the Imperial Estate, where restoration and museumification works are being carried out. In 2021, the Museum of Motherhood and Infancy will be created in the historic building of the Maternity Hospital, in the infirmary - the Museum of the Red Cross and the owners of the Ilyinskoye-Usovo estate, Grand Duke Sergei Alexandrovich and Grand Duchess Elizabeth Feodorovna, in the building of Empress Maria Alexandrovna school - "Museum of School and Childhood".

"The procession is extremely important, since it revives the great Russian history, associated with the names of people not just of the Imperial or Princely family, but with the names of representatives of the Imperial House of Romanovs who have preserved their dignity and honour, achieved great holiness through love for Christ and to our Fatherland," said Archpriest Dmitry Roshchin, head of the Office for Work with Public Organizations of the Synodal Department.

The solemn procession with icons and banners stretched for several kilometers. Whole families took part, there were nuns from the Novo-Tikhvinsky monastery in Yekaterinburg, sisters of mercy from the Kazan monastery in Kaluga, representatives of the courtyard of St. Mitrofan of Voronezh in Perm.

The crossing over the river was made on a pontoon bridge or on rafts. After reading the Akathist to the Martyr Grand Duchess Elizabeth Feodorovna, the pilgrims proceeded to the school of Empress Maria Alexandrovna, where the Holy Gospel was read, and then pilgrims returned to the Savior Church, where they also conciliary prayed to the Holy Royal Martyrs and Martyrs and Martyrs.

The procession ended with a common meal in the open air, accompanied by a military brass band. With great pleasure the pilgrims drank hot and aromatic herbal tea prepared at the tea station "Olga Chernikova's Workshop" of the Novospassky Monastery.



Guests could attend a concert of classical music performed by laureates of international competitions, graduates of the Tchaikovsky State Conservatory and a tour of the exhibition "The 300th Anniversary of the History of the Imperial House of Romanov in the Schedule of the 18th - 19th Centuries" at the Museum "Usovo -Spasskoe".

Keeping the traditions of charity bazaars, which were annually held in the estate by its August owners - Grand Duke Sergei Alexandrovich and Grand Duchess Elizabeth Feodorovna -, a charity fair was held in Usovo.

Video – 1) https://youtu.be/fM7kgsd_58U
2) <https://youtu.be/TNIAHWXw3r0>
3) In English -
<https://www.rt.com/russia/501218-romanovs-orthodox-procession-canonization/>



The exhibition "Patriotic War of Emperor Alexander I" in Tomsk

19 September, in the Tomsk Regional Museum of Local Lore opened the exhibition "The Patriotic War of Emperor Alexander I" from the funds of the Museum-Reserve "Borodino Field".



The head of Cultural Department of Tomsk Region Pavel L. Volk, the director of the Borodino Museum Igor V. Korneev, the author of the book "Tomsk Infantry Regiment in battles and battles in the 18th - 20th centuries" Konstantin A. Chernov, museum staff and other guests attended the opening ceremony.

The director of the Borodino Museum noted that such projects are important and interesting, as this gives people who live far from the Borodino field an opportunity to get acquainted with the unique collections of the museum and feel the atmosphere of the military field of Russia.

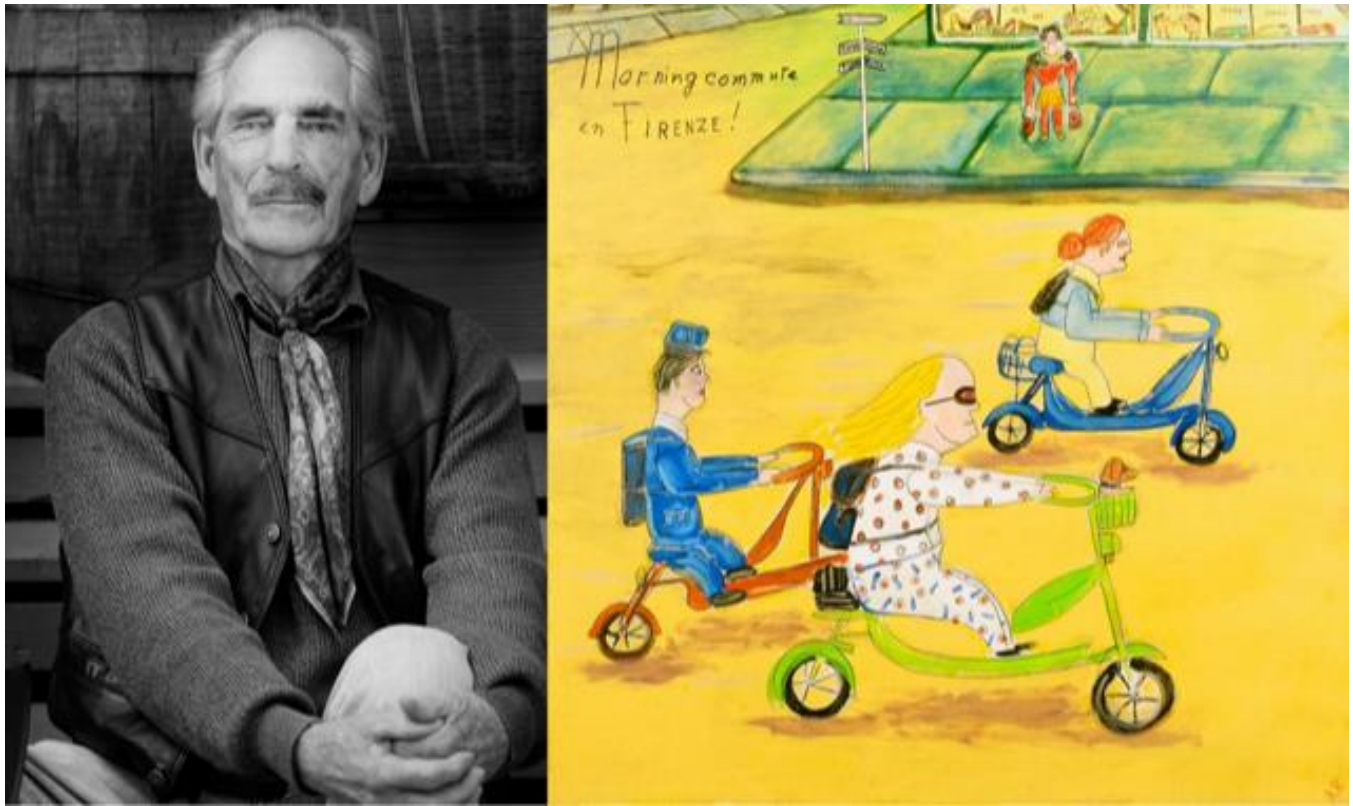
The exhibition "The Patriotic War of Emperor Alexander I" covers a fairly extensive historical period, starting with the story of the Emperor's accession to the throne, the political life of Russia during his reign, and until the Emperor's death. The exhibition presents the iconography of Alexander I, samples of uniforms and equipment of the Russian Imperial Army of the first quarter of the 19th century, archaeological finds from the battlefield of Borodino. Rare books, documents, numismatics, arts and crafts are vivid commentaries on a bygone era, named by A.S. Pushkin "an unforgettable time, a time of glory and delight." Tomsk residents and guests can visit the exhibition until November 22, 2020.

Video - <https://youtu.be/qBwoXKwo0X4>



Prince Andrew A. Romanoff's exhibition "Life Work"

In Gallery Route One, in Marin County, California, opened on September 18 an exhibition celebrating Prince Andrew Romanoff's lifetime of art-making. The retrospective includes selections of Shrinky Dink art, landscape photographs, wood sculptures, recent drawings, cartoons, and photographs of his ancestors.



Prince Andrew Andreevich Romanoff, born 21 January 1923, is a great-great-great-grandson of Emperor Nicholas I and Empress Alexandra Feodorovna in a straight male line. Through his grandmother, Grand Duchess Xenia Alexandrovna, he is a great-grandson of Emperor Alexander III and Empress Maria Feodorovna. He became a naturalised US citizen on 20 December 1954. He moved to the city of Inverness, Marin County, California.

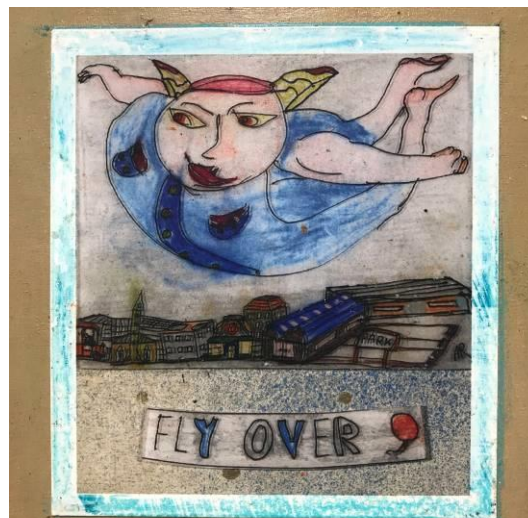
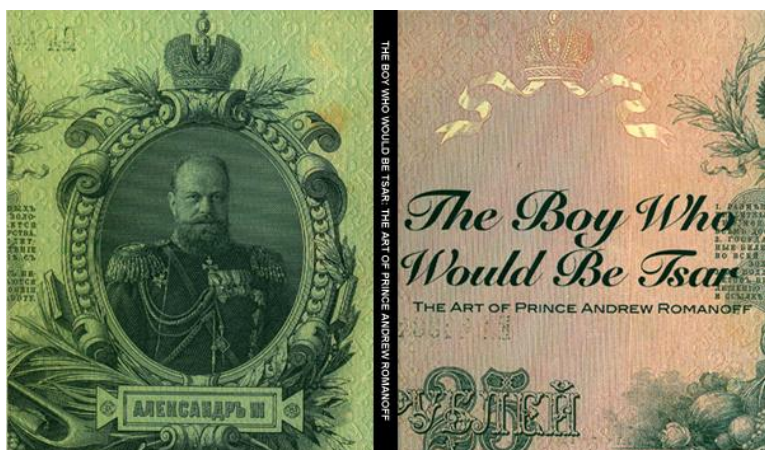
He began to draw as a primitive artist, without formal art education, drawing pictures by intuition and relying on imagination. Andrew Andreevich also engaged in artistic photography. After retirement, he devoted himself entirely to art. On his preferred medium of Shrinky Dinks (plastic sheets that shrink by two-thirds when cooked in an oven), he draws and paints, shrinks the inimitable scenes, then mounts them on painted panels. His work typically depicts personal memories, impressions of American news, culture, and scenes of domestic life.

In 2007, he released an autobiography called *The Boy Who Would Be Tsar*, which is illustrated with his artwork. Andrew Romanoff is one of the founding members of Gallery Route One and a much-beloved community figure.

Gallery Route One offers Online tours and viewings by appointment. (Subject to Marin County public safety guidelines.) Visit www.galleryrouteone.org to schedule a viewing or contact shelleyrugg@galleryrouteone.org for more info.

But if you want a taste of it, or is unable to go, then there is a video where his wife Inez Storer walk and talk through the exhibition - <https://youtu.be/J2TOIG3PHi8>

His book “*The Boy Who Would Be Tsar: The Art of Prince Andrew Romanoff*” is also available for purchase.



Andrew Romanoff: Life Work - #3 Fly Over. Digital print. \$100.00



Andrew Romanoff: Life Work - #5 Ah, Fish for Dinner. Shrinky Dink. \$250.00



Andrew Romanoff: Life Work - #49 The Farmer Laid His Eggs. Digital Print on Wood Panel. \$450.00

They want to install a memorial stone to Emperor Nicholas II in Vladimir

14 September, Prizyv - Local historians of Vladimir and Orthodox community members decided to collect signatures for the installation of a memorial stone in honour of the arrival of Emperor Nicholas II to city Vladimir. In 1913, the sovereign visited the Assumption Cathedral with the entire Imperial family. In support of their project, residents of Vladimir have created a group on social networks [#VladimirPomnit](#).



Activists are already looking for a blacksmith to make iron monograms for the memorial. However, the project has not yet been approved by the authorities.

"We can implement this project without attracting colossal funds," the author of the idea, Aleksey Vladimirov, told Prizyv. - Now we draw up the project with the necessary documentation in order to submit it for approval to the state inspection. Including archival evidence of the Emperor's visit to our city. According to our, perhaps, naive judgments, we believe that the stone, this structure without fundament, should not have major obstacles. It does not require the installation of a foundation. We chose a modest place, on the side-lines, so as not to disturb the architectural ensemble. Then, after all, this stone has a good purpose.

The creators of the project have already found the stone itself. It is white limestone. Young people are sure that the monument will look harmonious against the background of ancient cathedrals.

Dozens of signatures have already been collected in support of this project. But the state inspectorate for the protection of cultural heritage objects is in a hurry to disappoint. No structures can be installed in the protected zone of UNESCO monuments.

- There is a UNESCO protection zone, nothing is allowed there, this is the strictest zone. The inscription: "I love Vladimir" was dismantled for this very reason. But in any case, let them apply, write, propose a project. But the agreement must be at the federal level, - the state inspection explains. Meanwhile, social activists are looking for like-minded people. They hope that their idea may be supported in the Vladimir diocese. Regional officials say that the chances of implementing this project are minimal.



The Tsarevich Alexei and Grand Duchess Maria burial-case continues

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

Icon of the Holy New Martyrs and Confessors of Russia who suffered in the Ipatiev House and the Alapaevsk Mine

The icon depicts the martyrs of the Ipatiev House and the Alapaevsk mine - canonized members of the Imperial family, who were brought to the Urals in 1918 and were killed without trial or investigation.

In the original early version of the icon, all the characters were depicted with halos, since all the dead were glorified in the face of saints by the Russian Orthodox Church abroad in 1981. However, later a list was created (a copy with changed details) from the icon. Only those members of the Imperial family who were canonized by the Moscow Patriarchate of the Russian Orthodox Church in 1992, 2000 and 2016 have halos on it. On the left and right sides of the icon is a text from the Apocalypse of Holy Scripture.

In spring of 1918, Nicholas II, his wife, children and representatives of the retinue were deported to Yekaterinburg, where by that time there were already other members of the Imperial family. The family of the Emperor and servants were placed in the house of engineer Nikolai Ipatiev, the mansion was requisitioned by that time. The prisoners spent the last months of their lives here. In July 1918 they were shot.

The icon on the left side depicts the deceased members of the Imperial family: Nicholas II, Alexandra Feodorovna, their daughters and Tsarevich Alexei. Also here are the figures of the family doctor Yevgeny Botkin, who went into exile with them, Aloisia Troupe - the footman of Nicholas II, the cook Ivan Kharitonov and Anna Demidova, who served the Empress. All of them were killed along with the Sovereign's family in the basement of the Ipatiev house.

The right side of the icon depicts the Romanovs and members of their retinue, who died in the Alapaevsk mine. They arrived in the city in May 1918. At first, the life of the prisoners was relatively free, they were allowed to carry on correspondence, under the supervision of guards to walk in the vicinity of the school, to attend church. However, a month later, the regime was tightened: they were forbidden to send letters, leave for the city, reduced food rations, took away property and money. Often the army officers carried out unexpected searches and night checks. Members of the Romanov dynasty and representatives of their entourage were killed on the night of July 18, 1918, their bodies were thrown into one of the mines in the vicinity of Alapaevsk.

Made in 2018. Size 64 x 46 cm. In the collection of Sverdlovsk Regional Museum of Local Lore.

...И ЕЩЕ ШЕЛЪ ПЛЪХУ ПЕЧАТЬ, ВЪДЪХЪ
ПОДЪ ОЛАГЕМЪ ДЪШИ ИЗБѢИМЫХЪ ЗА
СЛОВО БЖІЕ И ЗА СВѢДѢТЕЛЬСТВО, ЕЖЕ
ИМѢАХУ, И ВОЗОПІША ГЛАСОМЪ ВЕЛИ-
КИМЪ, ГЛАГОЛЮЩЕ:



И ДАНЪ БЫША КОЕМУЖДО НХЪ РЪЗЫ
БѢЛЫ, И РЕЧЕНО БЫТЬ ИМЪ: ДА ПОЧІНУТЪ
ЕЩЕ ВРЕМЯ МАЛО, ДОМЪЕЖЕ СКОПЧЯЮТЪ
СА И КЛЕВРѢТИ НХЪ И БРАТІА НХЪ, ИМЪ
ЩІИ ИЗБѢИТИ БЫТИ, ИАКОЖЕ И ТІИ:



МЪЧЕНИКИ И ПАТЬЕВСКАГО ДОМА

МЪЧЕНИКИ АЛАПАЕВСКОЙ ШАХТЫ





#HandsOffAnastasia

Americans were accused of disrespect for Russian history because of the film about Grand Duchess Anastasia Nikolaevna.

One of the trends in Russian-language Twitter was the hashtag #HandsOffAnastasia and #HandsOffRussianHistory - under them, users published posts against the American movie *Anastasia: Once Upon A Time*.

According to the plot of the movie, Grand Duchess Anastasia, who in real life at the age of 17 was shot along with the rest of the imperial family, escapes from Lenin to the USA in 1980s. There she finds friends, goes shopping with them and eats spaghetti with

her hands. Evil Rasputin is chasing Anastasia in America, and at the end of the film he break-dances. The release of the film took place back in April this year, but they paid attention to it only now.

The Russians did not appreciate the humour of the creators of the movie and asked them to stop using foreign culture and history for commercial gain.

Many users were outraged by the fact that Americans often accuse others of cultural appropriation, but at the same time actively use it themselves.

See the trailer here - https://youtu.be/OY0i_ThZtFg

The only thing dumber than the #HandsOffAnastasia Twitter uproar is the truly dreadful movie that sparked it

18 September, RT, by Michael McCaffrey - Michael McCaffrey is a writer and cultural critic who lives in Los Angeles. His work can be read at RT, Counterpunch and at his website mpmacting.com/blog. He is also the host of the popular cinema podcast Looking California and Feeling Minnesota.

Some Russians have taken offence at Anastasia Romanov's cartoonish depiction in a low-budget movie released earlier this year. They shouldn't waste their energy on a criminally stupid piece of film making.

In case you haven't heard, #HandsOffAnastasia is the outrage du jour on Twitter. If you were unaware of this controversy, I deeply envy you. Here is a quick breakdown of how #HandsOffAnastasia came to be.

In spring this year, a terrible movie titled *Anastasia: Once Upon a Time* came and went and no one cared because it was laughably low-budget and hysterically awful. The film is a live action kids' movie that tells a fantastical tale of Anastasia Romanov time traveling, with the help of a wizardly Rasputin, from Russia in 1918 to Madison, Wisconsin in 1988, in order to evade Vladimir Lenin and Yara the Enchantress's malevolent grip. To give you an indication of the calibre of movie that *Anastasia: Once Upon a Time* is, here are some highlights: Rasputin has a breakdance battle at a mall, plays video games and models in a fashion show, there are some absurdly random musical numbers, and a Filipino comedian plays Lenin.

I am no expert on Russian history, but I am pretty sure the film is not entirely historically accurate. And this is where the outrage comes in. Apparently, some Russians are up in arms that 'Hollywood' would denigrate Russian history and besmirch a Sainted Russian figure like Anastasia Romanov – who was

brutally murdered by the Bolsheviks at age 17 with the rest of her family – by comically re-imagining her tragic tale. Thus #HandsOffAnastasia was born.

More kindling on the #HandsOffAnastasia fire is a clip from the film circulating online that shows Anastasia eating spaghetti with her hands, thus implying she, and all Russians, are uncivilized barbarians. Sadly, for me, this whole #HandsOffAnastasia situation forced me to watch this stupid movie. My assessment is this: how do you say “much ado about nothing” in Russian?

Firstly, *Anastasia: Once Upon a Time* is obscenely amateurish and ridiculously imbecilic, but it doesn't make Anastasia out to be some Neanderthal anti-princess. The spaghetti-eating scene isn't mean-spirited or even 'anti-Russian', it is just unconscionably lazy movie making.

The other thing, and this is the most important point, is that this film is so inconsequential as to be absurd. Why anyone, anywhere, would care what it says or does is beyond me.

This is not some 'Hollywood' big-budget operation backed by the marketing muscle of Disney. The movie was produced by Conglomerate Media and distributed by Freestyle Digital Media, who are not exactly Hollywood heavyweights. In fact, they don't even qualify as flyweights, or even Hollywood for that matter, which is why no one had ever heard of this film until this silly controversy.

The budget for the film is bare bones, and it shows in the locations, cheap special effects and shabby costumes. Whatever money they did have seems to have been almost entirely spent acquiring the rights to the Cindi Lauper song *Time After Time*, which it uses liberally (without Lauper's pricey vocals) throughout the film for no discernible reason.

If I could point to one remarkable thing about *Anastasia: Once Upon a Time* it would be that it boasts the largest collection of the worst Russian accents ever captured on film at one time. The biggest star in the movie is Brandon Routh, who plays Tsar Nicholas II. Once upon a time Routh played Superman on the big screen, and in *Anastasia* he reveals his kryptonite is twofold: acting and a Russian accent. The film is produced by Armando Gutierrez, who also did no one a favour by casting himself in the critical role of Rasputin. The film would have been better served casting an inanimate carbon rod in the role instead of Gutierrez.

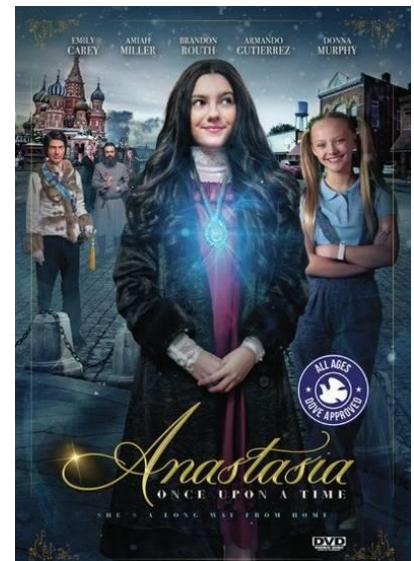
The only interesting thing about this movie is that on its IMDB page, it actually lists Anastasia Romanoff as one of the screenwriters. That is an intriguing marketing ploy but simply cannot be true, because if the real Anastasia ever had to watch this dreadful movie she would run into the basement and shoot herself just to end the misery and embarrassment.

I am sure that last joke offended some people, but here is the thing: if you have the time and energy to get upset about that lame joke or about this nonsensically preposterous movie, then you really need to get a life.

This isn't to say that Hollywood, like the rest of America, isn't Russophobic. It certainly is. It isn't to say that Americans aren't historically illiterate about Russia and ignorant about Russians. They certainly are. It is to say that this third-rate clown show of a movie is so laughably trivial that it should never ever generate any emotion, be it positive or negative, from anyone, anywhere.

#HandsOffAnastasia is, like so much of Twitter culture, a function of people with too much time on their hands searching high and low, far and wide for something, anything about which to be offended.

In conclusion, the hyper-sensitive Russian woke folk of #HandsOffAnastasia desperately need to keep their hands-off Twitter and go out and re-connect with their heritage by doing truly Russian things... like competing in a break dancing battles at the mall, or modelling in impromptu fashion shows, or eating spaghetti with their hands.



The "Pumpkin" vase of Empress Alexandra Feodorovna

A lot of treasures are kept in the Kuskovo Estate Museum in Moscow - and there is an interesting story behind each, even discreet at first glance. The new heroine of the History of Things column is the Pumpkin vase, created 110 years ago by the order of Empress Alexandra Feodorovna. It is a story about one of the most famous French artists of the Art Nouveau era, his experiments with glass and his love of flowers, as well as how he influenced the Empress' taste.



The "Pumpkin" vase of Empress Alexandra Feodorovna

The "Pumpkin" vase, made by the carver Afanasy Andreev after a drawing by Vasily Kokin at the Imperial Glass Factory, appeared in the Imperial Family in 1910 at Christmas. With its rounded shape, the vase resembles a ripe pumpkin, this association is also supported by the decor - on its surface are depicted dark purple stems, leaves and flowers of a plant from the pumpkin family. Afanasy Andreev used the approach of the French master Emile Galle, whose works were very popular with the wife of Nicholas II, Alexandra Feodorovna. The Empress preferred to surround herself, if not with his masterpieces, then with things made according to the methods of Galle.

The first time, Alexandra Feodorovna got acquainted with his works was in 1896 during an official trip to Paris. Among the gifts received by the Imperial couple were two paired Galle vases depicting pink orchids, the artist's favourite flowers. These glass masterpieces stood in the Silver Drawing Room of the Winter Palace. Another, dark green vase with dahlia flowers, created in 1898, was placed by Alexandra Feodorovna in the common living room on an oval table by the sofa. The silver frame for it was made by the leading master of the Faberge firm, Julius Rappoport.



Galle's works could also be found in the offices of the Imperial couple: several works were in the office of Nicholas II, and Alexandra Feodorovna's desk - decorated with two vases depicting clematis and anemones.

The Empress' enthusiasm for the art of the famous artist and reformer of artistic glass Emile Galle was so great that Alexandra Feodorovna often personally approved drawings for glass works, which were to be made "according to the Galle method" at the Imperial Glass Factory and delivered to the court at Christmas and Easter as a gift... This is how the Pumpkin vase was created.

Here is how the engineer Nikolai Kachalov described the process of selecting such offerings in his book "Glass":

"The things intended to be presented were brought into the office of the director of the plant and placed on a huge table, and here the final selection took place. Many products were made in duplicate for quality assurance, and here, at the last test, the worst of the two was smashed by the director himself with an ordinary hammer ... Everything that was intended for the palace had to be unique. Duplicates were not allowed. After the final selection, carefully packaged products loaded onto the wagons of the palace department, in an "English team" and with "liveried" coachmen with long whips, were sent to Tsarskoe Selo.

Since childhood, the glassblower's son Emil Halle helped his father in the family faience factory, painting dishes and enamelling them. Emil learned the basics of glassmaking at the Weimar school, while studying painting, chemistry and botany. After working at his father's production and glass factory in Meisental, in 1874 he opened his own workshop. There Galle worked with glass using technologies brought from European travels. He experimented with enamelling clear glass items. His vases, jugs and bowls were true works of art.

For his workshop, he chose the motto: "Our roots lie on the threshold of the forest, in the moss at the edge of the pond." Combining glassmaking with his childhood hobby for botany, Emil began to actively use natural images in production: he depicted outlandish flowers and plants on his products, detailed every twig and petal. He used for decoration all the variety of flora - from chrysanthemums to thistles, added to the flowers of dragonflies and butterflies. Most often, lilies and orchids appeared on Halle's products - the artist's clear favourites.



V. Prouve. Portrait of Emile Galle (detail). 1864-1904.

Emil Galle mastered the technology of the Japanese, treating layers of laminated glass with acid and dyes and trying to repeat the texture of ornamental stones. Before him, European masters did not manage to achieve such perfection of performance. Halle invented the technology of "moonlight", tint transparent glass with cobalt, and became the first to use electricity in the production of painted glass lamps. In 1884, the artist created a series of vases with quotations from poems by Baudelaire, Verlaine and Villon, and a year earlier launched the production of furniture with figured carvings.

Galle's works of coloured laminated glass were first shown to the general public in 1889 at the World Exhibition in Paris. It was then that the new glass processing technologies invented by him interested the management of the Imperial Glass Factory in St. Petersburg. Director Dmitry Guryev, inspired the plant's foremen, who began to develop their own products from multilayer glass - in 1893, the first vase "according to the Halle method" was made in Russia.

Activities in Tsarskoye Selo



A rarity from the Alexander Palace returned to Tsarskoye Selo

The Tsarskoye Selo Museum-Reserve acquired an item from the historical collection of the Alexander Palace - a dish that was presented to Nicholas II in Tambov at the beginning of the last century. Its acquisition became possible thanks to the donation of Evgeny Skriptsov, the patron from Tambov. Tatiana Burbik-Loman, a resident of the Netherlands, a lover of Russian art, turned to him with this request - she saw that the rarity was put up at an Internet auction.

- I saw on the Internet that a tray dish was being sold, and I recognized the inventory number of the museum. I realized that it was of historical value and considered it my duty to return the item to its homeland. I found Evgeny Nikolaevich, who immediately responded to my call to restore historical justice. The former owners had no idea how important the exhibit was for many years, but they are happy that it is now in its place, - says Tatiana Burbik-Loman.

The purchased dish is made of wood (walnut), with silver (84-proof) decorative overlays in the form of floral ornament. On the silver decor there are castes with semi-precious stones: amethysts and chalcedony. In the center of the dish there are silver plates depicting the coat of arms of Tambov under the royal crown. Along the rim around the mirror, alternating with floral ornaments, there are inscriptions: above - FROM TAMBOV GOVERNMENT, below: DECEMBER 7 - 1914. Along the end of the dish there is a rim with a pearl, on the reverse side - fasteners. The dish was made in the famous jewellery workshop of Pavel Ovchinnikov, who had the title of supplier to the Imperial Court. On the reverse side there is an inscription in yellow paint: A.D-M / 746. It means that the dish belongs to the historical objects of the Alexander Palace.

This tray was given to Nicholas II during his stay in Tambov in 1914 and was subsequently kept in the Alexander Palace.





The search continues for "Niobe"

The Tsarskoye Selo Museum-Reserve has initiated geophysical surveys in

Catherine Park to find out the location of the statue of Niobe. There is no exact information about this since the time of the Great Patriotic War.

- The bronze statue of Niobe is one of the many works of art from the collection of the Tsarskoye Selo Museum-Reserve, included in the Consolidated Catalogue of Cultural Property Stolen and Lost during the Great Patriotic War. Before the war, the sculpture adorned the Frailino garden. According to some reports, it was buried in this garden to save it from damage during the hostilities. The prospecting work undertaken already in May 1945 did not bring any results," says Iraida Bott, deputy director for scientific work of the Tsarskoye Selo State Museum-Reserve.

The museum staff again carefully reviewed the archival materials, read the memoirs and testimonies of eyewitnesses who participated in the evacuation and shelter of cultural property in 1941 - inventory books, historical information, a plan for the burial of the sculpture, drawn up by an employee of the Catherine Palace Museum Evgenia Turova in St. Isaac's Cathedral in the first blockade in autumn ... In addition, they carefully analysed all post-war attempts to find objects of sculpture lost during the years of occupation, the regular search for which began in 1957. After that, it was decided that it makes sense to continue the search in the Frailino garden.

The museum turned to scientists from the St. Petersburg Mining University, who have extensive practical experience in geophysical research. A specific task was set - to study the Frailin kindergarten in a non-contact, non-traumatic way to the surface of the earth, in order to understand: is there a large metal object that could be a bronze sculpture of Niobe.

The study used two methods of shallow contactless electrical prospecting. The first of these - electromagnetic scanning - allows you to detect a massive metal object in the ground. The second - GPR - reveals a violation of the soil structure, which may indicate the presence of a hole. University specialists carried out a complex non-contact geophysical survey in the Frailino kindergarten, according to the results of which they found a massive metal object in the ground. Now it remains to be seen whether this is really a bronze sculpture of Niobe.

- Geophysics carries a share of subjectivity. Therefore, we cannot say with 100% certainty that we found the statue of Niobe. Nevertheless, given the parameters of the object - two and a half meters in height and two meters in width, the likelihood that we have found it is very high, - says Aleksey Ageev, PhD (geological and mineralogical sciences), senior lecturer of the Department of Geochemical and Geophysical Methods of the Mining University.

For the final stage of the survey, it is necessary to obtain permits, which will allow work to be carried out on the territory of the cultural heritage site. Then it will be possible to begin excavations, which will give the final answer to the question of what exactly the scientists discovered.

Tsarskoye Selo bronze statues of Niobe and Niobides (children of this heroine of ancient Greek mythology) were casted from ancient originals. In Rome Ivan Shuvalov gave order to copy statues, and deliver them to the Academy of Arts in 1769. In St. Petersburg, the sculptures were casted by master Vasily Mozhalov under the guidance of Professor Fyodor Gordeev in 1787.

In 1790, the sculptural group was installed in the Freilino garden. The arrangement was supervised by the architect Yuri Felten. It was originally intended to place the statues in accordance with the location



of the Doom of the Niobides group at the Medici Villa in Rome. However, due to the fact that the quantitative composition was significantly different (only five Niobides were cast), the layout was changed.

After the death of Catherine II, the architect Vincenzo Brenna received permission to take from Tsarskoye Selo everything he deemed necessary to decorate the Mikhailovsky Castle, Pavlovsk and Gatchina. In 1798, Niobides was transported to Pavlovsky Park and installed in Old Sylvia.

Only Niobe and her youngest daughter remained. During the evacuation of museum values in 1941, the sculpture was buried. The work on the burial of the sculpture was completed in September 1941, two weeks before the occupation of the city. At the end of May 1945, a platoon of fighters from the 351st sapper company of the Separate City Battalion of Local Air Defence carried out work on the discovery, excavation and installation of the sculpture in its place, continuing to search for the unidentified statues. The fact is that in the explication of the plan, 40 places of burial of the sculpture are marked; during the work in May 1945, 37 statues were found and returned to their place. The sculpture of Niobe with her youngest daughter was not among them.



The apartments of Catherine II in Tsarskoye Selo will be fully restored by the 350th anniversary of the birth of Peter I.

“One of the goals that the president outlined for us is the spiritual and moral education of our population. And it is very important that the traditions of patronage are represented here precisely in the preservation of the unique treasures of our country,” says Deputy Prime Minister of the Russian Federation Dmitry Chernyshenko.

Work in the Catherine Palace is now being carried out with the support of Gazprom. The most ambitious and complex project is the restoration of the Zubovsky wing.

“This is the restoration of personal chambers, rooms that belonged to the personal space of Catherine II. And I am sure that in the coming years, I think, we will try, maybe even for the anniversary of Peter the Great, which we will celebrate on June 9, 2022,” said Alexey Miller, Chairman of the Gazprom Management Committee.

There were eight unique interiors - masterpieces of the classicism era. The decoration used coloured glass, gilded bronze, silver, faience plaques, mastic, painting, Chinese varnishes. There are fragments - several watercolours and photographs from the pre-war period. According to them, the masters will have to recreate the personal chambers of Catherine the Great.

“We consider it our duty, our duty to restore our palace. Because we, as a society, as a people, are obliged to heal these wounds that remained after the war,” emphasized Natalya

Kudryavtseva, deputy director for restoration of the Tsarskoye Selo Museum.

The work in the Tsarskoye Selo amber workshops is being watched by novice architects and restorers. There is still much to be done in Tsarskoye Selo. These young people will surely have a lot of difficult and beautiful tasks.

Video - https://tvkultura.ru/article/show/article_id/369025/





A flowerbed in the form of a double-headed eagle will appear in the former estate of Grand Duke Michael Alexandrovich in the Bryansk region.

Restoration work is underway in the village of Lokot, the former estate of the Grand Duke. Architects want to create a flowerbed depicting the Coat of arms of the Russian Empire with the help of alleys, flower beds, parterre. Olga Drobnych, an engineer-restorer of gardening art and landscape architecture, prepared the project for the restoration of the park in Lokot.



Perm invites to the exhibition "Legacy of Emperors". The new exhibition has opened in the Perm Art Gallery. The exposition includes more than 150 works of decorative and applied art, sculpture and graphics from the collection of the Perm Gallery. The main part of the exhibits is made up of unique and rare samples of artistic porcelain and glass from the mid-18th - early 20th centuries, commissioned by the Russian Imperial Court at the Imperial factories in St. Petersburg. You will see cups and glasses, individual samples of the shapes of dining and dessert sets, tea and coffee cups and dishes and trays, toiletries and vases, as well as small plastic and decorative panels.



Among the exhibits you can see engravings of the 18th-19th centuries: portraits of representatives of the Russian Imperial House, starting with Elizabeth Petrovna and including Nicholas II, as well as architectural landscapes of St. Petersburg and country residences in Pavlovsk, Peterhof, Tsarskoye Selo, for which the works presented in the exhibition were created made of porcelain and glass. The exposition will run until November 22.



A branch of the Historical Museum opened in Tula, timed to coincide with the 500th anniversary of the Tula Kremlin. The branch is located in the former building of the 19th century Gingerbread Trade. Now it is part of the new museum quarter, adjacent to the Kremlin. For the first exhibition "Relics and Masterpieces of the Historical Museum", the curators selected exhibits from all 15 stock collections of the State Historical Museum - more than 260 items in total. Among them are icons of the 16th-19th centuries, the saber of Grand Duke Konstantin, samples of folk women's costume.

The Historical Museum plans to bring two exhibition projects to Tula every year. The next one will be dedicated to the Imperial dynasty of the Romanovs, the director of the museum Alexei Levykin told reporters at a press show.

"The exhibition will be very interesting. It will also be diverse. It will include visual materials, personal belongings, memorabilia, unique elements that are associated with the rulers of the country. I think it will arouse interest," said Alexey Levykin.

Video - https://tvkultura.ru/article/show/article_id/368566/



In St. Petersburg, guests can see the exposition "Konstantin Romanov - the poet of the Silver Age". The exposition is opened at the Marble Palace. Grand Duke Konstantin Konstantinovich Romanov (1858-1915), grandson of Emperor Nicholas I, one of the brightest characters in Russian history at the turn of the 19th and 20th centuries, senator, inspector general of military educational institutions, long-term president of the Academy of Sciences and one of the founders of the Pushkin House. Konstantin Konstantinovich was a remarkable poet who published his poems under the kryptonym "K.R."

The exposition, which tells about his life and work, is open in the original interiors of the study and music room of the Grand Duke, who was the last owner of the Marble Palace. A. Fet, A. Maikov, A. Rubinshtein, P. Tchaikovsky and other outstanding cultural figures attended the musical and poetry evenings of Konstantin Konstantinovich.



A unique exhibition "Tsar's Dolls" - opened at the Felitsyn Museum in Krasnodar. On the shelves are not recreated, but real imperial toys of 1900-1913.

For example, a set of tin and wooden soldiers, with whom the heir the Tsarevich Alexei, spent his childhood, or the French horse of little Grand Duchess Anastasia. There are also 15 antique dolls from silk. The collection also includes the most popular for 1895 - "baby" Olga.

"When Nicholas II and the Empress had their first daughter Olga, Europe went crazy. The Grand Duchess was so popular that one doll was made in honour of her, which was presented as a gift during the visit," said Svetlana Pchelnikova, artist-collector.

The Tsar's children mostly received toys as gifts - from pampering grandmothers or friends, such as the Queen of England or the President of France. The dolls were presented in sets - with a dowry and a wardrobe. However, these things have not survived to our time.

The unique exposition has been collected by the artist-collector Svetlana Pchelnikova for 10 years. Antiquaries and museums helped. The woman says that these are not just toys, but guides to the history of Tsarist Russia.

"It is fascinating to learn our history through dolls and toys. I was proud when I learned that the Tsar's daughters went to work in the hospital in 1913 as ordinary nurses. The order in the Imperial family was like this - the girls did not spend a minute in idleness - they either studied or worked,"- artist-collector Svetlana Pchelnikova.

The toys of the Imperial children can be viewed at the museum until November 29.

Video - <https://kuban24.tv/item/v-krasnodare-vystavka-tsarskie-kukly-otkrylas-v-muzee-imeni-felitsyna>



In Ostashevo near Moscow, work continues on the creation of the Konstantinovich Museum in the building of a school. It was built in 1914 at the expense of the august owner of the estate, Grand Duke Konstantin Konstantinovich, in memory of his son, Prince of Imperial Blood Oleg Konstantinovich, who died on the front of the First World War. The restoration and museumification of the historical building was initiated by the Elizabeth Sergei Enlightenment Society. Volokolamsk City District administration and its head Mikhail Ivanovich Sylka, supported the project. Local ethnographer Marina V. Zaporina made research. The new museum will be a site of the Imperial Route national tourism project.



On September 12, working meetings were held in Volokolamsk and Ostashevo, during which the project was discussed for the restoration and museification of the historical school building. Special attention was paid to a temporary presentation of the future museum in the exhibition hall of the Volokolamsk Kremlin.



The Peterhof Museum opened its doors after a six-month hiatus. On this day, fountains were solemnly launched, and a monument to Peter I was opened, which has been kept in the museum for 75 years.

The Grand Cascade and the Samson Fountain were solemnly launched to the accompaniment of volleys of fireworks in the Lower Park. Hundreds of guests watched the spectacle. After a six-month quarantine, the grand halls of the Grand Palace, the "Special Storeroom" and the "Church Building" were opened for visitors.

The history of Peterhof is usually counted from September 13, 1705. Then in the travel log of Peter the Great an entry was made "Our shnyava "Munker" went to Petersburg, in the afternoon at 4 o'clock she anchored opposite Peterhof."

"There are few such examples in the world, in the history of world culture. Man conceived and created. He passed away in 1725, having already left Peterhof built. And in 1723, two years before his death, he showed it to Europe," said Elena Kalnitskaya, Director General of the Peterhof State Museum-Reserve.

In honour of the anniversary, a monument to Peter the Great was unveiled in Alexandria Park. The monument was presented to Nicholas I by the French architect Jean Francois Denier. The marble pedestal was lost during the Great Patriotic War, and the sculpture itself was kept in the museum for 75 years. The statue was restored in the Tsarskoye Selo amber workshop and returned to its historical place - near the Cottage palace.

"I am very glad that in difficult conditions, in a pandemic, life goes on, something happens, new works of art are being discovered. Peterhof is turning into the place that once was, there is constant work. And this is very pleasant," said Boris Igdalov, director of the Tsarskoye Selo Amber Workshop.

The restoration of the monument became possible thanks to the Gazprom company, which has been cooperating with the Peterhof Museum-Reserve for several years. Since 2007, Gazprom has been providing financial assistance in the restoration of the Chinese Palace, a part of the Oranienbaum palace and park ensemble.

"Despite the fact that the restoration work will still continue until 2023, we already realize today that soon we will be able to see the Chinese Palace in the magnificent form in which it was at its creation," said the CEO of Gazprom transgaz St. Petersburg "Georgy Fokin.

Meantime, in Peterhof, as in most museums, they are overcoming the consequences of the pandemic. Tickets to the Grand Palace have already been sold out two weeks in advance. The routes through the halls are shortened and are carried out for groups of no more than five people.

Video - https://tvkultura.ru/article/show/article_id/367993/





Tour operators will offer the "Tsar's road" already for the New Year holidays. The international tourism exhibition "Vacation-2020", which has become the first major event in the industry after the lifting of restrictions, has ended in the Moscow innovation centre Skolkovo. As part of the business program, a presentation of the map of the interregional route "Tsar's Road" and a promo video shot to promote the project with the participation of the Tver, Moscow, Novgorod and Leningrad regions took place.

The tour along the "Tsar's Road" with the advertising slogan "777 kilometers of history between the two capitals" will be on sale from 12 tour operators participating in the project. It will be possible to go on the trip during the New Year holidays. The cost of the tour for one person with double occupancy will be 27.5 thousand roubles. The route is designed for 6 days, but in the future programs for 1, 2 and 3 days will be developed. According to the Ministry of Tourism of the Tver Region, the participants of the tour will live exclusively in classified hotels, 2 meals a day are also included, the accompaniment of a group guide, and about 20 excursions. The "Tsar's Road" route is oriented not only to organized groups of tourists, but also to individual travelers and autotourists.

"The Tsar's Road" is the road that connected St. Petersburg and Moscow and was built by the decree of Tsar Peter I. Corteges of the imperial dynasty of Romanovs passed along this road. At all times, there was a well-developed infrastructure on the route: traveling palaces, refectories, post stations, carriage-repair shops.

In terms of importance, the "Tsar's Road" is ranked on a par with the Chuisky highway, which connected Russia and China. This is the first paved road in the country with many bridges over the rivers.



On the embankment in Yalta, Crimea, near the chapel of the New Martyrs and Confessors of Russia, the White Flower holiday of charity and mercy was held. The festive event began with a solemn procession, attended by young people in costumes from the early 20th century. As part of the march, they collected voluntary donations in exchange for a symbol of the action - a white flower. Then, near the chapel of the New Martyrs and Confessors of Russia, a prayer service was held. During the event, the audience was addressed by the Chairman of the Yalta City Council Konstantin Shimanovsky, who urged everyone to show care, kindness, attention and compassion to each other.

"The tradition of collecting charitable funds came from the Romanov Imperial family. In 1911 the White Flower campaign was widely held throughout Russia, but it was especially popular in Yalta. Much time has passed since then, many tragic events have taken place in the history of our country, so we are especially close to such concepts as mercy and charity. The mission of each of us is to help those people who are a little less fortunate in life," said Valeriy Kovalenko, a deputy of the State Council of the Republic of Crimea. In just three hours of the action, as of 14.00, 962,431 roubles were collected in cash and another 235 thousand roubles was transferred to the current account.





The Royal Martyrs in a medieval pattern embroidery of the silk threads. The size 40x60 cm. Rubies and pearls are used in the decoration of the icon. Duration of work on embroidery was 1 year.
Video - <https://youtu.be/m4fMeWYiqY4>



The famous Volkov-Yusupov chambers on Bolshoy Kharitonevsky Lane in Moscow may open to visitors no earlier than in five years.

The steps and the roof are overgrown with grass, the plaster is flaking, there is mold inside. But even in this form, the former greatness of one of the oldest residential buildings in Moscow cannot leave you indifferent.

Vadim Zadorozhny lists the names of Princes, nobles and Rulers of Russia who richly endowed the Yusupov family - from Mikhail Romanov to Peter the Great. The family mansion of a noble family is now in the management of the Arkhangelskoye Museum-Estate. In 2005, the chambers were registered as the property of the

Mezhregionproekt company, then the court declared the transaction illegal and returned the building to its previous owner - the Agricultural Academy within the Russian Academy of Sciences. All this time, the house was not properly looked after, although the last restoration was carried out in the 2000s. Whether it was done correctly, experts must now find out. Only from this year the chambers are in federal ownership, but even now the museum cannot begin to fulfil its direct duties - conservation and restoration, there is no right to land.

"The issue of securing a land plot on the right of unlimited use is a little more complicated. We did not expect that we would encounter some, possibly, bureaucratic wire, but we hope for such a positive outcome. Oddly enough, the absence of this document fetters all our actions today to preserve the object. Without this right, we cannot conclude a single utility contract," said Amulanga Uchurova, deputy director of the Arkhangelskoye museum-estate.

According to legend, this place was the hunting palace of Ivan the Terrible, there was an underground passage directly from here to the Kremlin, and a library - all generations of the Yusupovs actively supported this legend. The appearance of stone chambers at this place is not precisely dated until now, but these vaults are more than three centuries old - this is known for sure. Only by the 19th century, the chambers became the Yusupovs' family nest and acquired this complex layout, where each chamber, cellar and annex have its own task.

The house church appears here at the end of the 19th century. The sources of inspiration for its creation are the Donskoy and Novodevichy monasteries. But you can still see patron saints of this family here.

The Yusupovs' chambers resemble a rich treasure chest that no one sees. In the future, restorers will need to establish the exact colour of paintings and ornaments, restore historical aisles and part of the layout and ventilation. The ovens remained in amazing preservation, but they also need to be restored from the inside.

"There are more than a dozen fireplaces in this palace, collected from different parts of Russia at the end of the 19th century. You know, these ovens are practically lost. We can see only one tile, two tiles in the museum. And here we have a whole thing in front of us - we see the preserved Yaroslavl fireplace of the late 17th - early 18th centuries," said Vadim Zadorozhny, director of the Arkhangelskoye museum-estate.

Today the first task for the museum is to connect all communications. Even in this state, these walls and ceilings may not survive the coming cold winter.

Video - https://tvkultura.ru/article/show/article_id/368948/





The Moscow State United Museum-Reserve and the State Archives of the Russian Federation present from 30 September the exhibition project "The Private Life of the Family of Emperor Nicholas II. Photos from personal albums". The exposition tells about the art of photography in the last Imperial family. The fashionable hobby has become a valuable historical source, a documentary reflection of the era. The exhibition takes place in the exhibition hall of the Izmailovo Estate Museum.

The tradition of compiling albums with ceremonial photographs was carried on in the Romanov family, starting with Emperor Alexander II. However, with the release of Kodak portable cameras and celluloid-based films, the family chronicle was filled with amateur photographs.

Nicholas and Alexandra filmed each other, growing children, travel, the interiors of their own palaces. In the reports on the expenditure of the personal sums of the Emperor and Empress for 1896-1911, there are always lines about the payment of bills for film development and photo printing.

The Emperor liked to design albums himself, marked the place and date of the photo shoot. On October 29, 1896, he wrote in his diary: "I fiddled with photographs, distributing them for stickers in a thick album."

Thirty-three albums with family photographs are kept in the personal funds of the Grand Duchesses Olga, Tatiana, Maria and Anastasia. Especially a lot of photos are devoted to the rest in Livadia and sailing on the yacht "Standart".

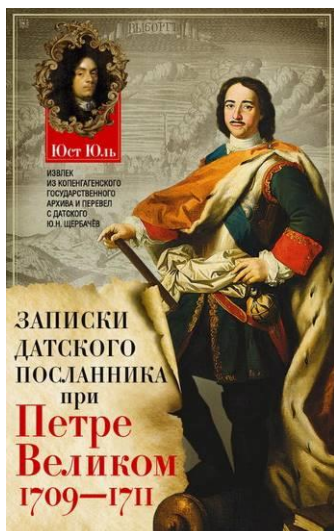
The last family album was launched in 1914. In the photographs Crimea, a calm home atmosphere, then a visit to Odessa and return to Tsarskoe Selo, rest in the skerries and in Peterhof. These are the last pictures of peacetime. The First World War will begin soon and Russia will be overtaken by the events of 1917.

The original photographs from the funds of the Imperial family are small, on average 5.7 x 5.7 cm. The exhibition features 57 enlarged copies of photographs from the collection of the State Archives. This collection is part of the funds of Emperor Nicholas II, Empress Alexandra Feodorovna and their children - the Grand Duchesses Olga, Tatiana, Maria, Anastasia and the heir to Tsarevich Alexei.

The exposition is built on a chronological basis and is a chronicle of the daily life of the Imperial family for two decades from 1897 to 1917.

The exhibition runs to March 31, 2021.





Notes of the Danish envoy under Peter the Great. 1709-1711.

In the year of the Poltava victory of Russia (1709), King Frederic IV of Denmark sent the Danish naval commander Just Jul as his envoy to Peter I. A brave sailor, an intelligent diplomat, Vice-Admiral Just Juel left wonderful diary entries of his stay in Russia. These are the careful notes of a contemporary, a participant in the events. Observation, interest in the details of the life of the Russian people, attention to the details of everyday life, in particular to secular and church rituals, technical, economic, distinguishes the Dane's notes. As well as their emotionality, which enlivens the story - in some episodes Juel shows both the strength and weakness of the Russian Emperor, is horrified by the drunken barbarity of the then royal court, but also admires the intelligence, resourcefulness and ... cunning of Peter. The same applies to the assessments of other historical figures, both Russian and foreign.

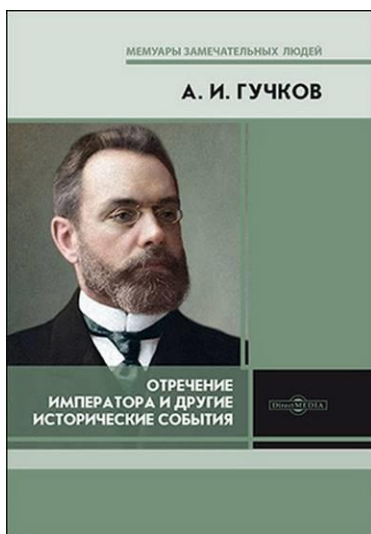
These notes are not easy reading, but very exciting. The manuscript was restored and translated by a remarkable diplomat and historian Yuri Shcherbachev in 1899, but it is of great interest to history lovers today.

Just (Jost) Juel was born 14 October 1664 in Viborg and died 8 August 1715 near Jasmund.

He travelled abroad, visited the Netherlands and after many adventures was employed in the Dutch navy as a nobleman 1684-88. Upon his return, he was employed by his relative, Admiral Niels Juel, as a lieutenant in the Navy and eventually served as Deputy Admiral.

1709-12, Juel was a Danish envoy to Tsar Peter the Great, whose benevolence he quickly won by his dignified and bold appearance. Over his impressions of his stay at the Russian Imperial Court, he kept a lively written diary published by G.L. Grove entitled "A Journey to Russia Under Tsar Peter" (1893). On his return he was appointed Vice Admiral, and soon after was employed by the Main Fleet. On 8 August 1715, he participated as commander of the avant-garde in a bloody naval battle at Jasmund, where he was attacked by the Swedish fleet. Juel was hit by a cannonball and died immediately after. He is buried in Roskilde Cathedral in Denmark.

Publisher: Centerpolygraph. Hard cover. Pages: 447. ISBN: 978-5-227-09193-2



Abdication of the Emperor and other historical events.

The book is the memoirs of Alexander Ivanovich Guchkov (1862–1936), the chairman of the State Duma and the minister of war of the Provisional Government. It includes materials describing his activities and include a transcript of conversations by A.I. Guchkov in the two Russian revolutions (March and November), his views on many events, and portraits of political figures of the late 19th century.

In addition, there is a "Conversation with A.I. Guchkov" dated 02/10/1936. It was made three days before his death, and is interesting as regards the circumstances of the death of General Krymov.

Available from: 06/29/2020.

Publisher: Direct-Media. Hard cover. Pages: 358. ISBN: 978-5-4499-0431-7

Under the Hammer...

Romanov related items in Auctions

Bookshelf, Moscow, Russia, September 22



The Bible of Tsar Alexei Mikhailovich

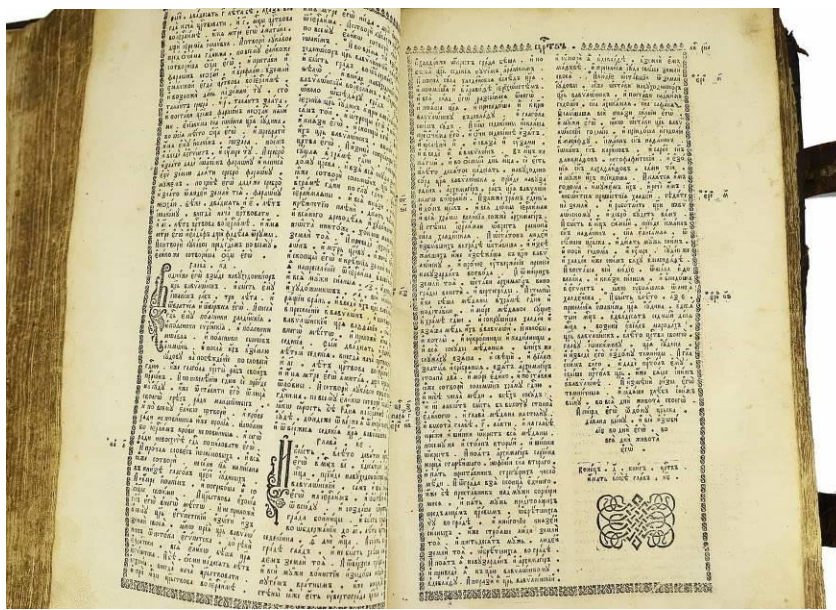
Moscow, Printing House, 1663 [1712]. Format 37.5 x 24.0. Pages in typesetting frames. The text is printed in two columns in small print specially cast for this edition by master F.I. Popov. According to the edition in which it was used, it received the historical name "biblical". The circulation was 2,412 copies. Engraving of King David, 4 engravings of the Evangelists, and 1 engraving of the Apostle Luke. Binding - wood, leather, spine - divided into 6 unequal segments by 5 bandages, there are locks; endpapers. The binding and the block are badly frayed, many pages are torn, fol. 204 and 205 are interchanged, so is l. 423 and 424, pages at the end are sewn out of order, there is no engraved sheet with a plan of Moscow.

The rarest edition of the Moscow Bible is a special monument of Russian spiritual and book culture. It is rightfully considered the fourth Slavic printed Bible after the Czech (1488), after the famous Bible of Francysk Skaryna (1517-1519) and the Ostrog Bible (1581).



The Moscow Bible was published according to the decision of the Council of 1660 and was basically reprinted from the text of the Ostrog Bible. A few and not the most important translation errors have been corrected. It is not known who was involved in these corrections, while some of the errors and misprints remained in the text. Patriarch Nikon, who advocated more substantial corrections, was dissatisfied with this publication. Further systematic work on translation led to the Elizabeth edition of 1751.

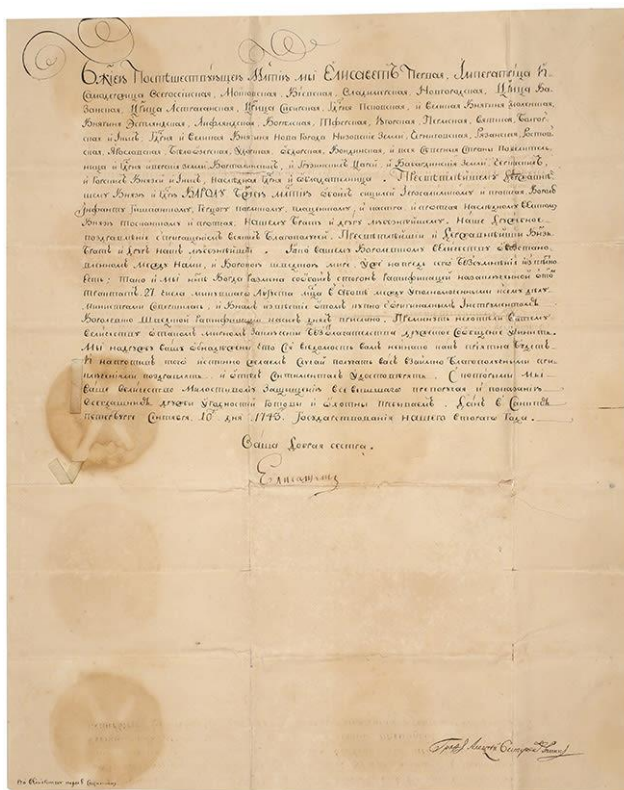
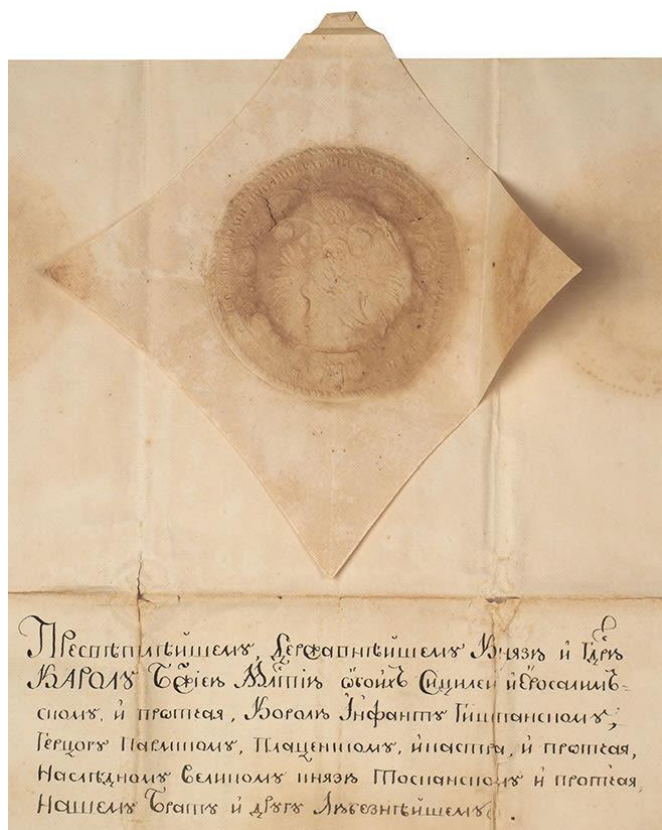
Start price: 390.000 Roubles



Letter from Empress Elizaveta Petrovna with her own handwritten signature addressed to King Charles III of Gishpan about the end of the Russian-Swedish war (1741-1743). Dat. September 10, 1743

"We are Elizabeth the First, Empress and Autocrat of All Russia (...) to the most blessed most sovereign prince and sovereign Carol, by the divine mercy of both Sicilies of Hierosolim and repenting, King Infant of Gishpan, Duke of Parma (...) Our brother and friend, the most beloved. Most Serene and Most Reigning Prince, Brother and Friend, Our Beloved, and Your Royal Majesty, about the restored Swedish peace between Us and the Crown, is already known without hesitation; And we also now, when the exchange on both sides of the ratification for the treaty concluded on the 27th of last August between the ministers authorized to this matter has taken place. And the Kingdom of Sweden has recently sent us the news of that, together with the original instrument, of ratification. They did not want to miss your Majesty about such a peaceful conclusion without delay to make a friendly message. We are hopeful for your friendship that this newsletter will not be as pleasant to you, and on the contrary, we truly wish you a chance to receive you with mutually successful adventures and congratulate you on those sentiments with which We Your Majesty entrust the merciful protection of the Almighty and the testimony of the everlasting friendship of pleasing are ready and willing abide. Given in St. Petersburg on September 10th, 1743 of Our second year of government, your good sister [hereinafter the other hand] Elizabeth. "

Start price: 600.000 Roubles



33 handwritten letters of Empress Maria Feodorovna, addressed to her son, Grand Duke George Alexandrovich.

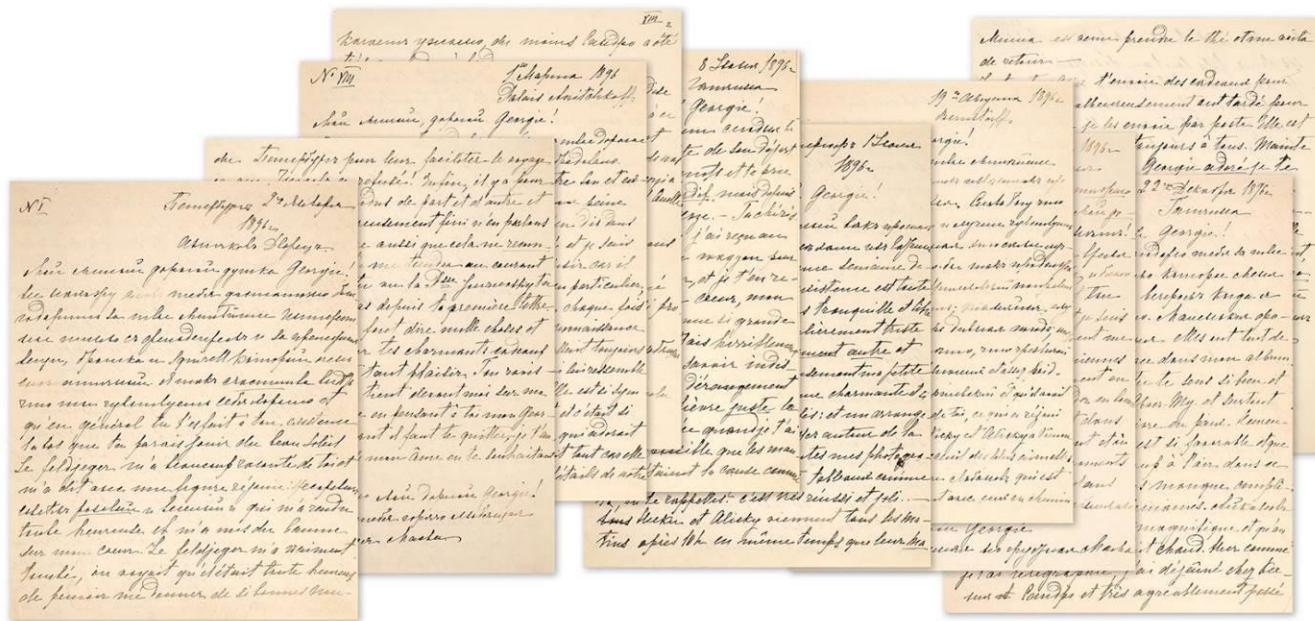
Size 22.5 × 18 cm. All letters are dated between 02.01.1896 - 18.12.1896 and numbered with Roman numerals. Written on plain paper, without watermarks or monograms; begin with the phrase "My dear darling Georgie!" the main text is written in French. A typewritten translation is attached to the letters. Maria Feodorovna writes about everyday activities, trips to church, meetings and anniversaries. 09.02: "Every morning we go to the Church of the Winter Palace, and in the evening Nikki and Alix and Xenia and Sandro come to our lovely little church, where tomorrow morning we will all take communion."

"Today is the third anniversary of the death of our good Volodya Sher [emetev] ... Helen went to Moscow to spend this sad day at his grave. She's feeling much better now, but the poor thing is incredibly plump, no waist and a colossal ass."

1.07: "Aunt Maria Alexandrovna stayed with me for two days, and I was very glad to see her. She is still the same kind, funny and original. Only with her it is impossible to talk about the great "fermentation of minds" in Moscow - she also imagines that this is just an expression of ill will against the personality of Uncle Sergei."

"Next week Nikki and Alix are going to Nizhny for a few days for the exhibition."

9.08: "Everything you say about the sad and unpleasant story with Sandro is correct, but still it was a violation of discipline. If he had started by bringing his complain first to Uncle Alexei, he would have been right and no one would have been able to say anything against him, but since Uncle Alexei was almost the last to know about this, he was terribly angry about it, and he immediately said to Nikki "Either he or me." True, I consider this remark to be too great an honour for Sandro: Alexei is the head of the fleet, and Sandro is only a lieutenant."



Empress Maria Feodorovna (1847-1927) - wife of Emperor Alexander III, mother of Emperor Nicholas II.

Grand Duke George Alexandrovich (1871-1899) - the third son of Emperor Alexander III and Maria Feodorovna, younger brother of Nicholas II. After 1894, as the first in line to inherit the Russian throne, he bore the title of Tsarevich. He was sick with tuberculosis and lived in the Caucasus, in Abastumani. Died in 1899.

Provenance: from the collection of Rostislav Grigorievich Rostyukov (? -2009), historian, one of the founders of the Russian Genealogical Society in Leningrad (1991). The sphere of his interests was the noble families - hertz. Leuchtenberg, hertz. Mecklenburg-Strelitz, Hertz. Oldenburgsky, bar. Fredericks, Shuvalovs (earls and nobles), Engelhardts (barons and nobles). Published in periodicals (Historical

genealogy, From the depths of time, the Noble calendar. Reference genealogy book of the Russian nobility, etc.).

Start price: 2.400.000 Roubles

Photo of Grand Duke Alexander Mikhailovich and Grand Duchess Xenia Alexandrovna with children Irina and Andrei.

St. Petersburg, 1899. 18 × 13 cm.

Photographer Ivan Matveevich Ponomarev (1868-1943) has been mentioned in address books since 1909 as the owner of a photo studio at Kazanskaya Street, 12.

Taught photography to future filmmakers, stood at the origins of colour cinema, had patents for technical inventions. For his photographic work he was awarded the title "Photographer of Her Imperial Majesty Empress Maria Feodorovna".

Grand Duke Alexander Mikhailovich (1866-1933) - the fourth son of Grand Duke Mikhail Nikolaevich and Olga Feodorovna, grandson of Nicholas I.

Grand Duchess Ksenia Alexandrovna (1875-1960) - daughter of Alexander III, sister of Nicholas II.

In the marriage of Alexander Mikhailovich and Xenia Alexandrovna, 7 children were born.

The eldest daughter, Irina Alexandrovna, will become the wife of Felix Yusupov in 1914. In exile, Andrei Alexandrovich will become the patron saint of the Order of Malta Orthodox Knights of St. John of Jerusalem and one of the founders of the Association of members of the Romanov family.

Start price: 5.000 Roubles



Photo of Nicholas II at the military review.

1900s. 16.1 × 22.2 cm. In mat.

Start price: 15.000 Roubles

North auction house, St. Petersburg, Russia, September 26

Wedding service of Grand Duchess Olga Alexandrovna and Prince Peter of Oldenburg.
Coffee cup and plate. Porcelain XIX century.
Estimate 55.000 Roubles



A tea cup with the double-headed eagle (wings up).
Imperial Porcelain. XIX century. Green stamp on back with "A II".
Estimate 24.000 Roubles



A cup with the monogram "MH" (MN) under the imperial crown. Imperial Porcelain. XIX century. Green stamp on back with "A II".
Estimate 11.500 Roubles



Litfund, Moscow, Russia, October 3

Portrait of Emperor Nicholas I from the Museum of the Union of Horse Guards named after Grand Duke Dmitry Pavlovich in Paris. Copy from the portrait of Franz Kruger.

1850s, Canvas, oil. 86 x 69 cm, frame 101 x 84 cm. The portrait depicts the Emperor in a general uniform with gold epaulettes, with a red embroidered gold collar, with a ribbon and a star of the Order of St. Andrew, the star of the Order of St. Vladimir combined with the Order of the Garter with St. George's Cross and a stylized Order for 25 years of service in the Prussian Guard.

Origin: Museum of the Union of Horse Guards named after Grand Duke Dmitri Pavlovich in Paris; then the Museum of S.S. Beloselsky-Belozersky New York; after the liquidation of the museum - private collection.

Publication: in an album of illustrations to the history of the Life Guards Horse Regiment (Paris, 1964; fol. 183).

Start price: 550.000 Roubles



Photo of the Empire ball at the Grand Duke Sergei Alexandrovich and Grand Duchess Elizabeth Feodorovna in the Governor-General's House in Moscow. Easter, April 1900.

Size 26 x 38 cm, with mat 36.5 x 51.5 cm. On the mat in the upper part there is a gold-embossed monogram of Grand Duke Sergei Alexandrovich and Grand Duchess Elizabeth Feodorovna under the Grand Ducal crown. On the back is a sticker with the inscription: "Ladies from left to right: E. Tyutcheva, Salias, Schlippe, V. Pushkin, Schlippe, E. Egorova, Rostopchin, Lobanova-Rostovskaya, V. Soboleva, E.N. Ivanova-Lutsevina, N. Zhedrinskaya".

Start price: 90.000 Roubles



Easter egg with the combined monogram of Grand Duke Dmitri Pavlovich and his sister Grand Duchess Maria Pavlovna.

1905 (?). Marble. 6.5 x 4.8 cm. The item was taken out by O.V. Paley in exile, then transferred to A.P. Tuchkov (Paris).

This lot is a gift to Grand Duke Pavel Alexandrovich from his children - Dmitri and Maria - in memory of the death of Grand Duke Sergei Alexandrovich.

Grand Duke Pavel Alexandrovich (1860 - 1919) - the sixth son of Emperor Alexander II and his wife, Empress Maria Alexandrovna; adjutant general, cavalry general.

Provenance: from the collection of the wife of the Grand Duke Pavel Alexandrovich - Princess Olga Valerianovna Paley.

Start price: 180.000 Roubles



Badge of the Charity Committee of the Grand Duchess Maria Nikolaevna.

1916. Metal. 6.8 x 3.8 cm.

Start price: 40.000 Roubles



Rare coins, Moscow, Russia, October 2

10 roubles 1762. Gold. Emperor Peter III.

16.61g. Excellent preservation of the relief. Beautiful mirror gloss on the field. This specimen belongs to the group of the rarest typical coins of the 18th century.

Start price 50.000\$



Medal in commemoration of the 100th anniversary of the Order of St. George the Great Martyr and Victorious. 1869.

Gold. 253.42g. Diameter 71 mm. St. Petersburg Mint. Medalists: obverse - V.V. Alekseev, reverse - P. Meshcheryakov.

The Order of St. George was the only order in Russia that had an exclusively military character and was thus the country's highest military award. The Order of St. George was officially established only on November 26, 1769, as a reward for bravery and courage shown in front of the enemy.

The medal struck in gold is of exceptional rarity. To date, only a few copies are known.

Start price 85.000\$



Medal "Worthy". St. Petersburg Teachers' Institute. Emperor Alexander II.
 Bronze. 30.75g. Diameter 37 mm. St. Petersburg Mint. Medalist L. Steinman.
 Start price 750\$



Medal in memory of the 200th anniversary of the Guards Crew. 1910.
 Silver. 117.05 g. Diameter 60 mm. St. Petersburg Mint. Medalier A.A. Grilikhes. The stamp on the edge below is French for second-hand silver items of unknown or undetermined origin imported and sold in France between 1919-1984. [swan, to the left, in an oval shield].
 Start price 6.000\$



Medal in memory of the 100th anniversary of the Life Guards of the Moscow Regiment. 1911.
Bronze. 233.75g. Diameter 83.1 mm. St. Petersburg Mint. Medalier M.A. Skudnov.
Start price 400\$



Nikitsky, Moscow, Russia, October 8

A dish for offering bread and salt to Their Imperial Majesties during coronation celebrations in Moscow on May 16, 1883.

Pavel Akimovich Ovchinnikov (1830-1888), 1883. Copper alloy, electroplating, silvering, diameter: 75 cm.

The dish was conceived as a detailed historical story about the beginning of the reign of the Romanov dynasty. In the center of the composition is the scene of the boyars presenting the royal regalia to the elected Tsar Mikhail Feodorovich. The central composition is decorated with a relief Russian ornament with still lifes with historical military fittings. The outer part of the dish is decorated with state double-headed eagles, the coat of arms of the city of Moscow, relief portraits-half-medals of the leaders of the Time of Troubles (Kuzma Minin, Prince Pozharsky, Abraham Palitsyn, Archimandrite Dionysius), relief scenes of the Time of Troubles and episodes of the accession of Mikhail Feodorovich Romanov.



The initiator of the preparation of the dish and the author of the concept of this monument was the architect Dmitry Nikolaevich Chichagov (1835-1894), who was also entrusted with decorating the city for the coronation celebrations and organizing fireworks.

The dish was published in the book: Tsar-peacemaker Emperor Alexander III and the opening of a monument in Moscow by the Russian people to the autocratic peacemaker 05/30/1912. SPb.: Printing house of A.I. Belokopytov, 1914.

Origin: family collection of the Rossinsky-Chichagovs.

Start price 500.000 Roubles

