



**Romanov News**  
**Новости Романовых**  
*By Ludmila & Paul Kulikovskiy*

**№153**  
December 2020





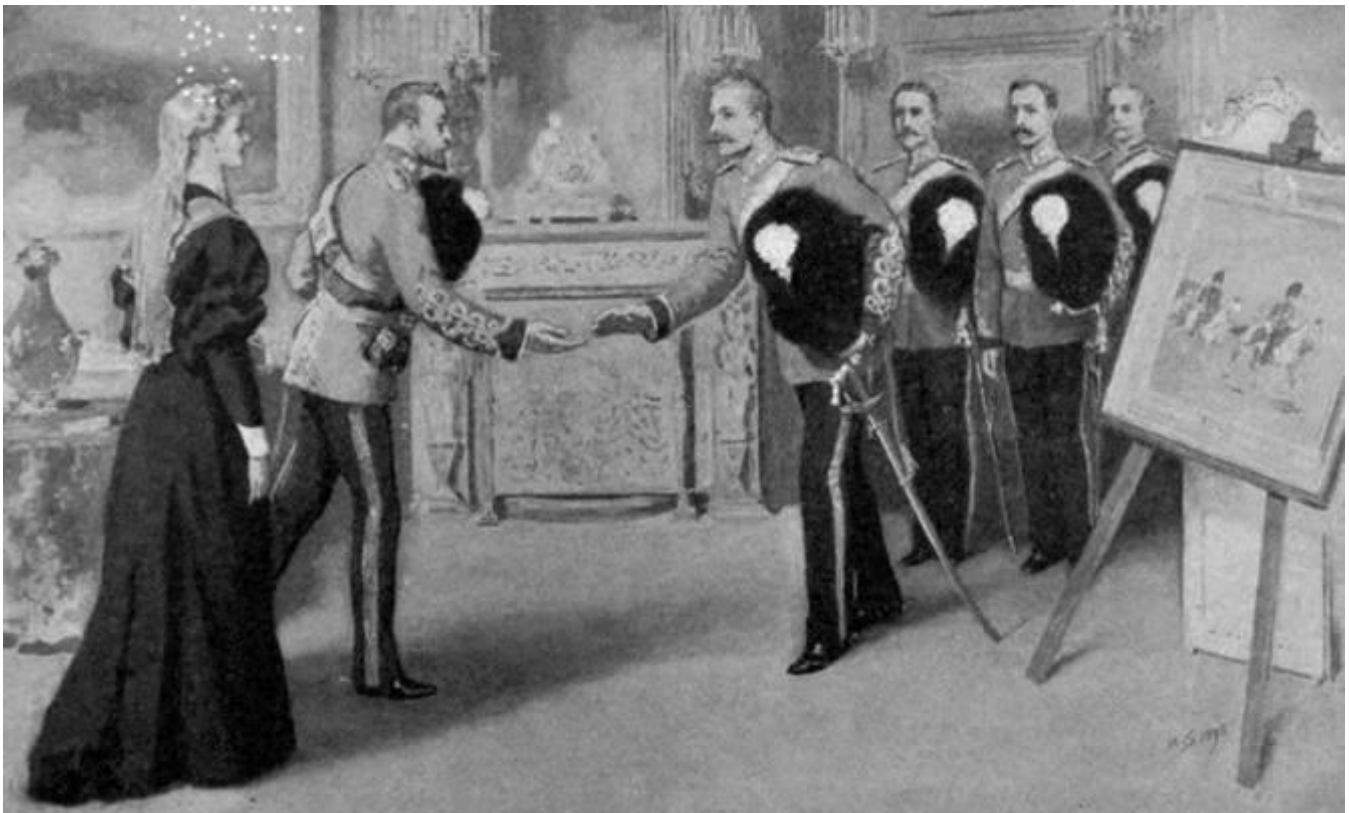
## Emperor Nicholas II and the Royal Scots Greys

In 1902, Emperor Nicholas II was portrayed by Valentin Serov (1865-1911), one of the greatest Russian painters, wearing full dress uniform as the Colonel-in-Chief of Scotland's senior regiment, the 2nd Dragoons - The Royal Scots Greys. The portrait was commissioned by the Emperor and later presented to his regiment and placed in the headquarters of the regiment in Edinburgh Castle, on the place of honour. Now its successor Regiment, is called The Royal Scots Dragoon Guards and is based at Leuchars in Fife.

But what is the story about Emperor Nicholas II and the Royal Scots Greys? Here are some fragments of the story.

On July 12th, 1894, Queen Victoria reviewed her troops in Aldershot (Some 50 km southwest of London) accompanied by Tsarevich Nicholas Alexandrovich, the son of Emperor Alexander III - The Tsarevich was much impressed by one of the cavalry regiments on parade - the Royal Scots Greys. A few months later, in November 1894, following the death of his father, Nicholas Alexandrovich became Emperor, and on November 26th he married Alexandra Feodorovna, Queen Victoria's granddaughter. The title as Colonel-in-Chief of the Royal Scots Greys was given to the Emperor as a wedding present from Queen Victoria. It seems also like a very meaningful choice as both Russia and Scotland have Saint Andrew as their patron saint.

It was decided that a small deputation from the regiment should travel to St. Petersburg to pay their respects to their new Colonel-in-chief. In January 1895, Lieutenant-Colonel Welby, the Commanding Officer – together with Major Hippisley, Captain Scobell and Regiment Sergeant-Major Duncan – set off by train. They took with them a painting commissioned from John Chester Mathews of the Emperor at the head of his regiment (an impressive, if fanciful, scene).



*Anitchkov Palace, St. Petersburg, 2nd February, 1895. The Emperor accepting the Picture, presented by the Officers, of H.I.M. as Colonel-in-Chief marching past the Regiment.*

On February 2<sup>nd</sup>, the party was received in the Anichkov Palace by the Emperor and Empress, the former wearing his uniform as Colonel-in-Chief of the Royal Scots Greys, and the picture was duly presented. The painting is now in the State Hermitage Museum in St. Petersburg.

The Emperor noted in his diary – “The first time Alix and I had to give dinner - so to speak, farewell, to the Scots Greys deputation, which is leaving for England tomorrow. Everything turned out well.”

Several British honours were bestowed on the Emperor: he also became a Knight of the Garter, an Honorary Admiral of the Fleet and in 1916 - a British Field-Marshal. However, his connection with the Scots Greys appears to have been especially appreciated.

He was clearly proud of his new role, wearing his Full-Dress uniform on a number of occasions, including during his time at Balmoral in the autumn of 1896.



*Arrival of Emperor Nicholas II and the Empress at Balmoral, 22 September 1896.  
The Emperor and Empress, with the Prince of Wales and Duke of Connaught, driving up to Balmoral Castle.  
The contingent of Scots Greys escort on left. Queen awaits her guests at the entrance.  
Signed Orlando Norie (1832-1901). Made in 1896.*



Emperor Nicholas II, Empress Alexandra Feodorovna and baby Grand Duchess Olga Nikolaevna, left Denmark on September 20 (8th. Old style) on board the Imperial Yacht *Standart*. The other Imperial Yacht *Polar Star* was escorting.

In the morning, September 22, the sight of the Scottish coast appeared and then the *Polar Star* turned back to Denmark. They anchored half a mile from the mountains at Leith.

Emperor Nicholas II left the *Standart* in the uniform of the Royal Scots Greys and with his family went in carriage to the station under the escort of the Royal Scots Greys. At the train stations along the way there were meetings with honour guards and addresses from cities.



Queen Victoria records their arrival in her Journal: 'Punctually at 8, the procession reached the door. The escort of Scots Greys came first, then the pipers & torch bearers, & finally the carriage containing Nicky, Alicky, Bertie & Arthur. I was standing at the door, & Nicky, got out first, whom I embraced, & then darling Alicky, all in white, looking so well, whom I likewise embraced most tenderly. She went round & shook hands with everybody who was standing in the Hall. A very smart Cossack had previously arrived & was at the door.'

In his diary, Emperor Nicholas writes – “We had dinner at 9 o'clock and I did not get out of my uniform before 11 o'clock. Thank God that we arrived safely and that my daughter was not particularly tired! We went to bed at 12.”



*The Queen kisses the Empress. The Emperor, Prince of Wales & Duke of Connaught are seen behind them. Foreground-right, an Indian servant seen from the back. Dated in a later hand 'Sep 1896', by John Percival Gulich (1865-98).*



*Reception of the Emperor and Empress of Russia at Balmoral, 22 September 1896. The most prominent figures are, from l. to r.: Princesse Margaret of Connaught, the Duchess of Connaught, Princes Alexander, Maurice & Leopold of Battenberg, the Prince of Wales, the Empress, the Queen, the Emperor, etc. Signed and dated, Amadée Forestier (1854-1930).*





Photograph of Emperor Nicholas II signed "Nicky 1896 Balmoral"

Emperor Nicholas II, and his wife and daughter, visited Queen Victoria at Balmoral Castle, her Scottish home, in 1896. They arrived at Leith on 22 September, and then travelled to Balmoral, where they stayed until 3 October. The Empress Alexandra was the queen's granddaughter - Alexandra was the daughter of Victoria and Albert's third child Princess Alice and her husband Louis, Grand Duke of Hesse. The young Russian Imperial couple brought their 10-month-old daughter, Olga Nikolaevna, to meet her great-grandmother. The visit was principally a family reunion, with many of Queen Victoria's children and grandchildren travelling to Balmoral to greet the couple. The stay was also punctuated with discussions about international relations of Russia and Britain. Queen Victoria spoke to Nicholas regarding the Eastern Question, and the prime minister and Foreign Secretary, Lord Salisbury, gained assurances about Russia's intentions towards India.

Emperor Nicholas II, in his diary, mentions the many unsuccessful hunts, making him "decently tired of climbing mountains and long standing ready inside earthen towers!". On September 29th., he was happy as "the day was free, that is, without leaving home to hunt." In the morning he was photographed in the uniform of the Scots Greys.

Recorded on film was the highlight of the day on October 3rd (Video - <http://www.youtube.com/watch?v=E10c50DNhHY>) and in the evening Emperor Nicholas II again changed into a Scots Greys frock coat for the goodbye dinner, before leaving Balmoral.

They went by train through Preston, Oxford and arrived in Portsmouth. The Imperial Yachts *Standart* and *Polar Star* were waiting to take them to Cherbourg in France.

Queen Victoria wrote fondly of the visit: 'It seems quite like a dream having dear Alicky & Nicky here.' During the visit the Tsarina showed Queen Victoria some of her jewels, many of which were supplied by Fabergé: 'Alix showed me her beautiful jewels, of which she has quantities, all her own private property.'

In the group photograph from Balmoral, with Queen Victoria (1819-1901), the Prince of Wales (1841-1910) Empress Alexandra (1872-1918) and baby Grand Duchess Olga Nikolaevna (1895-1918), the Emperor Nicholas II is wearing the frock coat of the Scots Greys.



Photograph of Emperor Nicholas II signed "To dearest grandmother fr. Nicky Balmoral Sept. Oct 1896"







The Emperor was photographed in the leafy grounds of Balmoral during this visit by Robert Milne (1865-1952), a local photographer, who specialised in portraits. The photographs that he created established the pose later used by Serov in his painting.



Some of the photos by Robert Milne (1865-1952):

Top-left: Double full-length portrait of Emperor Nicholas II (1868-1918) and the Duke of Connaught (1850-1942), both wearing frock coat of the Scots Greys. The Tsar has his folding field cap tucked under his left arm, while the Duke of Connaught holds his cap in his right hand.

Top-right: Full-length portrait of Emperor Nicholas II (1868-1918) wearing uniform of the Scots Greys, including patrol jacket and folding field cap. His hands are behind his back.

Right: Full-length portrait of the Duke of Connaught in commanding officer uniform of the Scots Greys with frock coat and cap. Sword held under left arm crossing over forearm in front. He is holding gloves in his right hand while resting his left hand on his right wrist.







*An unusual photograph of Emperor Nicholas II in the Full-Dress uniform of the Royal Scots Grey, as it is not taken in the same place as the other well-known photos. Properly this is an earlier one, and the photographer moved the photo session to a better location with a more photogenic background.*











Full-length portrait of Tsar Nicholas II (1868-1918) wearing the uniform of the Scots Greys. Colonel uniform, helmet with plume in right hand with chair stood to the left, sword on left hip.





It was the 1896 visit that cemented the relationship between the Emperor and the regiment and had an impact on the creation of the Serov portrait.

The portrait by Valentin Serov of Emperor Nicholas II – which is the only major oil painting by the artist in any British public collection – formed part of a group of studies of members of the Imperial family depicted in military uniforms.











In 2018, the painting was loaned to the National Galleries in Scotland by the Royal Scots Dragoon Guards Regimental Trust, allowing the public a rare view of the masterpiece.

Christopher Baker, director of European and Scottish Art and Portraiture at the National Galleries of Scotland, said: "This impressive portrait of the last Tsar of Russia, Nicholas II, is an important, poignant and generous loan to the National Galleries of Scotland, a century after the execution of the Imperial family. What makes the painting so arresting is its relative intimacy, the intense eye contact with the viewer and singing colours.

Painted by one of the greatest of Russian artists, whose work is little known in Britain, it has strong and fascinating connections with Scottish military history."

Brigadier David Allfrey, Colonel of the Royal Scots Dragoon Guards, also producer of the Edinburgh Military Tattoo, said that the loan of the painting, familiar to officers for decades, was an emotional one.

"We are tremendously proud of our Regiment's history and our association with our Royal Family right back to 1678 and Charles II.

In similar vein, our connections with Russia are long-honoured, not just through Tsar Nicholas as our Colonel-in-Chief but through a number of regimental customs and routine contact with friends and families across the years.

We carry an icon of Saint Nicholas with Regimental Headquarters on operations and on training and the Serov portrait has traditionally hung at the end of the Officers Mess Dining Room. It is a precious and important object for all of us.

We are delighted the National Galleries of Scotland has accepted our Trust's offer to loan the picture and we are honoured that it will hang in close company with a host of other notable works of art. Great portraits offer an intimate view into the world of the sitter and the painter and this picture serves as a fabulous marker in the colourful and oscillating relationship between our country, Russia and our people over several centuries."

The Scots Greys band over the years has acquired a few of its own traditions due to Emperor Nicholas II. While the full dress of the rest of the regiment required the wearing of a black bearskin headdress, the kettle drummers wore white bearskins. The tradition of the white bearskins originated in 1894, when Emperor Nicholas II became colonel-in-chief of the Scots Greys and presented the original white bearskins. Initially, this was because the Emperor presented the kettle drummers with the white bearskins. Furthermore, the bandsmen, except those wearing a white bearskin, had a red plume on the side of the bearskin. The kettle drummers, with their white bearskins, wore a white plume. A tradition developed within the regiment of the Scots Greys band playing the Russian national anthem in the regiment's officers mess, in honour of Emperor Nicholas II.

Another famous Russian painter Nikolai Petrovich Bogdanov-Belsky (1868-1945), also made a portrait of Emperor Nicholas II in the Full-Dress uniform of the Royal Scots Greys.







Borisov-Belsky 1908



This portrait of the Emperor was almost certainly presented to King Edward VII after their meeting at Reval (now Tallin, capital of Estonia) in June 1908, but before the imperial visit to Cowes in August 1909.

Nicholas II is dressed in the uniform of the Royal Scots Greys and wears the star and riband of the Garter and Royal Victorian Chain, the stars of the Orders of St Andrew and St Alexander Nevsky, and the badges of the Order of St Vladimir, the Danish Order of the Dannebrog and the Greek Order of the Redeemer.



*Emperor Nicholas II and Tsarevich Alexei in the Bay of Reval, 9 Jun 1908, on the deck of a yacht. Nicholas II is wearing the Full-Dress uniform of the Royal Scots Greys with insignia and a bearskin hat. Tsarevich Alexei is standing beside him to the right wearing a sailor suit and a straw hat. Officers are gathered on the deck around them.*

By setting the portrait against the backdrop of the elegant northern façade and double colonnade of the Alexander Palace, the artist has created an entirely fictitious scene by amalgamating a terrace with its ornate iron balcony from the east wing of the palace building c.1896, by Silvio Dagnini (1867–1942), added as part of the remodelling of the palace in preparation for the residence of Nicholas II and his family. Access to the balcony was from the Empress' suite of rooms, it then wrapped round to the south side of the building, with steps down towards the Emperor's study. However, the structure adds a wonderful decorative quality to the painting and appears in numerous contemporary photographs.

Born into a peasant family in the Smolensk region, Bogdanov-Belsky trained under Ilya Repin (1844–1930), Russia's foremost realist painter, and later in Paris. In addition to portraits, he favoured genre and rural peasant scenes; this portrait exemplifies certain aspects of his style, notably the use of heightened colour and richly impastoed pigment. Passages of paint, for example the rendering of the lilac growing beyond the curlicues of the balcony, suggest an affinity with the symbolist painter, Victor Borisov-Musatov (1870–1905). Indeed, the presence of lilac in the painting may be an oblique



reference to the Empress, whose favourite plant it was. Recent conservation has revealed the vibrancy of the original portrait, and also that the artist has used two different white pigments (lead white and zinc white) and has reworked certain areas, noticeably the sky, a number of times.



*Above - Emperor Nicholas II, in the uniform of the Royal Scots Greys, standing with a group of soldiers from the Royal Scots Greys the on the Imperial Yacht Standart during the Cowes Regatta, August 1909.  
Below -The Imperial Family and officers of the Royal Scots Greys at dinner held on the Imperial Yacht Standart during the Cowes Regatta, 1909.*





The Nikolai Petrovich Bogdanov-Belsky portrait of Emperor Nicholas II in the Full-Dress uniform of the Royal Scots Greys once - at least in 1914 - hang in The Centre Room (East Front) of Buckingham Palace, the British Royal Family's official residence in London.



*In Buckingham Palace can be seen the Bogdanov-Belsky portrait of Emperor Nicholas II, in between large portraits of Emperor Alexander I and Franz Josef I, Emperor of Austria.  
Below – The portrait was also on display in the exhibition “Russia: Royalty & the Romanovs”, 2018 in Queens Gallery.*





In 1915, Edgar Holloway Postcard published a postcard showing “The Czar of Russia, Colonel-in-Chief of the 2nd Dragoons (Royal Scots Greys)”.

The murder of Emperor Nicholas II in 1918 ended the relationship with the Royal Scots Greys until 1998 when the remains of the Emperor and other family members were interred at the Sts. Peter and Paul Cathedral, in the Peter and Paul Fortress in St Petersburg.

The then commanding officer of the Scots Greys (by then known as the Royal Scots Dragoon Guards), Colonel Andrew Phillips, and three colleagues, also flew into Russia the day before to participate. They took a prominent part in the service.

They marched in front of the coffins, the Romanov family and guests to the Cathedral, while one was playing the bagpipe.



*Four officers of the Royal Scots Greys are standing outside Cathedral of Sts. Peter and Paul, while the members of the Romanov family and guests are waiting to get in (The coffins are being arranged inside).*



24th August 2001, Royal Scots Dragoon Guards regiment received an icon of the Holy Royal Martyr Nicholas II. It was solemnly handed over by the Director of the Moscow Caledonian Club Vitaly Mironov to the regimental commander, “on behalf of the Russian people”, during a special ceremony in Edinburgh Castle in the presence of Historian Dr. Dmitry Fedosov, who had commissioned an artist to paint this special icon participated in the special ceremony in Edinburgh Castle. The icon now accompanies the Scots Dragoon Guards Scottish regiment wherever they are deployed.



Commanding officer Lieutenant Colonel Dom Coombes tells – “To this day the links are celebrated with a toast to the Tsar and the singing of the Russian Imperial anthem before formal regimental dinners, while a framed icon of the Tsar – presented by Nicholas as a gift from the people of Russia – is carried by the regiment on overseas operations as it’s supposed to bring good luck. “It’s been to Kosovo, it’s been to Iraq twice, it’s been to Afghanistan twice, and then anywhere we go in the future,” explains Lt Col Coombes. “Whenever we go on operations it comes with us and goes and stay next to me wherever I am. We look after it. We cherish it. It’s a great link. And now it’s in Fife, it’s in Leuchars. And we are very proud to have it here.”

*Lieutenant Colonel Johnny Biggart, commander of the elite Scottish military unit Scots Dragoon Guards, holds the icon of the Tsar-Martyr Nicholas II. This photo was taken in 2012 in Lashkar Gah, Afghanistan.*

A video tribute to Emperor Nicholas II and the Royal Scots Greys -

<https://youtu.be/Oo8n0ajOwXo>



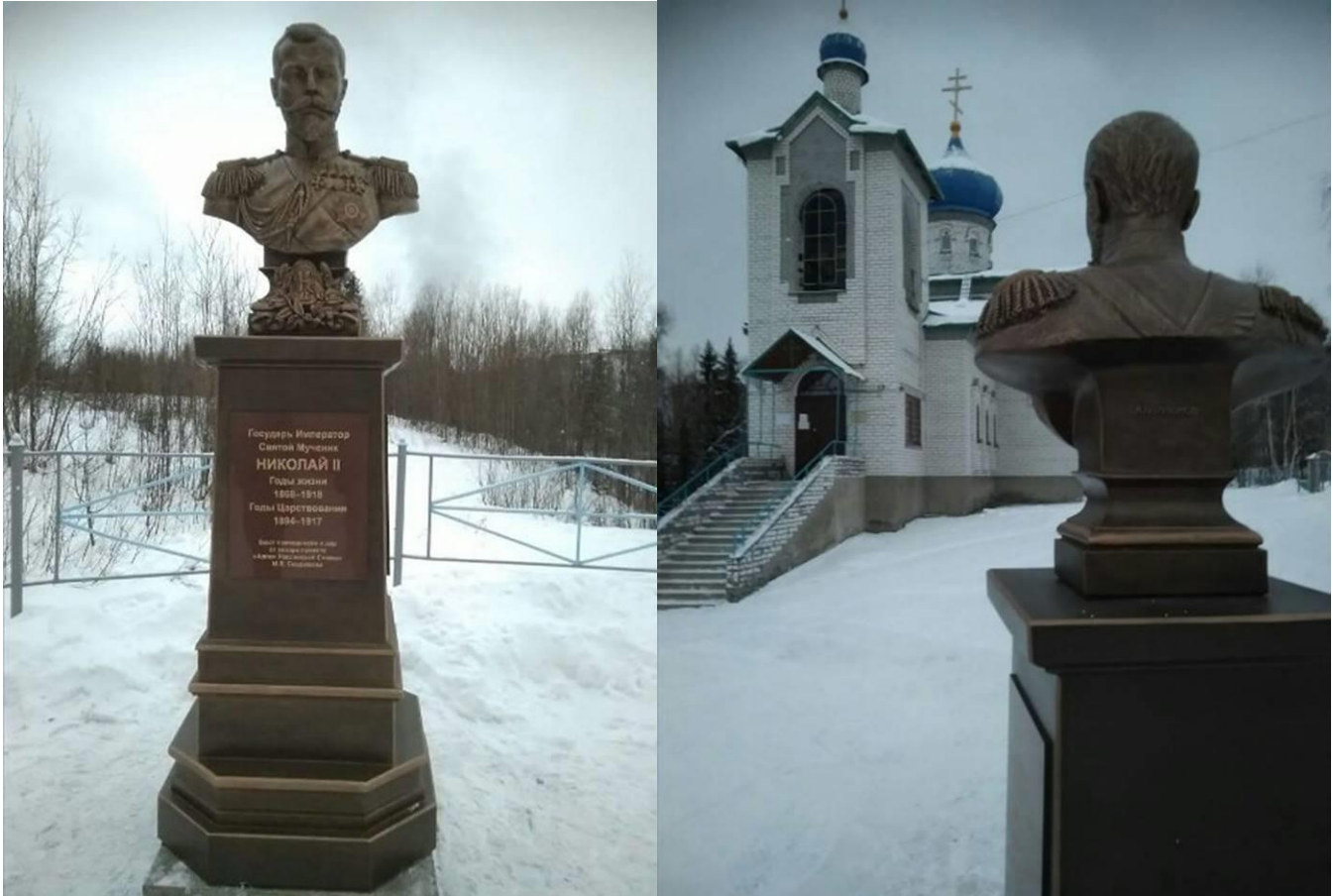
*Dundee raised Hollywood actor Brian Cox with the icon of Tsar Nicholas II at Leuchars Station army base in Fife.*



## A monument to Emperor Nicholas II was erected in Kovdor

December 21, 2020 – In Kovdor district of the Murmansk region, on the territory of the Church of the Assumption of the Most Holy Theotokos, a bust of Emperor Nicholas II was installed. It happened shortly after the authorities of the Kovdor had approved the monument after a popular vote. Its results were summed up at a meeting of the public commission of the Kovdor region. 512 participants voted in favour, 38 against.

The bronze bust of Nicholas II was donated by the Alley of Russian Glory Sculptural Workshop and the parish raised money for the pedestal.



Romanov-on-Murman, the last city of the Russian Empire, renamed as Murmansk after the October Revolution, was founded by Nikolai Romanov in 1916. Also, at the behest of the Emperor, a military flotilla of the Arctic Ocean (the future Northern Fleet) was created, the Murmansk railway, connecting the region with the capital, and a trading port in the ice-free Kola Bay were built. The port of Murmansk became the backbone of the region's economy before industrialization and allowed Russia to conduct strategically important trade with other states and receive vital assistance from allies during the two world wars.

Earlier, the northerners had voted to assign the name of Emperor Nicholas II to Murmansk airport. And recently, a photo gallery dedicated to the Emperor, his family and their role in the history of the North was opened in the airport.



## A monument to Empress Catherine II was unveiled in Yelabuga.

On December 24, the monument to Empress Catherine the Great was solemnly opened. For Yelabuga (Tatarstan Region), the name of Empress Catherine II is a reverent attitude to the history of the city!

Thanks to her Decree in 1780 settlement Trekhsvyatskoe became a district town and received a new name - Yelabuga. Thus, began a new period in the life of the city - the Epoch of its Dawn.

Then the city had about a thousand inhabitants. Streets intersecting at right angles divided it into quarters. The houses were mostly two- and three-story. And the center of Yelabuga became Cathedral Square near the Spassky Cathedral.

In order to preserve historical memory, the monument was installed in the park near the Spassky Cathedral. Archpriest Sergiy Lepikhin said that the necessary funds were raised on the initiative of benefactors with the support of the Russian Noble Assembly and caring citizens.

"The monument to Catherine the Great is a kind of gift to our glorious city, rich in its history and good traditions," emphasized Sergei Anatolyevich Lepikhin, an honorary citizen of the city of Yelabuga. It is noteworthy that this monument was opened in the year of the 240th anniversary of the assignment of the status of the city and its name - Yelabuga! We congratulate all Yelabuga residents with a wonderful event in the history of the city. On the eve of the upcoming New Year 2021, we wish everyone health, prosperity, kindness and peace!"





## A photo exhibition about the Tsar's family is presented in Feodosia

Feodosia Museum of Antiquities in Crimea opened the photo exhibition "Towards the Russian Tsar. The Romanovs: The Tsar's Ministry."

This is a historical exhibition of photographs reflecting the daily life, charitable work and service to the Fatherland of Tsar Nicholas II and the Imperial Family.

Here you can get acquainted with real visual documents of more than a century ago, which reliably preserved the memory of the last Russian Emperor and his close circle. The photographs show all members of the Imperial Family, through whose images it becomes possible to get closer to everyday life in pre-revolutionary Russia.

The Emperor appears here in everyday life: in church, at service, at a military review or military parade, in charitable works, with family, in a hospital for wounded soldiers.

As the director of the museum A. A. Rodionov said, presenting these photographs to the public, the curators of the exhibition strove to see the documents of the time, which preserved reliable memory of the Tsar's Family and Russia. As befits documentary evidence, the photographs captured the living and active images of each of the members of the Imperial Family: they look at us from the past of the Russian Empire. The exhibition talks about the real image of the Russian Tsar Nicholas II - in Asia and the East he was called the White Tsar.

The image of a different Russia rises before our eyes and reminds of the originality of the people's life in its unity with the catholic principles of the monarchy and tsarist power, based on the Church and its tradition, the serving and working Russian family, clan, dynasty, rights and duties of estates. The Tsar's Family was not hidden from the life of the people, and as long as the people had a lively religious principle, the Tsar's personality was close to them, understandable and completely revered.

The photographs refer to the relatively prosperous years of the reign of Nicholas II. The pictures were taken by various photographers, including ordinary amateurs, to whom the Tsar attributed himself, fascinated by the "fashionable" photography.

There are also Crimean photos of the Tsar and his family, who adored the Black Sea coast of the peninsula, their residence - the Livadia Palace with a magnificent park. The picturesque landscapes of Crimea made by the modern artist Olga Fedina became a pleasant addition to the photo exhibition.







## 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 on how the case is progressing.

## Bishop Evgeny appointed head of the Yekaterinburg Metropolis

December 8, 2020 under the chairmanship of Patriarch of Moscow and All Russia Kirill a meeting of the Holy Synod of the Russian Orthodox Church was held on line.

It was decided to appoint the new head of the Yekaterinburg Metropolitanate. Bishop Evgeny Bronnitsky, vicar of His Holiness

Patriarch of Moscow and All Russia, became the Right Reverend of Yekaterinburg and Verkhoturye, the head of the Yekaterinburg Metropolitanate.

Metropolitan Kirill of Yekaterinburg and Verkhoturye was appointed His Grace of Kazan and Tatarstan, head of the Tatarstan Metropolitanate, with his release from the management of the Yekaterinburg diocese and expression of gratitude for the archpastoral labors incurred.

Bishop Evgeny was relieved of his post as governor of the Donskoy stauropegic monastery in Moscow, and he retained the post of chairman of the Synodal Department of Religious Education and Catechesis.

It should be noted that Evgeny is the first bishop of the Russian Church, named during the monastic tonsure in honor of the holy doctor Evgeny Botkin, the faithful Tsarist servant and friend who died at the hands of the executioners along with the Royal Passion-bearers - Emperor Nicholas Alexandrovich and his family. He was glorified in the face of saints at the Council of Bishops on February 3, 2016.

On Saturday, December 12, 2020, in the Church-Monument on the Blood, Bishop Evgeny, His Grace of Yekaterinburg and Verkhoturye, performed a prayer service to the Holy Royal Passion-Bearers, and after it, held a press meeting.

Asked about his attitude to the "Imperial remains", the head of the metropolitanate noted that this is a matter of principle for the Church.

**- "There are many reasons that these are really Imperial remains, but there are also many unanswered questions. The Holy Patriarch said that we will not rush to a certain date and announce a certain decision. We will wait for the final results. It's not just some kind of artifact. These are holy people, they played a key role in the spiritual life of our people, and in the state. Therefore, this question is essential for us. The Church is in no hurry to make decisions, fulfilling the word of His Holiness the Patriarch. No need to rush. If there is not an ounce of doubt, then a confession will be made. If doubts remain, then we will not rush. There are many great saints, Blessed Xenia of Petersburg is very revered - can you imagine that we still have her remains at the Smolensk cemetery in St. Petersburg, and we will urgently "dig, search, raise", something else? This does not diminish the help that people receive at this grave. For us - too: the participation of the Royal Passion-bearers in our life is, we live by this. And we want not to offend their memory.**

On December 25, 2020, Bishop of Yekaterinburg and Verkhoturye Evgeny, was elevated to the rank of Metropolitan of Yekaterinburg and Verkhoturye.

In the home church of the Patriarchal residence of the Danilov Monastery in Moscow, His Holiness Patriarch Kirill of Moscow and All Russia elevated Bishop Evgeny of Yekaterinburg and Verkhoturye to





the rank of Metropolitan. In accordance with the Regulations on Awards, "elevation to the rank of archbishop and elevation to the rank of metropolitan are determined by the place of service. The metropolitan is the archbishop of the main city of the metropolis and the metropolitan of the region. An archbishop is a diocesan bishop of a city and region that is not part of the metropolis."

### **"Looking for a way out"**

Remains of the Imperial Family. Results of the work of the reburial commission

*December 9, 2020. The radio station "Echo of Moscow" – An interview with Vladimir Soloviev, retired senior forensic investigator.*

*A. Solomin - Good afternoon! The radio station "Echo of Moscow" is on the air. 16:07 p.m. in the Russian capital. My name is Alexey Solomin. And this is the program "Looking for a way out." Today our guest is Vladimir Soloviev, retired forensic investigator, head of the investigation into the murder of the Imperial family. Vladimir Nikolaevich, I welcome you.*

*V. Solovyov - Good afternoon, Alexey.*

*A. Solomin - Vladimir Nikolaevich was engaged in a criminal case from 1991 to 2014.*

*V. Soloviev - Up to 2015. And if I may, I just want to say a small remark about what I was doing until November 15th. From that time on, I no longer conducted this case, and therefore everything that is after November 2015 regarding investigative actions and everything else is unknown to me. I only know about this from the media.*

*A. Solomin - An interesting point is that in 2015 a government commission appeared on the burial of the remains of Tsarevich Alexei and Maria.*

*V. Soloviev - Well, let's, perhaps, recall that in July 1918 Imperial family was shot. The bodies were taken to an abandoned mine, which is now called Ganina Yama. They threw the bodies first into the mine. The mine turned out to be unusable. The bodies were moved. And then the truck got stuck during transportation. The bodies were buried.*

*A. Solomin - To hide?*

*V. Solovyov - In order to hide. They wanted to destroy them, but it didn't work out. 2 bodies were burned, and 9 bodies were buried in the middle of the road. And it happened that they lay there until 1979, when they were discovered by 2 very interesting searchers - Helium Ryabov and Alexander Avdonin. But this is too long an interesting story, which I will not tell now. In the end, both Ryabov and Avdonin reported their find. And in 1991 these remains were uncovered. And since then, this story of identification, burial and reburial has been going on.*

*A. Solomin: From 1979 to 1991 authorities had no interest in these remains.*

*V. Soloviev - No. From 1979 to 1991, the authorities simply did not know where they were, because both Ryabov and Avdonin kept it secret.*

*A. Solomin - Oh, they didn't tell.*

*V. Solovyov - It was in communist times that the burial was opened – in 1979. And you understand that these bodies would have suffered the fate of Hitler's body, which was burned and the ashes thrown into some river.*

*So now I will not touch upon the issue related to the search and opening of the burial. The most important thing is the period from 1991 to the present. I must say that the grave of 9 people was*





opened on the Old Koptyakovskaya road in 1991, but according to documents, from memories it was known that there were 2 more bodies: the body of Tsarevich Alexei and the body of his sister Maria.

A. Solomin - *To clarify. Initially, in 1991, there is a certain amount of remains ...*

V. Solovyov – remains of 9 bodies, grave of 9 people.

A. Solomin - *And it is assumed that this is the whole Imperial family.*

V. Soloviev - It was assumed that this was not the whole Imperial family, because by this time we had memories, for example, of the executioner Yurovsky and several people who said that 9 bodies were buried right in the middle of the swampy part of the Old Koptyakovskaya road, and at the same time 2 bodies burned and buried nearby. Where is nearby: 5 meters, 50, 500? No one knew. The search went on. And in 2007, these bodies were found by local searchers. And it was like the second stage of identification of the bodies of Alexei and Maria since 2007.

A. Solomin - *That is, between 1991 and 2007, another very important event took place: the bodies found in 91 were buried.*

V. Solovyov - In 1998 they were buried. There was a decision by a government commission. Then the government decided. And they were buried on July 17, 1998 in the Catherine Chapel of the Peter and Paul Fortress - 9 bodies. And 2 bodies have not yet been buried.

A. Solomin - *Here is an interesting moment: 2007, the remains are supposedly found. Did they know right away that this was Tsarevich Alexei?*

V. Soloviev - Of course not. Presumably. Small fragments were found, the total weight of which was around 100 grams. Small fragments of bones and teeth, severely burned, on which the effect of sulfuric acid was recorded. That is, when

I first saw these found remains, one might say, tears appeared in my eyes, because I decided that it was impossible to identify them, it was impossible to do this, because there was too little bone material and too much time had passed that they lay in the most aggressive conditions you could think of. But very solid expert examinations were organized.

A. Solomin - *100 grams is a box like this, right?*

V. Soloviev - Well, there are several boxes. One box contains plastic bags. On behalf of the Russian side, the research was conducted by Evgeny Ivanovich Rogaev, an outstanding person, twice winner of the State Prize. He works at the level of Nobel laureates.

A. Solomin - *By the way, he was on the air. You can find it on the Echo of Moscow website.*

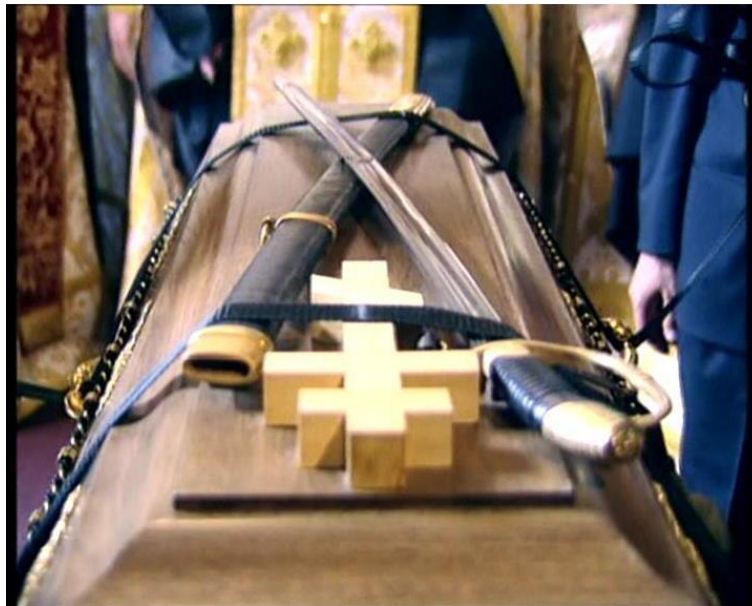
V. Solovyov - Yes, you have it.

A. Solomin - *Together with you.*

V. Soloviev - And Michael Coble also worked in America. Here's what's interesting - that the methods for genetic research, which were developed in the 90s, they later came in handy - these methods for the burned remains of Alexei and Maria - they came in very handy when, remember, the famous twin towers were subjected to a terrorist attack ... A lot of people were also burned there. And I must say that the victims of terrorist attack were investigated by the very people who carried out the examination with me, in the laboratory of Michael Coble, and the same methods were used in the investigation of the circumstances of the death of Alexei and Maria.

A. Solomin - *That is, they were then tested on Alexei and Maria remains.*

V. Solovyov - Yes, they were tested, they were approved. Interestingly, both Michael Coble and Evgeny Ivanovich Rogaev published articles in the most reputable journals, and they were licensed for their work by the first two Nobel laureates - Watson and Nirenberg. That is already on level with the highest grade. But, nevertheless, the remains have not yet been buried.





A. Solomin - *Look, the question remains. 2007, the remains of the alleged Tsarevich Alexei and Grand Duchess Maria are found. Genetic examinations confirm. After all, the confirmation was already official - more than 90%. Correctly?*

V. Solovyov - For goodness sake, 90% are completely wrong numbers. There are 26 nines after the decimal point. Nowhere are such examinations done. 26 times 9.

A. Solomin - *Why won't these remains rest with family members?*

V. Solovyov - Well, this is where, let's say, my tears begin. First, the burial of members of the Imperial family, you yourself understand, is necessarily linked to the position of the Russian Orthodox Church, since in 2000 the Russian Orthodox Church officially recognized the Imperial family as holy Royal Passion-bearers. Therefore, these difficulties arise.

A. Solomin - *Why? I don't fully understand. You are conducting a criminal case for the murder of individuals. An Emperor, not an Emperor - this is a case of murdering individuals. A decision is made, for example, about burial. Why do you need to ask the ROC?*

V. Solovyov - Alexey, this is how the work is going. Here the investigating authorities must carry out identification. They found a corpse in the forest, somewhere in the river, God knows where. It is clear that this is murder, for example. The identification of the remains of those found is carried out and it is established that this person is Ivan Ivanov. They are looking for his relatives and give the corpse to relatives for burial. At the moment we are dealing with the family of the Emperor, which was of national importance. The Emperor was of state importance. And already, judging by 1998, a certain tradition of this burial has developed. The state had to solve this issue.

And the most natural thing that could be done was to give the remains to the state. And the state decides further. Otherwise, as they do with unclaimed corpses, if they have determined who is: they are transferred to the cemetery to the municipal authorities, they are buried in a special area for unclaimed corpses and a galvanized metal plaque is placed where it is written who it is.

But nevertheless, it was somehow inconvenient to bury the heir to the Great Empire and his sister on the site of unclaimed corpses, which I had to convey - it was somehow inconvenient.

A. Solomin - *But it was not done.*

V. Solovyov - This, of course, was not done. I transferred the remains for storage to the State Archives of the Russian Federation, where they were able to provide security, proper storage conditions, so that nothing could deteriorate there. That is, they spent a certain amount of money on this storage. And there are all the things that remained after the Ipatiev House. There are many things in the State Archives of the Russian Federation.

A. Solomin - *And so they remained in the box.*

V. Solovyov - So they were in the box. All this time I was trying to somehow melt these cold hearts of our authority's and the church.



*An interesting point is the Russian Orthodox Church. Because Alexei Alekseevich Venediktov is publishing a graphic novel dedicated to the fate of Tsarevich Alexei. And there is played out ...*

V. Solovyov - The book is superbly published, I already held it in my hands, thank God.

A. Solomin - *But you know what the interest is. This is an art story. You should not rely on it as on real historical events. And it is not for nothing called "Save Tsarevich Alexei." More than 200 impostors showed up after the execution of the Imperial family. Tsarevich Alexei and Grand Duchess Anastasia are the most frequently mentioned people. Because, indeed, there were a lot of rumours that they were saved.*

*Today, after your examinations, we come to the conclusion that no, after all, everything is unambiguously prosaic and tragic. Even little Alexei - he was 14 years old - died in the execution.*



V. Soloviev - Unfortunately, he died. But this whole story of imposture can be written. As he said, the "real" Tsarevich Alexei came to me. I remember that such an opera figure, Nikolai Nikolaevich (Alekseevich) Romanov-Dalsky, came directly to me. He changed his last name. According to his passport, he was Nikolai Alekseevich Romanov, the son of Nikolai.

And what's interesting. Well, okay people are coming. He usually wore the uniform of a fleet admiral, he had three stars. The Cossack was accompanied by some kind of patrol. All in all, this figure was very interesting. But God bless them, these impostors. The most important thing is that Nikolai Nikolaevich Romanov-Dalsky was supported by Korzhakov. And Romanov-Dalsky himself, he could open the doors in the Duma. And I met him for the second time - the first time in my office ...

A. Solomin - *And again: who is Romanov-Dalsky?*

V. Soloviev - Romanov-Dalsky Nikolai Nikolaevich, who pretended to be the grandson of Nicholas II. And do you know who his chancellor was? He had a chancellor, Alexander Vengerovsky, deputy chairman of the State Duma.

A. Solomin - *Of Nikolai Nikolaevich.*

V. Soloviev - Of Nikolai Nikolaevich, an impostor. He gave him the title "Prince of Korsunsky Vengerovsky" - this is his title. These are typical of our 90s. And he was not alone. After all, there was an interesting story related to Bilikhodze. An old woman from Georgia who pretended to be Grand Duchess Anastasia. But, interestingly, she passed herself off as Anastasia after her death. A series of articles appeared in Rossiyskaya Gazeta on her behalf with an appeal to the President that "I am the last of the remaining Romanovs, I ask you, President, to accept me, because I am the keeper of all the Romanovs' money, and I want to give them to Russia."

A. Solomin - *Not to receive what is taken from Russia ...*

V. Solovyov - Well, the old woman walks, okay. But then, as far as I remember, Alexander Ivanovich Andropov invites me to his place. He was the adviser to the chairman of the State Duma Seleznev on international issues. And he says, "You have to acknowledge her." I say, "How am I supposed to admit it?" He says: "Well, she's real."

Medvedev met with His Holiness Patriarch Alexy, and Alexy asked him to wait.

Then the chairman starts to jerk me ... She had a special fund, and Yuri Dergausov led it. He is also an advisor to the chairman of the State Duma. Here are two counselors to tackle this old lady. Why did they seem to need this old woman?

A whole case has been fabricated over this old woman. The Georgian court recognized her as a real Princess. Then Professor Sirotkin was still involved in all these cases, a professor at the diplomatic academy. I remember one television company said: "When you shoot Professor Sirotkin, shoot him in the dark, say the word "money"- and his eyes will shine like Basilio's cat." They talked about the return of trillions of dollars to Russia, they said something else. And in my opinion - maybe I'm wrong, I don't want to go to the courts, make excuses - most likely, they thought this way: Bilikhodze's grandmother is dying, and some kind of handle is raised and says: "The last representative of the Romanov family has died. Let's honour her memory by standing up. " Communists are leaving suppose. "Let's abolish the illegal act against only one of the family of Nicholas II and his children - the act on the nationalization of the royal property. Most were. Here they are two advisers, they went there, I say, as at home, these guys. And what would happen next.

It turned out that this old lady was married and her husband, a 30-year-old man, would have received all of her possessions.

A. Solomin - *Inheritance. In general, this scheme is interesting.*

V. Soloviev - And there were many such stories.

A. Solomin - *Why did I remember about impostors. I just don't understand, what is the logic of the state? In 2007, these remains appeared. And the state does not make a decision on state burial. It turns out that it cherishes and cherishes the hope that Alexei and Maria were saved, or what? I don't understand this.*

V. Solovyov - You know, in 2008, when the case was already coming to an end, Alexander Ivanovich Bastrykin then wrote a letter to Prime Minister Medvedev about the organization of a government commission.

A. Solomin - *to the President.*

V. Solovyov - He was then president, yes. And then, accordingly, the task was given to Sobyenin, who headed the government apparatus. The letter went to Putin. Putin instructed Sobyenin. Sobyenin

prepared a certificate on the Imperial Family. And that was a very positive reference. And then from unofficial sources, I can tell you that Medvedev met with His Holiness Patriarch Alexy, and Alexy asked him to wait - this is the end of 2008 - maybe that was right.

*A. Solomin - Why?*

V. Solovyov - I will explain why. Because the final examinations were not officially completed and made public. Therefore, this is a perfectly reasonable request. It turned out that on December 5, 2008, I organized an international conference in Yekaterinburg related to the completion of the criminal investigation. Michael Coble came there, Rogayev, the expert geneticist, came. Yekaterinburg geneticists were ready to report their results. In general, there was a big conference that took place on December 5.

And now imagine that at the time of the conference, when it was held, there were representatives of the church. His Holiness Patriarch Alexy II was very sick. And he returned from Switzerland or from Germany, I don't know from where. I met with Metropolitan Juvenal of Kolomensky and Krutitsky, who headed the commission for the canonization of saints. And I asked him to send some representative to this conference. The Metropolitan told me: "Vladimir Nikolaevich, I cannot solve this. Write a letter to the Patriarch." I said: "Vladyka, you understand that the Holy One will come, there will be a pile of documents in front of him, and mine will be somewhere far away." He says, "Don't worry, your document will be on top."

I went and gave my application to the office in Chisty Pereulok. I go out - and at this time a car with the Patriarch arrives. And the Patriarch comes out and says: "Vladimir Nikolaevich, what are your problems?" Well, I asked for the blessing and said: "So, we are gathering a conference, I beg you, send your representative." And so, he sent a representative, a man came from the patriarchate. "But on the day, at the time when we held this conference - what a coincidence - December 5, 2008, His Holiness Patriarch died. And therefore, of course, everything has already gone a little differently there.

*A. Solomin - But he was ready to admit, what do you think?*

V. Solovyov - You know, there was such a case, I even remember, in 1997. Yeltsin, he is a little eccentric, met with Nemtsov ...

*A. Solomin - Nemtsov headed the commission.*

V. Soloviev - Yes, Nemtsov headed the commission for the burial of the Imperial family. And he said: "Boris, go to the Patriarch and ask him what is happening there, how he relates to all this."

Nemtsov asked His Holiness: "Do you think it is possible to bury?" His Holiness said, "Yes, you convinced me."

Nemtsov called me and said ... The Patriarch, I must say, asked 10 questions to which the prosecutor's office had to answer. And, frankly, from 1995 to 1998, I worked only for the Patriarch, let's say, only in response to his questions. They licked everything thoroughly. The only answer that I could not give is the fate of Alexei and Maria, because they were found only in 2007. Then Nemtsov drove up in a Volga and we drove to the Holy Patriarch in Chisty Lane. We talked with his Holiness for about 2.5 or 3 hours. The conversation was attended by: Shubin from the government and Viktor Aksyuchits, who is the engine of all this. He helped a lot in the investigation of all the circumstances.

And thank God that he worked at that time as Nemtsov's assistant.

I had the biggest report, because, naturally, I expounded the whole texture to his Holiness. Plus, to the letter - answers to 10 questions - I brought 3 more volumes of expert materials, historical, concerning the identification of the remains of the Imperial Family.

I reported to the Patriarch only difficult questions. I said: "There are things that I can answer right away, and there are some that are difficult. I will not hide from you. Let's discuss these issues right away. He listened very attentively. Very well suited to everything.

And it all ended like. Nemtsov insisted ... asked his Holiness: "Do you think it is possible to bury?" His Holiness said: "Yes, you convinced me. And I will personally preside over the entire funeral ceremony."

*A. Solomin - But they were not buried ...*

V. Soloviev - Buried.

*A. Solomin - No, I mean the church.*

V. Soloviev - There was some ceremony - Everything was already planned. Then the remains are taken to St. Isaac's Cathedral. Then from St. Isaac's Cathedral the remains in the coffins are transported to the Peter and Paul Cathedral, and there is a service. Well, that's all. You can treat Boris Efimovich Nemtsov in different ways ... By the way, you will allow me to retreat a little about Nemtsov, to say a few words. Now many people say: "Well, first of all, Nemtsov is a Jew, and Nemtsov was like an



opponent of Orthodoxy." Sorry, when Nemtsov was buried, they put a cross on his grave, as far as I remember. This is the first thing.

Nemtsov treated the Holy Patriarch and the Metropolitans polite. I participated in all meetings of the government commission from the first to the last. Everything was extremely ethical, extremely polite. There was never a single harsh word, and I can attest to that myself.

One more point. This is already slandering me. They say that the corrupt Solovyov, Nemtsov found him, and this is what Nemtsov told Solovyov - "falsify the remains ... do something like this or wrong" - and Solovyov did everything that Nemtsov told him. Excuse me for God's sake, where did Nemtsov come from in the commission? I'll tell you now little palace secrets.

There was another complaint - this is the spring of 2007 - and the assistant to the head of the presidential administration summoned me. Then it was Denis Vladimirovich Molchanov. He now heads the government's cultural department. And he asks me: "Why is your work going so well? Why did you slow down this identification work?" I say: "You understand, now there is such a gap, timelessness, there is no leader. Oleg Nikolaevich Sysuev, deputy prime minister of the then chairman of the commission, was appointed, but he has not yet held a single meeting. And I think that he is not interested in it," I said. He says: "How do you think, who would be interested in this?" I say: "I think it would be interesting for Nemtsov. I recently saw on TV: Grand Duchess Maria Vladimirovna came to Nizhny Novgorod. He met her there and very skillfully answered her questions. I think he's interested." And at that moment Valentin Borisovich Yumashev, who was then the head of the presidential administration, comes in. He walked past the office. All this is in the Old Square. And Molchanov asks him: "Listen, how if Nemtsov is appointed to this position?" He says: "I don't mind. You ask Sysuev." Molchanov in front of me calls Sysuev and says: "Listen, Oleg Nikolaevich, how is this government commission?" He says: "You see, I'm on social issues now. Then this social network got stuck. If I could be released." He says to him: "And you will not mind to appoint Nemtsov?" He says: "Yes, I would love to." He is recruiting Nemtsov. On you with him, he says: "Borya, how would you look at the government commission to appoint?" Boris Efimovich says: "With pleasure." And from that moment he became the chairman of the commission.

*A. Solomin - Vladimir Nikolaevich, we have very little time left - 10 minutes. I would always talk to you, but let's try to explain it briefly, but in as much detail as possible. We return to 2007, this new meeting with the Patriarch. Dmitry Medvedev returns to this question when he was already prime minister - for 15 years. A government commission is being set up. Apparently, they wanted to coincide with the 100th anniversary of the execution for the burial of Tsarevich Alexei and Maria?*

V. Soloviev - This time it was a government group, not a government commission. It was headed by Sergei Eduardovich Prikhodko, head of the government staff.

How did it happen. I, realizing that things were not moving, I phoned Lyudmila Borisovna Narusova, senator, and asked for help. I said: "Your husband was rooting for this case. Help in some way." As far as I know, Lyudmila Borisovna met with our top management. Everyone understood, Putin knew this issue very well, because he had known him ever since he was Sobchak's deputy. Medvedev returned once again when he was prime minister. That is, for him it was an understandable question, that yes, these remains belong to the Imperial Family. Medvedev knew about this too.

Now the decision was this: to create a government group led by Prikhodko, to briefly prepare leading departments and scientific departments, say, the Institute of General Genetics, and the General Prosecutor's Office and the Investigative Committee and other scientific organizations - to prepare the necessary documents. All of them were positive, all submitted their certificates that yes, these are in fact the remains of Alexei and Maria. And even a burial date was set.

But I talked to the late Archpriest Vsevolod Chaplin.

*A. Solomin - And he was a member of the commission too.*

V. Soloviev - He was a member of the commission from the Patriarch. And he said at one of the working meetings "what the hand of investigator Solovyov touched, we can never accept as some kind of evidence." He was asked the question: If there is a burial of Alexei and Maria - it was scheduled for October 18, 2015, and the relatives have already bought tickets for this burial - the church will pronounce the names of Alexei and Maria. He said, "No way. We don't trust these results." I then asked, I said: "Father, let us talk in private, what is and how."

We met. I say: "I know Bastrykin, I know that Bastrykin is well versed in this topic, he respects the Patriarch. That if only there is some appeal from the Patriarch, it is possible to resume the investigation in the criminal case, and I give you my word that your priests will stand next to all the experts, they will trace the entire chain of what is happening. " He reported to His Holiness Patriarch Kirill. His Holiness Patriarch phoned the President. At the same time, I spoke with Bastrykin, and the case was resumed.

A. Solomin - *And all the new examinations were held at a higher level.*

V. Solovyov - On a higher one - I can argue.

A. Solomin - *The same expertise, in fact.*

V. Soloviev - Because the same expertise. Well, I will briefly list the expertise ...

A. Solomin - *We will not be in time. Very little time. I wanted to ask you. Do these studies and examinations pass without a trace for the remains?*

V. Soloviev: Investigative Committee of the Russian Federation, represented by Alexander Ivanovich Bastrykin, has twice officially announced that the identification of the remains of Alexei and Maria is complete. At the same time, the remains of all members of the Imperial Family and servants were identified from scratch using a variety of objects for comparative research: by the blood of Nicholas II, by the blood of Alexander II, by the remains of Alexander III, by a lock of hair of the Dowager Empress, mother of Nicholas II - all this was done. The identification is complete.

And I must say that the investigation has never linked to the two problems - the problem of burial and the problem of clarifying all the circumstances of the death. If the examination is over, you can bury remains. Here they killed famous priest Alexander Men, but formally the murderer was not found. But Alexander Men, according to the Orthodox tradition, was buried on the third Day. So, it is here. We need to recreate the government commissions and start all over again. The state must resolve this issue.

A. Solomin - *In what condition after all these repeated checks are the remains of Tsarevich Alexei and Maria?*

V. Soloviev - I cannot answer you, because, as I said, since November 2015, I have been out of work, and I do not know anything about what is happening in the Investigative Committee on this matter.

A. Solomin - *Do you have information ... Because I heard that there are more than 9 grams of these 100 grams.*

V. Soloviev - I don't know. I am an old investigator, and if I do not know something for sure, I will not comment.

A. Solomin - *Do you even know where they are?*

V. Soloviev - I don't know.

A. Solomin - *What do you think, is the issue of burial now, is it being discussed at all somehow? That is, there are prerequisites that this will take place?*

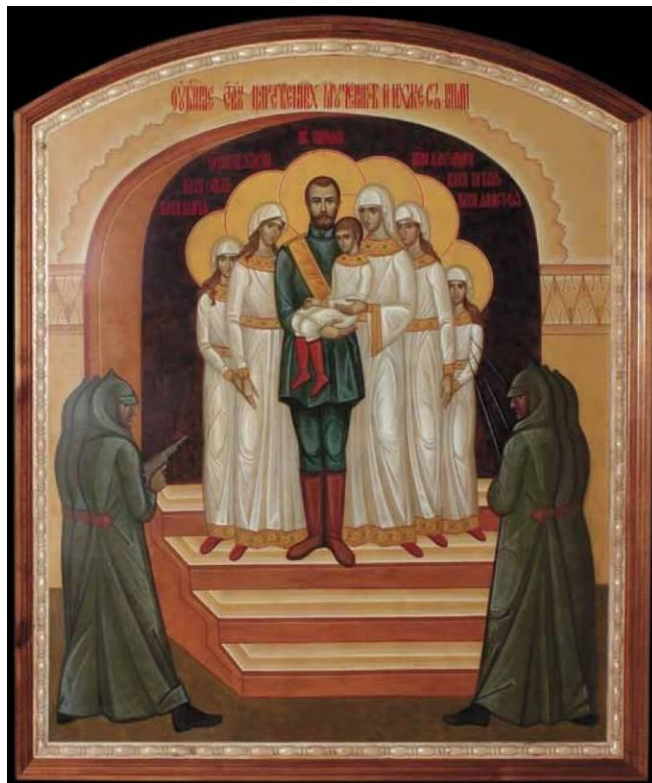
V. Solovyov - In my opinion, it is not discussed in any way, Sergey Eduardovich Prikhodko, he is no longer in the government. I am formally a member of the government group, as I was not informed that I was taken out of this group.

A. Solomin - *But it was not going to.*

V. Soloviev - It was not going to, no reports were received. That is, it somehow disappeared into the air. Only a smile remained from the Cheshire cat, let's say, nothing else.

A. Solomin - *How did your dismissal from the case happen in 2015? It's your decision?*

V. Solovyov - I cannot call it a dismissal. The Investigative Committee accepted that investigators can be changed. I understand that over the 20 years that I have been conducting this criminal case, I have





already become so tired of everyone that there is nowhere else to go. Therefore, there were doubts about my competence.

And the chairman of the Investigative Committee has the right to appoint another investigator. He didn't just put another investigator. He put the general in this place, the head of the most closed investigation department. He put in this place Krasnov, who is now the Prosecutor General. I think that there is no reason to doubt Krasnov's competence. Therefore, as if from a less experienced investigator, the case passed to a more experienced one. Moreover, then I stayed in the investigation team.

*A. Solomin - Let 's just fix it again: you don't know where the remains are; they are not buried. They said that in one of the monasteries, right?*

*V. Soloviev - They said that in the Novospassky monastery. At least it sounded in the press.*

*A. Solomin - At the same time, the church does not recognize the authenticity.*

*V. Soloviev - Well, I don't know. At one time, I handed over the remains of Alexei and Maria ... more precisely, the Russian State Archives handed over to me - handed over to the investigation. Plus, there were fragments of cuts from all 9 bodies, that is, it was a kit for identifying all 11 bodies. And they went to the examination. I passed them on to the experts, respectively.*

*A. Solomin - Thank you very much!*

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## "Save Tsarevich Alexei"

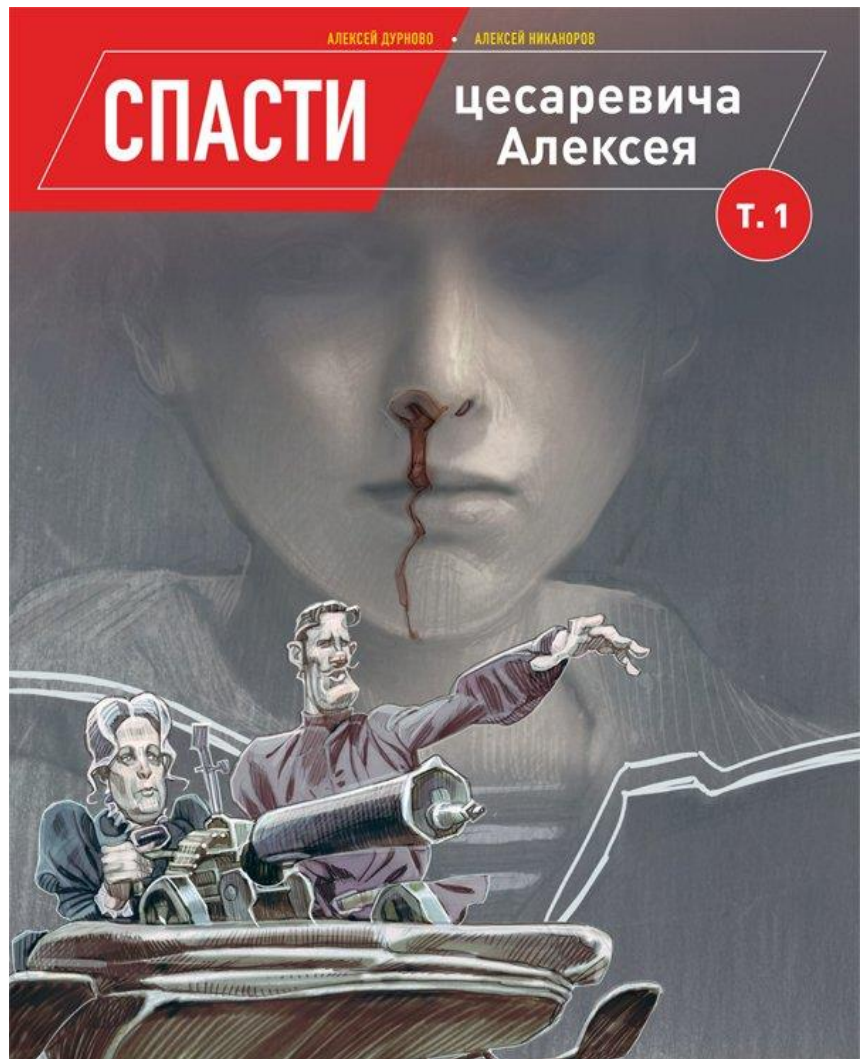
A unique project has been published by the Diletant magazine - "Save Tsarevich Alexei" is a Russian comic strip, based on the dramatic events of the early 20th century.

The author Alexei Durnovo and the artist Alexei Nikanorov talk about an attempt to save the heir to the throne, Tsarevich Alexei, who was under arrest with his family - first in Tobolsk exile, then in Yekaterinburg. Both fictional characters and real historical heroes act in the comics: in addition to the Tsarevich himself, the head of the Provisional Government Kerensky, General Brusilov, even young Stalin and Churchill and many others will meet on the pages of the graphic novel.

A very dynamic plot awaits the reader, but at the same time the creators tactfully approached the topic associated with the ensuing tragedy.

It will be interesting to read with the whole family and find out the historical context.

The comic was conceived and implemented by the editor-in-chief of "Echo of Moscow", founder and owner of the "Dilettant" publication, Alexei Venediktov. "Save Tsarevich Alexei" is the first of a whole series of comics in the library of the









## The smallest copy of a rouble of Emperor Nicholas II in the world

12/19/2020 - The master from Novosibirsk Vladimir Aniskin made a copy of a rouble of Nicholas II. It is the smallest in the world. Aniskin wrote about this on his VKontakte page.



“The work on making the smallest copy of the rouble of Nicholas II has been completed. I begin to put numbers on them and prepare them for registration. Part of the circulation will be made by the National Numismatic Register,” wrote Aniskin.

The diameter of the copy is 3 mm, weight - 0.009 g (111 coins are 1 gram). The master made 150 copies in silver.

Also, the Siberian left-hander noted that he continues to work on a copy of the gold piece of Nicholas II.

Now the Siberian craftsman is working on a copy of the *gold* ducat of Nicholas II.



## “More than an Archive”

On December 3, 2020, at the Exhibition Hall of the Federal State Archives in Moscow, was held the opening ceremony of the exhibition “More than an Archive. To the 100th anniversary of the State Archive of the Russian Federation”. The jubilee exposition, despite its small size (due to the actual size of the exhibition space of the famous hall on Pirogovka Street), strikes with the variety and richness, uniqueness and historical value of the rarities presented. Those who are interested in Russian history will find at the exhibition not only the most interesting documents, but also memorial things, genuine works of decorative and applied art, relics with striking stories of their origin.

The presentation was moderated by Sergey V. Mironenko. Head of the Federal Archival Agency Andrey N. Artizov noted that “the archive is not only the past, but also the present and the future of the country and the people ... it also shows that the archive is not only papers, but also other important witnesses of the past. It is one of the most dynamically developing archives; its prospects are associated, in particular, with the construction of a new, modern archival complex in the science city of Obninsk”. Andrey N. Artizov congratulated the employees of the State Archive of the Russian Federation on the centenary of the archive, stressing that the current exhibition completes a number of anniversary events that were held in 2020, despite the difficulties associated with the coronavirus pandemic.

Director of GARF Larisa A. Rogovaya dwelled on the idea and concept of the exhibition, which presents the true treasures of Russian history, preserved by archivists. Larisa A. Rogovaya expressed hope that the meeting with the unique testimonies of the past will bring true joy to visitors.

Executive Director of the Fatherland History Foundation Konstantin I. Mogilevsky warmly thanked the archivists for their selfless work, noting the special love of the staff of the State Archives of the Russian Federation for their archive. However, according to Konstantin I. Mogilevsky, almost each of the federal state archives can be said to be “more than an archive”: after all, their mission of preserving historical heritage and memory, cultural education is not limited to simple storage of documents.

This is a unique exposition where you can see something that has never left the vaults because of its priceless. For example, the Act of Paul the First on succession to the throne, the Constitution of the Kingdom of Poland, the materials of the operation “MYTH” about the death of Hitler ...

The director of the State Archives Larisa A. Rogovaya tells more:


*Larisa Aleksandrovna, the archive marks a hundred years, and the funds contain documents from the 18th century ... Where is the mistake?*

Федеральное архивное агентство  
Государственный архив Российской Федерации

ВЫСТАВКА

# Больше чем архив

К 100-летию  
Государственного архива  
Российской Федерации



4 декабря 2020 — 31 января 2021



Larisa Rogovaya: No mistake. In 1918, Lenin signed a decree on the centralization of archives in the USSR, and in 1920 the State Archives of the RSFSR was created, which we consider the beginning of the State Archives of the Russian Federation.



*The Imperial history is kept with you, do I understand correctly?*

Larisa Rogovaya: We have a collection of the so-called "Novoromanovsky archive" - the archive of the last Russian Emperor and members of his family, as well as documents of the Romanovs that were deposited as part of the palace archives. In addition, there are funds of pre-revolutionary higher institutions of political investigation, funds on the history of the Kingdom of Poland, and the Provisional Government.

At the exhibition you can see what has never left the storage facilities because of its priceless.

*Why is the exhibition called "More than an archive"? Is this a metaphor?*

Larisa Rogovaya: In our collections there are many items of decorative and applied art, paintings, orders, awards, banners. The exhibition has 21 thematic plots, and the center of each is some object. Naturally framed by documents. For example, under the Polish Constitution of 1815, signed by Alexander I, the Polish Seim ordered a chest. He is with us. The exposition will contain something that is never shown or issued. The same notebooks of Empresses, Grand Duchesses; some are decorated with precious stones, embroidery, watercolors.

*What are you taking for storage now?*

Larisa Rogovaya: Archive of Yuri Mikhailovich Baturin, cosmonaut, twice Hero of Russia, adviser to two presidents.

He has a unique legacy, for example, the history of the development of the first publicity law. These documents are not in the archives of the 90s. We also receive things that flew with Baturin into space. You can see it at the exhibition.

*For example, a famous person donate you his archive. Do you accept everything or only very valuable for history?*

Larisa Rogovaya: There is a principle of "collection integrity". Here's an example of how it works. At the exhibition we will show individual items that belonged to the famous Matilda Kshesinskaya. They are from the family archive of Grand Duke Andrei Vladimirovich, the ballerina's husband. One of the Russian émigrés in Paris suggested that we accept the archives of the Grand Duke with one condition: to take everything that was preserved. Thus, the uniform of the Grand Duke, and the first ballet dress and shoes of Kshesinskaya, in which she learned the basics of skill at the St. Petersburg Imperial Theater School, got into the State Archive of the Russian Federation. In the same archive, the dancer's diaries with her corrections, correspondence, photographs. A very valuable historical source, where the whole story of her rise to the prima ballerina. Matilda Feliksovna began writing a diary at the age of 80. This is a very meaningful document. Of course, we accepted the entire archive, and I think we did the right thing.



*That is, if Matilda had not been the wife of the Grand Duke, her pointe shoes would not have made it to the exhibition?*

Larisa Rogovaya: We do not accept personal archives, shall we say, without offending anyone, ordinary citizens. The State Archive of the Russian Federation is a state archive and therefore is completed with documents of prominent figures of the state, literature, science, and culture. The selection criterion is services to the state, to history.

At various times we accepted collections from the history of emigration, in particular, as part of the Russian Foreign Historical Archive, which came to us from Prague.

One of the latest additions in this series is the diaries and personal belongings of the general Denikin given by Maria Antonovna Denikina-Gray. The most recent acquisition is Kolchak's letters. We received them in March as a present from the president of Novatek Leonid Mikhelson. There is a unique correspondence with his wife, where the admiral describes in detail not only his sea campaigns, but also everything that happened to him during the period when he was the Supreme Ruler in Omsk. We plan to publish these letters, as this is a unique source on the history of the Civil War in Russia.



*Are there any love letters in this fund?*

Larisa Rogovaya: In correspondence with his wife, the tone is slightly different than in letters to Timireva. They have been kept in our archives in the Kolchak fund for a long time. Received from the Russian Foreign Historical Archive.



*If you imagine that students from Poland, the USA, Germany will come to the exhibition, how will Russia appear for them? And what will they be able to understand about us that is not taught in history lessons and the media engaged by politicians does not say?*

Larisa Rogovaya: This has already happened. Students from the Russian State Humanitarian University came to us, and among them was a girl from Poland. We allowed her to hold in her hands the first Polish Constitution of 1815 with special gloves. She was very impressed. By the way, at the time of adoption it was one of the most democratic constitutions in Europe. A unique document, and especially for lovers of honest history in Poland. When colleagues from different countries come to visit us, we show something interesting concerning Russia's relations with their countries, we have such an opportunity. Not only in the Romanov archives, but also in documents from the Soviet period.

*This year we are celebrating the 75th anniversary of the Victory over Nazism. Your archive contains documents related to the Nuremberg Tribunal. Was something a revelation to you?*

Larisa Rogovaya: We keep the funds of the Nuremberg Military Tribunal and the Extraordinary State Commission (CHGK) to investigate the atrocities of Nazism. The exhibition will feature materials that were used in the trial by the Soviet prosecution. These are the clothes of prisoners, the archives of concentration camps. During the research work on the CHGK fund and the examination, a thing that shocked us was revealed: the document, which was designated as "the list of prisoners of war who died in the camps in Upper Silesia", turned out to be part of the crematorium book of the Mauthausen camp, in which there are more than 8 thousand names. Among them are three thousand Soviet prisoners of war, whose fate was unknown. In this book, not only is the place and date of birth indicated, but also the exact date of cremation, up to the hour. This is a unique document. We will show the same lists for several camps - Auschwitz, Dachau. Scary artifacts from the past.



*How is the construction of the new building of the State Archives going?*

Larisa Rogova: It will be a whole archive complex in Obninsk, Kaluga region. Construction began in July. From the construction site, there is a daily broadcast from five cameras. We have reached the zero cycle. The complex will be huge - 55,212 square meters. Of these, 45 thousand is a 9-storey storage facility. It is designed for 12 million storage units (for comparison, we currently have 7 million). A centre for storing electronic documents is also being built there, which will combine the resources of all



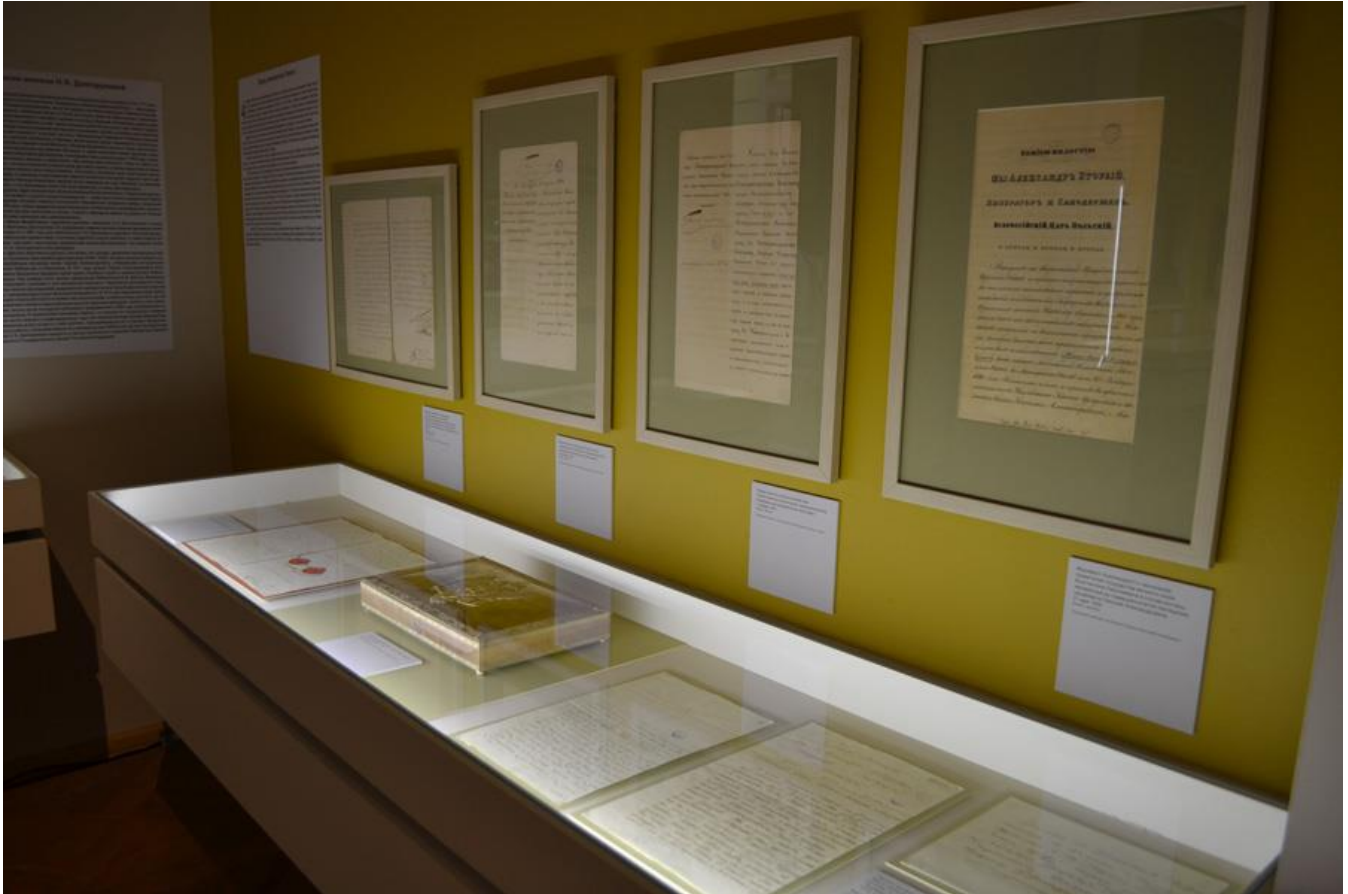
The administrative building will house an exhibition and two reading rooms, as well as a conference hall. A new fire prevention system is proposed by lowering the oxygen concentration - it will simply be impossible to light a match in the archives. I think we will start moving in 2023. In the old place - one hundred percent load. We have not been able to accept documents for 10 years. The archives of the Russian Empire and the White Movement, and perhaps the USSR, will remain in Moscow. But the modern documents of the Russian Federation after 1991 will move to Obninsk.

Marina Sidorova, exhibition curator:

- One of the main artefact of the exhibition is a silver box with the Act of Succession to the throne, which was written by Emperor Paul I with his own hand while still the Grand Duke. The document cancelled the law of Peter the Great, according to which, when dying, the Sovereign appointed himself



a successor. According to the Act of Paul, the Emperor's eldest son was automatically the heir. According to this Act, the entire Romanov family lived until 1917. The box was made by the German jeweller Invar Buch, who "inherited" Pavel the First from his mother. The thing is also valuable in that the case and the key on the moire ribbon have been preserved. This is not often found even in museum collections. During his coronation, Pavel Petrovich himself read out the Act of Succession, put the paper signed by him and his wife, Grand Duchess Maria Feodorovna, into a chest and handed it to the altar of the Assumption Cathedral.



Then other documents began to be reported to this box. For example, in 1822 - the Manifesto of Alexander I on the equality of marriages, which forbade members of the Imperial family to marry unequal in origin (the manifesto was a reaction to the scandal: Grand Duke Konstantin Pavlovich (at that time heir to the throne) dissolved the marriage with Grand Duchess Anna Fedorovna and married a Polish countess). Further in the casket were documents on the accession to the throne of Emperor Nicholas I (a letter with the refusal of the Grand Duke Constantine from



the throne and a Manifesto, in this connection written by Golitsyn and signed by Alexander I).

The last thing that gets here is the Manifesto of Alexander II on regency and trusteeship, which, in the event of his death before the age of majority, appointed the heir to the ruler of the state, Grand Duke Konstantin Nikolaevich, brother of the Emperor (1857).

In 1880, there were 7 documents in a silver box. Alexander II decides to transport them to St.

Petersburg and store them in the State Archives of the Russian Empire under the Ministry of Foreign Affairs. How they got there is a special story. They thought to send it by a special courier. We went to the Moscow post office, where it turned out that there were no free employees. We decided to send it by registered cargo. They wrapped the priceless box with its rare contents in burlap, paid 11 roubles, received a receipt, and the documents, most valuable for history, were sent to the capital by ordinary mail. It arrived safely, registered for storage. And in the 1920s, the chest was transported again to Moscow along with a set of other documents of the Romanov family. And since then, it has been kept with us.







## The Russian Exodus exhibition has opened at the House of Russian Abroad

2020 marks 100 years since the tragic date of the Russian Exodus. The tragedy of the loss of the Fatherland became a socio-psychological trauma for many military and civilian refugees, but at the same time the Russian Exodus led to the formation of centres of Russian emigration around the world, which became the basis of a unique cultural and civilizational phenomenon - the Russian diaspora or Russia Abroad.

The activities of the House of Russian Abroad, which celebrated its 25th anniversary in December 2020, is entirely devoted to Russian emigration, and both events reflected the main directions of this activity: search, concentration, conservation and research of materials related to the history and culture of Russian emigration after the events of 1917, popularization heritage of Russia Abroad.

On December 8, Alexander Solzhenitsyn House of Russian Abroad in Moscow, opened the documentary photographic exhibition "Russian Exodus. Tragedy and greatness. 1920-1922". The exposition is addressed to contemporaries who are not indifferent to the fate of their country, and is called upon to draw attention to the unprecedented phenomenon of Russian and world history - the Russian Exodus. A century ago, as a result of the revolution and the Civil War (1917–1922), several million compatriots exodus to a foreign land took place, the vast majority never returned to their homeland.

The White army, which suffered a military defeat, left its native shores after a hard unequal struggle, in which it defended everything that was dear and sacred. The photo-documentary exhibition sheds light on the deepest catastrophe that befell Russia a century ago and is dedicated to the memory of the exiles.

The exposition includes unique documents, photographs, publications dedicated to two significant points of the Exodus - Crimea and Primorye. The evacuation of Russian troops and refugees to Gallipoli, Lemnos, Bizerte and Shanghai, which have become symbols of fortitude and readiness to continue the struggle for Russia, is described in detail.

Photographs, orders, letters, reports, lists of personnel, logbooks of ships, nautical charts of the early 20th century, diaries of generals participating in the Crimean evacuation, a portrait with an autograph of the last commander of the Siberian flotilla Rear Admiral G.K. Stark, a rich selection of rare archival documents - all this forms a clear picture of the dramatic events and destinies of the participants in the Exodus.

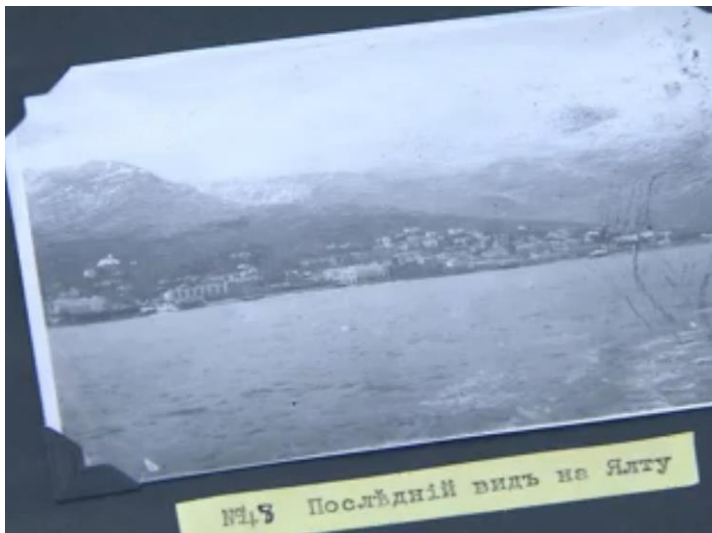
The materials presented at the exhibition were collected in the funds of the House of the Russian Diaspora from different countries. The geography of documents is wide: Australia, Belgium, USA, France, Switzerland, etc.

Rare digitized materials are provided from the collection of A.V. Plotto (France), a descendant of Russian naval officers, who left Sevastopol in childhood on the ships of the Russian squadron.

Mila Yakovleva, *Literature Gazette*, interviewed Viktor Moskvina, Director of the Alexander Solzhenitsyn House of Russian Abroad, about the exposition and modern perception of the events of a century ago.

- *The topic of the Russian Exodus is still poorly understood today. What do our compatriots need to know about this episode of Russian history in order to better understand the events of the 20th century?*

- The Russian Exodus is a tragic part of our history, because as a result of the Civil War, from 2 to 3 million people lost their homeland. Many of them have lived their entire lives without obtaining citizenship of other countries, retaining a Russian passport. People were deprived of their homeland, and this deprivation was not only physical, but also legal. The exposition of our House contains Lenin's decree of 1921 on the deprivation of citizenship of all persons who left the territory of the RSFSR without the permission of the Soviet government after November 7, 1917. People started a new life in other countries from scratch. First of all, schools were built to teach children, churches were erected: this is how Russian "cities" arose. In Paris alone, at the peak of emigration, about 400 thousand Russians lived, and, for example, in Berlin in the early 1920s there were more Russian publications than German ones ... Of course, people dreamed of returning, did not completely unpack their suitcases. Celebrating every Christmas, every New Year, they made a traditional toast, wishing each other to celebrate the next winter holidays in Russia.



By the way, there is a little clarification here: after all, not only those who left, fled, evacuated from the country ended up in a foreign land: they simply crossed the border. For example, Repin lived happily for himself in a dacha, which he himself built at the beginning of the century, and then one fine day this dacha turned out to be on Finnish territory ... The same thing happened with those who lived in Poland, in Bessarabia, and of course, in Manchuria. So, the Russian Exodus is a huge, colossal national tragedy, because the country lost many people who later became the glory of world science and culture. Take, for example, the music of the twentieth century - how can you imagine it without Rachmaninov or without

Prokofiev? Speaking of science, a vivid example is Sikorsky, one of the founders of modern US helicopter and aircraft construction. I remember one day American diplomats came to our museum, and I jokingly said: look, your president flies on Sikorsky's helicopters, Zvorykinskiy watches TV, Ponontovskiy's video recorder. Chelishchev's wine is served in the White House ... All the power of the United States is based in part on Russian intelligence and talent. This may be some exaggeration, but the contribution of Russians to various spheres of scientific and cultural life is really enormous.

- *What myths are associated with the Russian Exodus? Is it possible to destroy them?*

- Many myths come, of course, from Soviet propaganda and are still alive. Any attempts, say, to create a monument or erect a memorial plaque to the leaders of the White movement, are met with hostility. The Civil War is still going on in the minds. Many people still do not perceive our history as a whole. There are still labels that Soviet propaganda hung on whites.

A striking example is the story of Kolchak. He is accused of using mass terror, that his power was based on British and American bayonets, that he was actually going to sell our country to the invaders. But recently we bought Kolchak's archive and returned it to Russia. In correspondence with his wife, he explains why in 1918 he entered the English service: he wanted to continue the fight



against Germany. There was no other reason. As for the terror, then, of course, there was a white terror - there were different military leaders ... But Kolchak himself never gave such orders; it was not part of the state policy of his government. Unlike the Bolsheviks. And the treacherous extradition of Kolchak by the Czechs with the sanction of the French General Janin is due, among other things, to the admiral's unwillingness to transfer control over the gold reserves of the Russian state to the allies.



- What do you think it takes to begin to perceive history objectively and stop dividing everyone into "red" and "white"?  
- We need to stop the war in our heads, stop using history for opportunistic political purposes, as some radical movements and organizations do. There are a lot of problems in the country that need to be solved by uniting efforts, without wasting energy on fighting history.

- During the Crimean evacuation, General Wrangel addressed all those departing with a short farewell: "We are going into a foreign land, we are not going like beggars with an outstretched hand, but with our heads held high, in the consciousness of our duty to the end." Could emigrants and refugees count on a special, sympathetic attitude towards themselves abroad?

- In different countries, the attitude was different. For example, the head of the Kingdom of Serbs, Croats and Slovenes, King Alexander I, received the Russians with dignity. Officers could serve in the Yugoslav army with the retention of ranks, professors - to teach at universities, doctors - to practice. In other countries, they were offered mostly non-government jobs. Let's say in England. Probably, many were very offended that England, our ally in the First World War, betrayed the Russian officers - just as it had betrayed the Tsar before, not accepting him on its territory. The attitude of the French was well characterized by Nikolai Turoverov: "France is the country of my freedom, / My merry stepmother ..."

Here the Russians could write and publish whatever they wanted; Paris became the centre of Russian intellectual life. But otherwise, France adhered to a mercantile position: Wrangel counted on the help of the allies, but he did not receive it and wrote about it with bitterness. The Allies needed a victory over Germany, they won it - with the help of our country, without which this victory would have been impossible. And they did not need a strong Russia. However, as now.

- In the summer, the exhibition "Russian Exodus. Tragedy and greatness. 1920-1922" was opened in Paris. In what other cities can you see it?

- We have prepared an exhibition in two versions: stationary and electronic. Electronic - "marching" - version posted on the Internet. In the current conditions, when planes do not fly, when borders are closed, it can be replicated and distributed anywhere in the world. Later the exposition will be shown in Belgrade, Brussels, San Francisco, I think, in other places as well. We also transferred it to



Volgograd. So, the exhibition is already living its own life, and on December 8 it opens at the House of Russian Abroad, where unique items, documents, photographs will be presented.

- *Can you highlight some of the most significant exhibits?*

- For example, the banner of the Absheron Infantry Regiment will be presented, which was taken out just during the exodus and kept in exile. We will also show memorabilia, uniforms, diaries, memoirs of officers of the Life Guards Cavalry Regiment. Exodus documents: certificates, passports, permits for loading onto ships. It will be possible to see a diagram of the advancement of the retreating troops of the White movement from Primorye to Harbin, officer shoulder straps from the times of the exodus, unique photographs ...

- *This year the House of Russian Diaspora celebrates its 25th anniversary. Tell us about the main anniversary projects.*

- At the end of October, an exhibition was opened dedicated to the 150th anniversary of the birth of Ivan Bunin, in which the emphasis is on the emigrant period of his life and work: we have interesting documents in our own funds, in addition, we were provided with copies of documents from the writer's archive in English Leeds and, of course, materials from Russian museums and archives.

A very interesting exhibition is also planned, dedicated to the 50th anniversary of the award of the Nobel Prize to Alexander Solzhenitsyn - it will feature original documents and objects that have never been shown before.

Video – 1) <https://smotrim.ru/article/2496172>

2) [https://youtu.be/grLdfD2\\_-5s](https://youtu.be/grLdfD2_-5s)







*The Fabergé objects from the collection of Brighton and Hove Museum. The two gold-mounted table frames are decorated with rose-pink enamels and applied with lovers knots and laurel leaves emblematic of the Triumph of Love. The identity of the women in the pictures remains an enigma. The three objets de luxe are decorated with translucent and matt enamels. The stamp damper is made of silver-gilt and the roller is carved from rock crystal. The gold-mounted gum pots are applied with trails of triumphal laurels and the brush handles set with a cabochon garnet and a moonstone. Credit: Tessa Hallmann / Brighton and Hove Museum*

## **The forgotten masterpieces of Fabergé, unearthed in a museum cabinet in Brighton**

Country Life December 4, 2020

A chance glimpse of purple and gold in a crowded cabinet led to an extraordinary discovery by Geoffrey Munn: a lost cache of Apraxia pieces by the Russian Imperial jeweller, Carl Fabergé. That was just the start of a mystery, as he explains.

Imagine precious metals, translucent enamels and coloured gemstones, brought together by a master goldsmith with breathtaking precision, and you have the very essence of Fabergé. This, however, is only part of its unique magic. The remainder derives from the splendour and romance of the Imperial Russian court and a feudal regime that survived well into the 20th century, into the age of the motorcar and the telephone.

The Russian Revolution of 1917 and its tragic consequences for the Romanov dynasty brought Carl Fabergé's business to an abrupt end, but this was also the start of a perpetually beguiling era of collecting and scholarly research. Even before and certainly since the Russian Revolution of 1917, Fabergé's work has been a failsafe attraction at the many exhibitions organised under the firm's name and record-breaking queues have always been the norm. No comparable firm of goldsmiths and jewellers has been subject to the same level of historical scrutiny, inspiring more than 2,000 separate publications — my present offering is the latest contribution to Fabergé's apparently limitless fame.

The late director of the British Museum, Sir John Pope-Hennessy (1913–94), once said that there is no relationship between work of art and its value, but there is usually a consensus and, consequently, the very name Fabergé has become a byword for dizzy valuations — some of which have been made by me. The most public of them all was broadcast on an episode of the Antiques Roadshow in 2018, when I confidently valued a uniquely important Fabergé flower study at £1 million.

Bearing all this in mind, one might easily imagine that the best of Fabergé's work has been flushed out by fame, if not by fortune... but no. What follows is the story of my latest, entirely serendipitous and hugely exciting discovery.

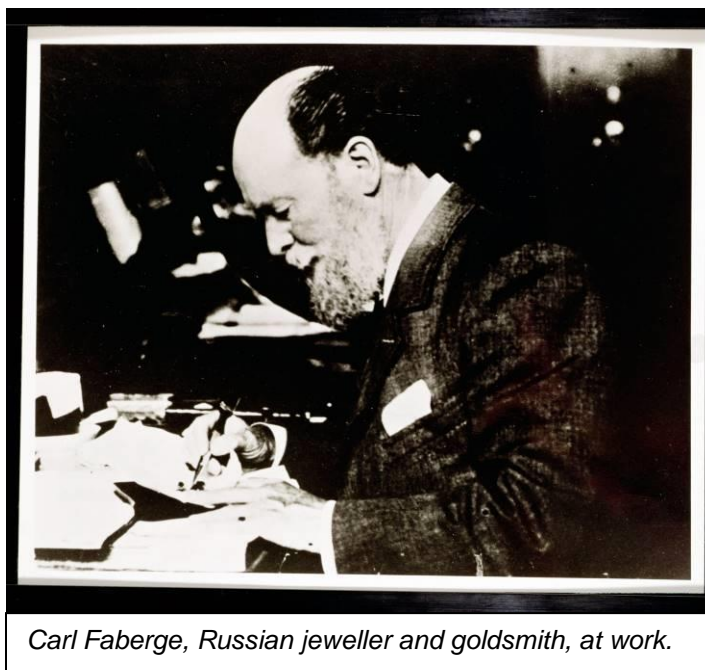
Last year, during a routine visit to the storerooms of the Royal Pavilion and Museums Trust in Brighton, East Sussex, I passed a cabinet crowded with the reserve collection of English porcelain. By sheer chance, my eye was drawn to the smallest corner of what appeared to be a purple enamel frame, the best part of it completely obscured by conservation tissue paper.

The sight of it gave me quite a jolt. Could this be the extremity of a previously unrecorded Fabergé frame or was it simply a worthless pastiche? Yet, as soon as the cabinet was opened and the paper lifted, my hunch was confirmed by the entirety of an important, gold-mounted Fabergé photograph frame in translucent, purple enamel — important enough to imply some sort of royal, if not imperial provenance.

Next to it was another, smaller, but equally beautiful example in rose pompadour enamel. Furthermore, this splendid little cache of Fabergé included two enamelled gum pots, one with moonstone finial, the other with a garnet. There was also a faintly preposterous objet de luxe in the form of a stamp damper, complete with a rock-crystal roller.

The delicate pastel colours of these lovely things were completely obscured by thick accretions of tobacco smoke, lamp soot and sebum and they looked sad and drear. Despite this, I knew immediately that their condition was sound and that a dramatic restoration might easily be achieved with little more than a good wash. Safely behind glass, protected from all this surface grime, were photographs of two women, whose furs, expensive lace, diamonds and pearls implied they were part of the elite that patronised Fabergé in Moscow, St Petersburg and London.

In the world of Fabergé scholarship, considered by some to be over-researched and even exhausted, this was quite a discovery. Yet what I found that day also begged the question of what was lost: namely, the provenance of the collection and, in particular, the identity of the sitters.



*Carl Faberge, Russian jeweller and goldsmith, at work.*

Long ago, I learned that, in the process of research, it isn't so much what you know, but knowing the right person to ask. Happily, the majority of specialists in European royalty subscribe to social media and successfully use it to help with questions of identity. Encouraged by their work, I posted the photographs from both frames and received a mixed response. Few had any idea about the woman in the pink frame, but several suggested that the other, rather more imposing image was Queen Victoria's granddaughter Princess Alice of Battenberg (1885–1969), mother of The Duke of Edinburgh and mother-in-law of The Queen. Although some deferred judgement, this identification was endorsed by a



pair of pearl earrings worn for the photograph, which seemed to match those shown in a later image of Princess Alice.

This was all well and good, but firm external evidence was required to clinch the identification. The Brighton Museum's acquisition registers ought to have given the provenance of the collection, but, after a truly exhausting search through thousands of entries, there was no mention of the Fabergé pieces or how they got there. Martin Pel, the museum's curator of fashion and textiles, made the inspired suggestion that it might have been transferred from nearby Preston Manor. Research by the venue officer, Paula Wrightson, confirmed that the sequence of the manor's inventory numbers endorsed Mr Pel's suggestion that they had once belonged at this small, but distinguished house, only two miles north of Brighton's centre.

Preston Manor may be modest in scale, but it has an illustrious history: the cream of Society, including artists and royalty, had stayed there. At the turn of the century, the manor belonged to Ellen Thomas-Stanford (1848–1932), a wealthy heiress and personal friend of Princess Beatrice (1857–1944), daughter of Queen Victoria and mother of Princess Alice. Indeed, Princess Beatrice was a regular guest at Preston Manor. Her presence there gave weight to the proposal that these Fabergé objects were gifts to her hostess, Lady Thomas-Stanford. It also gave traction to the idea that the mysterious photograph was, indeed, Princess Alice as a young girl.



*Summer evening at Preston Manor in Brighton.*

The plot was soon to be thickened by Mrs Wrightson, who informed me that Lady Thomas-Stanford had her own connections with Russia. Her stepson Henry Vere Benett (1863–1931), known as 'Croppy', was working for the British Intelligence Services in St Petersburg during the 1917 Revolution. His letters to his stepmother tell us that, during the political convulsions of the Revolution, he 'hunted long and often in jewellers & bric a brac [shops]' for things to send back to her at the manor, safe from detection in his diplomatic bag. We know that white Russian émigrés used

jewellery and goldsmiths' work to finance their escape and there is every reason to believe that the original owner of this collection decided, in extremis, to sell it.

Now was the time to exhaust my final avenue of research: the original stock numbers found on almost every example of Fabergé's work. Sometimes, it's possible to establish a firm date of manufacture and even the identity of the original purchaser. These records have recently revealed the true extent of the Imperial family's patronage of Fabergé, which can only be described as lavish.

It seems that every royal birthday, anniversary and every festival, including Christmas and especially Easter, was marked by an exchange of presents of Fabergé jewels, enamels and, of course, the famous imperial eggs. With my expectations heightened, I emailed the list of stock numbers to the pioneering Fabergé historian Ulla Tillander-Godenhjelm. Sadly, she had no record of the original purchaser, but she did reveal that the date span of the entire group was only a few years, between 1899–1906.

Research in the art world might best be described as a kind of open-cast archaeology. There is no trowel or brush, but, with a bit of diligence and more than a fair share of luck, great treasures can be brought to the surface. The collection of Fabergé in Brighton has been cleaned and the results are dazzling. The pieces will be shown for the first time in a special exhibition there, as soon as circumstances permit. However, despite my best efforts, the true identity of the women in the frames remains obscure and their images are little more than nameless ghosts.

The Fabergé objects will go on display at Brighton Museum and Art Gallery in 2021, subject to Covid-19 restrictions — see [www.brightonmuseums.org.uk](http://www.brightonmuseums.org.uk).

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### **Khabarovsk can be decorated with an Arc de Triomphe**

December 4, 2020. Pravoslavie.ru - The historic Triumphal Arch may again appear in Khabarovsk. It's reconstruction is planned by attracting funds from investors.



The wooden arch in the traditions of Russian architecture was built almost 130 ago, in 1891, on Shevchenko Street (in the past it bore the name Alekseevskaya) for the arrival of the heir to the throne, and in the future - the last Russian Emperor Nicholas II.

In those years, Khabarovsk still bore the original name - Khabarovka - but was already the administrative center of the Amur General Governorship, which, in addition to the modern Khabarovsk Territory, included Sakhalin, Kamchatka, Chukotka, Amur Region and Transbaikalia.

Tsarevich Nicholas visited the Far Eastern capital during a long journey across Asia, which began at the end of 1890. He took part in the opening of the monument to Count Nikolai Muravyov-Amursky, (destroyed in 1918 and handed over for scrap, and restored in 1992), visited the veterans and made a generous donation to the city from his personal funds.



The triumphal arch adorned Khabarovsk existed until 1924, and then it was dismantled for firewood.



"My wife and I studied this object while passing the topic "Far Eastern architecture", when we studied architecture at Pacific National University (PNU) in Khabarovsk. This arch in the Russian style immediately hooked me, and kept in my memory. It is a pity that it did not survive - there are so few such iconic historical sites in the city. Therefore, when two years ago the Department of Urban Architecture announced a competition for the best project, my wife Anna and I willingly took part in it and won the first place. According to our project, the arch should be 15 meters from the historical site. The working group has been solving the issue of its construction for several years now - there are obstacles due to bureaucratic red tape," said the architect Maxim Korza, who created the modern project of the arch.

The construction is planned at the expense of investors interested in recreating the historical appearance of Khabarovsk. Triumphal arches are installed in most cities of Russia, including the Far East.

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## **Where did the jewels of the Tsar's family disappear, which the Romanovs took into exile to the Urals?**

*1 December 2020. Danil Svechkov, Komsomolskaya Pravda.*

*Kilograms of diamonds, emeralds and pearls were hidden in the clothes of the Grand Duchesses and in the cemetery of a monastery in Tobolsk.*

Even 102 years later, there are still many blank spots in the history of the death of Emperor Nicholas II and his family. One of them - what happened to the jewels of the Romanovs, which they took from Tsarskoe Selo, first to exile in Tobolsk, and then to Yekaterinburg. In subsequent years, they were found in parts, but then they disappeared again.



The Bolsheviks shot the Emperor's family on the night of July 16-17, 1918. The place of the murder was the basement room of the house of engineer Ipatiev, practically in the very center of Yekaterinburg. Even at

the time of the execution, the regicide noticed that something incomprehensible was happening with the clothes on the daughters of the abdicated Emperor. The soft fabric for some reason did not allow bullets and bayonets to pass through. This is how the head of the execution, Yakov Yurovsky, recalled it.

"Nikolai was killed by the commandant himself on the spot, then Alexandra Feodorovna died. Alexei, three of his sisters and Botkin were still alive. They had to be shot. This surprised the commandant, since aimed directly at the heart. It was also surprising that the bullets of the revolvers bounced off for some reason and jumped like hail across the room. When they tried to stab one of the girls with a bayonet, the bayonet could not pierce the corsage ... "

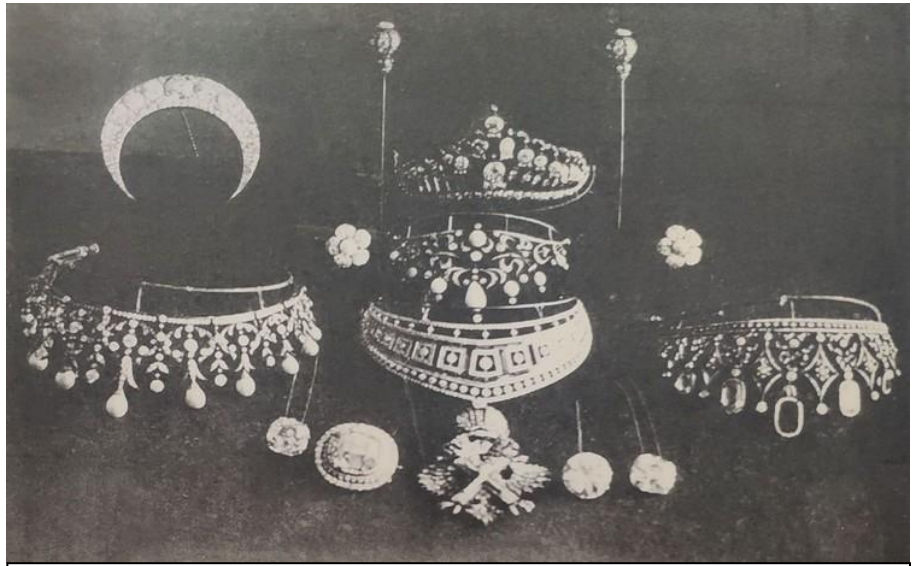
Later, when the bodies of the dead were taken out of town by car, the Bolsheviks looked closely at the clothes of the daughters of the abdicated Emperor and noticed that they were wearing "some special corsets. " But the killers managed to inspect them only when they arrived at an abandoned diligent



mine. Initially, they wanted to hide the bodies in it, after removing their clothes. It was decided to burn it in the fire.

"When they began to undress one of the girls, they saw a corset torn in places by bullets - diamonds were visible through the hole," recalled the head of the execution. - The audience's eyes clearly flared up. The commandant decided to disband the entire artel immediately, leaving several horsemen and 5 people, teams on guard. "

The Bolsheviks began to rip out diamonds and jewellery from the clothes of the women they had killed. In the cloth of the Nicholas' II wife- Alexandra Feodorovna - they found a pearl belt sewn into the dress, which consisted of several necklaces. In total, they found about eight kilograms of various jewellery. Since the Whites were already close to the city, the Bolsheviks decided to hide the jewellery for a while in the underground of one of the houses of Alapaevsk. A year later, when the Reds again occupied Yekaterinburg, the jewellery was taken out of the underground and brought to Moscow.



*The treasures of the Romanovs in the 30s of the last century were valued at millions of Soviet roubles.*

True, what happened after with these jewels, historians could not fully figure out. It is only known that they were sent to the capital, where the diamonds and pearls were received by the commandant of the Moscow Kremlin Pavel Malkov, the same one who shot the anarchist Fanny Kaplan for trying to kill Lenin. According to one version, the Bolsheviks simply disassembled the jewellery into its component parts and sold it separately, since the state needed money after the revolution and the devastating Civil War.

But the fate of other treasures is known, those that the Bolsheviks dropped at the diligent mine and therefore could not send to Moscow. According to Yurovsky's recollections, the mine was supposed to become only a temporary place of hiding the Imperial remains. The next night, the bodies were taken out of it and brought to another place. And so that the residents of the neighbouring village of Koptyaki did not see this, they were told that soldiers of the Czechoslovak Corps were hiding in the forest, which at that time was just approaching Yekaterinburg.

"They announced in the village of Koptyaki that the Czechs were hiding in the forest, they would search the forest so that no one left the village under any guise. It was ordered, if anyone breaks into the area of the cordon, to shoot on the spot," Yurovsky recalled.

However, the curiosity of the inhabitants of Koptyakov turned out to be stronger than fear. As soon as the Bolsheviks took off their guard, they went to see what exactly the Reds were doing in the forest. One of them, 41-year-old Mikhail Babinov, later, when the Whites had already entered the city, told this to the forensic investigator for especially important cases Nikolai Sokolov, whom the Supreme Ruler Kolchak instructed to find out what happened to the Tsar's family in Yekaterinburg.

"After the removal of the guard, our peasants, including myself, decided to check what the Red Army men were doing in the forest, assuming that they had probably hidden weapons and ammunition there," Mikhail Babinov testified. "Not far from the main mine, there were signs of a small burnt place with coals lying on it, and there was a small scrawled mound of clay and extinguished coals. We dug this hillock, and among the clay and coals was a cross with green stones ... "

This cross, when it was washed, played in the light with diamonds at the edges and emeralds in the center. Moreover, it was made of platinum. It was the regimental badge of His Majesty's Ulan Life Guards Regiment, which officers presented to the Tsar's family. Another find made by the inhabitants of Koptiyaki - "a stone of watery colour and considerable size, faceted, with a flat center in a white frame with the smallest sparkles" - turned out to be a real diamond the size of a pigeon's egg. It was the pendant of the Empress Alexandra Feodorovna.

Historians could not find out what happened to this diamond in the future - it disappeared somewhere. But the fate of the cross made of platinum with diamonds and emeralds is known. True, it became clear relatively recently.

70 years after the murder of the Imperial Family, in 1998, during excavations at the place where the mine was located, archaeologists found a fragment of one of the emeralds from this cross. He was beaten off by one of the bullets during the shooting in the basement of the Ipatiev house. Now this splinter is kept in the Sverdlovsk Regional Museum of Local Lore. And the cross itself was found in ... the USA.

According to the museum staff, in 2013, a priest from Holy Trinity Monastery, which is located in Jordanville, about 60 kilometers from New York, came to them for the opening of the Century-Long Investigation exhibition dedicated to the death of the Emperor's family. The Museum of Russian history, which works with him, stores the things of the Romanovs, found in the Urals after their death. Some of them, including the cross and other found evidence, were taken from Russia first to China, and then to France by the investigator Sokolov himself, when the Reds recaptured Yekaterinburg. And after his death, they already ended up in the United States.

But the jewels hidden in clothes that were found in Yekaterinburg are not the only heirlooms that the Romanovs took into exile with them. So, while still in Tobolsk, they were able to hide some of them from the Bolsheviks. The fact is that in this city they were not isolated from society, as in Yekaterinburg. For example, they were admitted to the abbess of the local Ioanno-Vvedensky convent, as well as her assistant Martha Uzentseva. As it turned out years later, before the Emperor's family was sent to Yekaterinburg, the valet of Nicholas II Terenty Chemodurov approached Uzentseva and asked her to give the abbess of the monastery a parcel of jewels for preservation.



*Some of the jewellery was hidden in the corsets of the daughters of Nicholas II.*



*Vasily Kornilov and Martha Uzentseva after being detained.*



So, she kept it until 1923, until the monastery was closed. Then the abbess decided to hand it over to Martha Uzentseva for safekeeping, who wrapped it in a towel and lowered it first into the well behind the monastery, and then hid it in a grave at the monastery cemetery.

By that time, it was already known that the Imperial Family was killed and no one would come for the treasure. Uzentseva wanted to get rid of them, just in case, by throwing them into the Irtysh River, but the fish merchant Vasily Kornilov dissuaded her from this act. He took the jewellery and buried it in the underground.

Years passed, and then, on November 20, 1933, there was a knock on Martha Uzhentseva's door. It turned out that all this time the Bolsheviks were trying to find out where the Romanovs' family jewels disappeared. Interrogating everyone who had contact with the Emperor's family in Tobolsk, they eventually came to Uzentseva and Kornilov.



*The jewels of the Romanovs were kept in these vessels in Tobolsk for several years.*

“In total, 154 items were seized, according to preliminary estimates of experts, in the amount of three million two hundred seventy thousand six hundred ninety-three gold roubles 50 kopecks,” the investigation team said in a report.

Uzentseva and Kornilov confessed everything and were arrested, and four years later they were shot. As for the jewellery found, among them were tiaras, necklaces, Faberge products, and diamonds. All this was sent to Gokhran, but no traces of this "treasure" remained. According to one version, they were treated in the same way as with those jewels that were found in the corsets of the daughters of Nicholas II - they were dismantled and sold to replenish the treasury.

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## Activities in Tsarskoye Selo



### *Travel trunks of Empress Maria Feodorovna*

The Tsarskoye Selo Museum-Reserve has acquired three travel trunks that belonged to Empress Maria Feodorovna, wife of Alexander III, mother of Nicholas II. This became possible thanks to the financial assistance of the North-West Bank, PJSC Sberbank. The items were kept in a private collection.

- Next year we will open for visitors the personal interiors of Nicholas II and Alexandra Feodorovna in the Alexander Palace, where a large-scale restoration is currently underway. This is our strategic facility - the last home of the last Russian Emperor, from here the crowned family went into exile. Now we are faced with a difficult task - to fill this space with objects, to create an exposition that would convey the atmosphere of this place. We are happy that thanks to the support of our long-term friends - North-West Bank of Sberbank PJSC - we were able to acquire authentic items that have memorial, historical and museum value," says Olga Taratynova, director of the Tsarskoye Selo Museum-Reserve.



- It is a great honour for us to contribute to the preservation of the cultural and historical heritage of Russia. And the return of documents and things directly related to the Romanov family to the museum is already becoming our common good tradition. The new collection is a unique object of research and an invaluable rarity for the general public," says Viktor Ventimilla Alonso, Chairman of the North-West Bank of Sberbank.

All trunks are numbered - on rectangular metal plates there are numbers in the same style: 17, 24, 26. On the lid of trunk No. 26 there is an oval metal plate with an engraved image of the monogram of the Dowager Empress Maria Feodorovna: under the imperial crown, the letter "F" is entwined with a ribbon forming the letter "M". The monogram of Maria Feodorovna "MF" in this spelling is found on Easter eggs made at the Imperial Porcelain Factory, as well as on envelopes and letterheads of the Empress Dowager.

The trunks are covered with leather and reinforced with metal parts; metal handles are located on the ends of their cases; the top covers are closed with two latches and a lock with a hinged tongue. Inside, the trunks are upholstered in light fabric, the lids are decorated with braid in the colour of the fabric. In the center of the lids of two trunks (nos. 17 and 24) there are oval traces of lost patches with proprietary marks. However, inside there are paper oval labels with a purple imprint (under the double-headed eagle "V. DERING / S. PETERSBURG / Liteiny pr. House no. 46"), which indicate that both items come from the same workshop.



Trunk no.26 is made of the same materials as the other two. When creating all three items, the same stylistic methods of interior design, technological methods of fastening parts and accessories were used. Therefore, trunk No.26 can also be considered a product of the St. Petersburg workshop of Wilhelm Dering.



The name of Wilhelm Dering first appeared in the address book "All Petersburg" in 1895 at Liteiny Prospekt, 46. In 1896, among the ten names of St. Petersburgers engaged in the manufacture of travel items, "Dering, V. Liteiny Prospekt 46" was again mentioned, and in the alphabetical index of the inhabitants of the city there is "Dering Wilhelm Fedorovich, a suitcase master". In 1899, the owner of the workshop, a German citizen Dering, received the title of supplier to the Court of Empress Maria Feodorovna. In 1907, the owner of the workshop indicated a different person, and its name is given in quotation marks "Dering, V."



Museum researchers will have to investigate the history of the acquired items in more detail. After a small restoration to give the items an expositional look, the trunks will be presented in the Dressing Room of the Alexander Palace.



### *Restoration of Alexander Palace - Furniture in the Lilac Cabinet*

The *Lilac Cabinet* of the Alexander Palace (room "mauve" - French, lilac) was a favourite resting place for the Imperial family and their guests. In the Lilac Cabinet, Empress Alexandra Feodorovna, often together with Nicholas II, read books, played music, did handicrafts on the couch, and drank tea at a round table. In winter, the office was decorated with bouquets of fragrant white lilacs, the early flowering of which was ensured by employees of the imperial greenhouses. The decoration of the Lilac Cabinet, which was part of the Empress's private chambers, was completed in a short time. The conditions for the work were published in the St. Petersburg Vedomosti newspaper on June 24, 1895, and the work was completed two and a half months later.



According to the highest approved drawings at the F. Melzer & Co. "produced a set of furniture, which consisted of built-in items and a set, two plateaus (jardinieres) for plants, panels of decorative carved elements for the piano of "Ya. Becker".

Almost all of the furniture items in this office were destroyed during the Great Patriotic War.

Employees of the Scientific Fund Department of the Museum-Reserve did a lot of preparatory and research work, discovered archival documents and photographs that were used for the project of recreating the Cabinet's furniture.

In photographs from the museum's collection and in photographs from the albums of the historical collection of the Alexander Palace (now they are stored in the State Archives of the Russian Federation), furniture items are visible from different angles, so it was possible to reliably recreate the structural elements and finishing details.

- It should be noted that the issue of painting panels, doors and cabinet furniture required a separate study. In the colour scheme of the panels, two shades were used, this can be seen in historical photographs and confirmed by archival information from the estimates of the palace workshops. The recipe found in the archive, indicating the materials of painting and their proportional ratios, helped to determine a modern analogue and apply it when painting the furniture of the Lilac room in two tones, says Anna Tarkhanova, senior researcher at the Museum-Reserve, who took an active part in the work on the reconstruction of the interior.





The only genuine item from the Empress's Cabinet, is a writing-table. It entered the collection of the museum-reserve in 1999, also helped in solving this issue. During the Great Patriotic War, the item was not evacuated. It was found in a deplorable state after the war on the territory of the park by the former curator of the Alexander Palace, Anatoly Mikhailovich Kuchumov. In 2018, a test was carried out. The paint layer of the table was cleared, determined the initial colour of its finish and, the decision was made on the colour scheme of the panels, built-in furniture and doors of the Lilac office. In 2020, the masters of the Tsarskoye Selo amber workshop restored the table and recreated the lost details, known from the description and iconography.



Work on the reconstruction of upholstered and cabinet furniture in the Lilac Cabinet is also carried out by specialists from the Tsarskoye Selo Amber Workshop (director Boris Igdalov) in accordance with the design documentation developed in 2019-2020 by the Studio 44 Architectural Bureau. For the upholstery of the furniture set, fabrics, agramanthes, fringes and tassels were recreated according to historical samples kept in the Tsarskoye Selo and Pavlovsk Museums.



When restoring fabrics, technologists were guided by a design solution made by the Museum-Reserve staff together with the "Renaissance workshops for the restoration of ancient monuments" based on analogues and iconography presented by the Museum. The analysis of the fibers of the fabric, the type of threads, their colour and the way of weaving the fabric, as well as the fabrication itself, was carried out by specialists of the famous Italian factory "RUBELLI".

Trim products were made at the English company Tassel & Trim and the Polish company Re Kon Art. The process of ordering, manufacturing and delivery of these elements of the office decor was supervised by Janusz Szymanyak, Director of the Renaissance Workshops for the Restoration of Antiquities.



### *Restoration of Alexander Palace – Lightning fixtures*

The restoration of two chandeliers and three lanterns for the Alexander Palace has been completed. They will decorate the Corner Living Room, as well as the Small and Large Rooms of the Library.

In the Corner Living Room, visitors will see a chandelier with ruby glass for thirty candles from the historical collection of the Alexander Palace. Originally, two identical paired chandeliers were located in the Concert Hall, a spacious two-story space designed by Giacomo Quarenghi in the east wing. At the beginning of the 20th century, during the reconstruction of the hall, one of them was moved to the Corner Living Room of Empress Alexandra Feodorovna (now kept in the Pavlovsk Museum-Reserve). The second chandelier was used to decorate the Mirror Cabinet, which was part of the personal chambers of Catherine II in the Zubovsky wing of the Catherine Palace. After the completion of the restoration, this elegant chandelier will take its place in the interior of the Corner Living Room. The deep red colour of its glass parts perfectly matches the soft pink tint of the imitation of marble walls.



For the small hall of the Library, a chandelier for eight candles from the historical collection of the Museum was restored. The decoration of this lighting device is vases-balusters of colourless glass, decorating the central rod, pyramids of cut crystal and a crowning cobalt vase with a fountain of almond-shaped pendants.

Both chandeliers are decorated with coloured glass, a characteristic feature of Russian lighting fixtures from the 1790s.

An earlier type of pendant lamps, which were used in palace interiors, were lanterns, consisting of a conical body of colourless glass in a mount of gilded bronze and a crystal set in the form of garlands with





pendants. The candlestick was placed inside the flask; such lanterns reliably kept the vibrating flame from constant drafts.



From 1796 to 1941, the large hall of the Library (originally the Dining Room) was illuminated by three large lanterns with six candles each (now used in the lobby of the Pavlovsk Palace). Instead, the Library of the Alexander Palace will be lit by three lanterns of the 18th century, one of which comes from the historical collection, the other two were purchased.

During the restoration process, the craftsmen removed all types of dirt, carried out the restoration of the crystal pendant, recreated the lost parts from glass and bronze with subsequent galvanic gilding, and installed new electrical wiring.

The restorers also managed almost completely to recreate one of the lanterns using the existing analogue and at the same time "use" a glass flask of the late 18th century. The original piece is the only thing that has survived from a hanging or table lamp. For many years, the flask was kept in the Museum funds, it was supposed to be used for such a restoration.

The works were carried out in the "Yuzhakova Studio" with the participation of the masters Alexei Gvozdev, Vyacheslav Gizimchuk and Dmitry Rosenthal. The work lasted four months and was performed at a high professional level.



#### *Restoration of Alexander Palace – gifts for the Alexander Palace*

The next stage of finishing work in the reconstructed chambers of Nicholas II and Alexandra Feodorovna is nearing completion in the Alexander Palace. On the eve of the New Year, we want to thank our friends and partners who at different times presented the Museum with gifts for the future Alexander Palace Museum. Now these gifts have become elements of the decoration of the Palisander (Rosewood) Drawing Room and the Lilac (Mauve) Cabinet of Empress Alexandra Feodorovna, as well as the ceremonial cabinet of Nicholas II.

The making of all these gifts was a laborious and complex process associated with a careful study of historical samples preserved in the Museum's collection, which became analogs for new elements of decoration.

Larry Håkanson, a carpet designer and owner of his own factory, founded by him in 1987, became the first donor of the 21st century who expressed a desire to participate in the reconstruction of the interior decoration of the Alexander Palace. Mr. Håkanson undertook to recreate the carpet for the Palisander Drawing Room, which was lost during the Great Patriotic War, based on the historical model preserved in our museum. This rug, with a simple but delicate floral design over a purple background, featured a distinctive weave typical of vintage English handmade woolen carpets. The Håkanson factory was able to replicate this intricate weaving technique, colour and pattern exactly. A magnificent large stitched carpet became a gift to the museum in the year of the 300th anniversary of St. Petersburg. Until 2020, the valuable gift was kept in the museum's funds.

This year, the Wilton purple carpet has taken its place in the Palisander Drawing Room. The Håkanson factory is known all over the world as a manufacturer of unique carpets for residences and the segment of interiors of respectable consumers who are able to appreciate the elegance and beauty of things hidden in simplicity and love for nature and cultural traditions. It is noteworthy that in the year of the 30th anniversary of the factory, Larry Håkanson showed the world his new collection of carpets, which he named in Russian: Istorii. It is manufactured in the Scottish branch of the company (Scott Group Acquires Håkanson Carpets). Håkanson worked on its creation for many years, inspired by the history of Russian culture.

In 2011, also before the start of restoration work in the Alexander Palace, a solemn presentation and transfer of fabrics for the production of curtains for the State Study of Nicholas II took place in its Oval Hall. The fabric with hyacinths, made by the Swiss company Fabric Frontlain with financial support from Tissura, was donated to the museum by Tissura's general director Natalia Taraskina and the founders of the Swiss company Fabric Frontlain Andrew and Elsa Stutz.

This year Janusz Andrzej Szymaniak, General Director of the Renaissance Workshops for the Restoration of Antiquities, donated to the museum sets of pillows and cushions for sofas in the Lilac Cabinet, made at the St. Petersburg enterprise Le Lux. The fabric for these items was recreated



*Above- Fragment of the original Wilton carpet in the Palisander Drawing Room and a fragment of the new carpet from The Håkanson factory. Right the new carpet in the Palisander Drawing Room. Below – The recreated curtains of Emperor Nicholas II's State Study.*





according to the historical model at the Italian factory Rubelli, and silk brushes of intricate weaving - at the Polish company Re Kon Art.



In the outgoing year, work on the interior decoration of the Moorish Bathroom of Nicholas II continued in the Alexander Palace. Acquiring a reed mat for wall decoration turned out to be a difficult task. This special mat of traditional Japanese weaving not only decorated the walls of the interior, but also reliably protected them from damage. The museum asked Tsutsui Akiyuki, vice-consul of the Japanese Consulate General in St. Petersburg for culture, for help. Mr. Tsutsui has been of great help in deciding whether to buy a reed mat and is now in charge of shipping it from Japan to the Alexander Palace. The mat could not be delivered within the originally planned timeframe due to the pandemic.

Once again, we would like to thank everyone who was involved in the restoration of the Alexander Palace. On New Year's and Christmas Eve, we wish you full life, new ideas and their implementation.

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 **Romanov** *buzz* 



The Massandra winery was sold for five billion roubles, to the Yuzhny Project company. This was reported by the Ministry of Property of Crimea. The agency's website says that the company offered the highest price for this largest winery in Russia - 5,327,177,370 roubles. Another contender was the Moscow-based Estate Group. The winery was put up for auction for 5.3 billion roubles. The regional



authorities expected investments in the economy from the sale of the enterprise in the amount of six billion roubles.

The winery "Massandra" was founded more than 120 years ago by Prince Lev Golitsyn. The company has about 4 thousand hectares of vineyards. In addition to the parent plant, there are eight more branches.



The Kharax Palace in the Crimean Gaspra, where the Imperial family lived, is planned to be restored in 2021-2022. The general director of the health resort "Dnepr" Elena Nikolaenko, on the territory of which the palace is located, announced this to journalists on December 9.

"We also plan to renovate this building [of the palace] next year at the expense of the sanatorium, at the expense of the federal budget. Of course, we will try, and we took this into account when designing, to preserve the style, the interior, including the style of this building." - she said.

According to her, the palace building was returned from private to state ownership only this spring. The repairs are planned to be completed in two years. "In 2022 we will celebrate the 200th anniversary of our sanatorium," Nikolayenko said.

As the librarian and guide of the sanatorium Tatyana Burtseva clarified, the palace including 16 rooms was built in 1904-1907 by the architect Nikolai Krasnov for the Grand Duke George Mikhailovich Romanov, his wife and children. "They lived here for very short periods of time -during 1907 to 1914. <...> [The palace] is also famous for the fact that the mother of Nicholas II, Maria Feodorovna, lived here the last year before her evacuation. Here she learned about the execution of Nicholas II and his family ", - she said.

In 1922, Kharax was turned into a sanatorium of the same name, in 1955 the name was changed to "Dnepr" (after Dnepr river). At the moment, on the territory of the sanatorium there is a park with unique junipers, as well as a museum and part of the walls of a Roman fortress, which are also planned to be reconstructed.



The ceremonial interiors of the Yusupov Palace in St. Petersburg have been restored and are open to the public. The restoration work took eight years.

The portrait is the final touch in the lengthy restoration of the ceremonial interiors of the Yusupov Palace. A reduced copy of the work by Valentin Serov took a significant place. On this very sofa, covered with French silk, the last mistress Zinaida Yusupov of these chambers posed for the artist "Felix Yusupov, the last owner of the palace, said that mother's rooms are the real female heart of the house. It is very important, very valuable, very dear to us that they have preserved their original appearance," stressed Valentina Nabok, curator of the collection and exposition of the Yusupov Palace. Small white living room, dressing room - aka Porcelain Boudoir, bathroom and Persian rooms, designed by the architect Monighetti.

"Fragments of watercolour painting were found, depicting simple rectangular, coloured panels. Apparently, this design was carried out when the interior was altered by the architect Stepanov in the 1890s," said Viktor Voronin, head of the restoration department of the Yusupov Palace.

A lot of research work has been going on in the palace over the past decades. Modern restorers say they were sure that everything was studied here to the smallest detail. And yet there were some surprises. For example, a porcelain boudoir kept a fragment of an interior fabric insert, the so-called damask of the 1890s.

"This fragment, which you see now, museified in the same interior, it differs, of course, in colour from the later damask - it is dark, worn," explained Viktor Voronin.



Deep old wounds have been healed since the war, when the evacuation hospital was located in the palace and was purposefully bombed by the enemy. The walls were cut with cracks. KGIOP has developed a detailed restoration program.

“The Committee has been working in the Yusupov Palace over the last 12 years. The committee is not going to stop, we have even bigger plans. One of the garden pavilions is undergoing restoration now” said Sergei Makarov, Chairman of the Committee for State Protection of Historical and Cultural Monuments.

The restoration of the four interiors took seven months. Craftsmen representing forty specialties worked to return the appearance of the palace in the second half of the 19th century. Now all that remains is to return find art objects to the boudoirs, in particular, furniture and paintings. The first visitors are expected here in the coming days.

Video - <https://smotrim.ru/article/2495876>



The Museum of the Holy Imperial Family, at the cultural centre "Tsarsky", in Yekaterinburg, has opened the exhibition "Exhibition of engravings of the 17th – 19th centuries."

The exhibition presents prints and lithographs from the magazine L'illustration ("Illustration"), as well as the magazine "Niva", dedicated to the coronation of Emperor Nicholas II.

Part of the exhibition consists of engravings by the famous painter, printmaker and publisher Matthäus Merian the Elder (1593–1650) for the Martin Luther Bible. Also on display were engravings from the 18th – 19th centuries. with landscapes, everyday scenes and city views. The exhibition aroused keen interest among local collectors.



Chronologically, the earliest of the prints presented is “The Lion Hunt” from the “Book of Emblems” by Andrea Alciati, published in 1580.

Engraving is a type of graphic art in which a drawing is obtained by imprinting from a special plate - a cliché, usually wooden or metal, on which a relief or in-depth image is made, the resulting drawing is an imprint with a cliché. In Europe, engraving appeared at the turn of the 14th – 15th centuries, later became an integral part of book printing and influenced the development of literacy, the organizers of the exhibition said.

The exhibition is open until January 10, 2021.



A Gospel of the 16th century associated with the name of Nicholas II was presented in Vladimir. The Vladimir-Suzdal Museum-Reserve presents the Gospel, reminiscent of the visit of Nicholas II. In honor of the 300th anniversary of the Romanov dynasty, the Emperor decided to visit cities associated with the emergence of Russian statehood.

Last Russian Sovereign held this Gospel During his visit to Bogolyubovo. Nicholas II examined the monastery and wished to see the prayer room of Andrey Bogolyubsky, where the Grand Duke was mortally wounded by the conspirators.

The unique Gospel is one of the symbols of the exhibition dedicated to the centenary of the Russian exodus. After Abdication, revolutionary events and regicide, there will be years of disbelief, blood, and trials. And hundreds of thousands of compatriots will leave their native shores in the days of the outcome of the Civil War.

In 1913, the country celebrated a grandiose historical anniversary associated with the Romanov Imperial House. The Sovereign with his wife and children visited the ancient Russian cities associated with the accession of Tsar Mikhail Fedorovich Romanov. This photo is from the official chronicle of the visit of the family of Nicholas II to the Vladimir land. The highest visit took place on May 16. The

exposition of the Historical Museum contains two unique dishes. They were presented to Nicholas II by the Vladimir district and provincial zemstvo.

The train of the Sovereign in ancient Vladimir was greeted by bell ringing and a large deputation. The commander of the troops of the Moscow military district Pavel Pleve, the governor Ivan Sazonov, the mayor of Vladimir Nikolai Somov were on the platform.

"The heir did not feel very well and stayed in the car with his mother. The Emperor, accompanied by his daughters, visited the Assumption Cathedral," said Svetlana Melnikova, Director General of the Vladimir-Suzdal Museum-Reserve.

Every step of the Emperor was documented by the Vladimir scientific archival commission. Thanks to this publication, all the details of the "May anniversary celebrations" are known.

"Then the family proceeded to Suzdal, where they visited, of course, the Suzdal Kremlin. We were at the burial place of Dmitry Mikhailovich Pozharsky, were in the Intercession Monastery, where they visited the royal tombs" Svetlana Melnikova explained.

As Nicholas II write in his diary: "with delight and interest I examined the wonderful treasures preserved in the sacristy, and the churches of ancient Russian architecture themselves."

The stay on the Vladimir land, according to the Emperor, "was indelible." It was a journey to the origins of Russian statehood.

Video - <https://smotrim.ru/article/2496814>



The National Numismatic Register (NNR) issued a coin-shaped token dedicated to the memory of Grand Duke Mikhail Alexandrovich Romanov. This project is a kind of "numismatic fantasy" on the theme of how a coin with the image of the failed Emperor Michael II might look like.

The token was based on a 25-kopeck silver coin with a portrait of Emperor Nicholas II. 25 kopecks 1917 were minted from silver with a weight and diameter of half a rouble of Nicholas II, they have a ribbed edge, the minting quality is UNC (circulation 350 pcs.) And PROOF (circulation: 100 pcs.). All tokens are packed in plastic capsules (weak) HHP with individual numbers # 1-350 (UNC) and # 1-100 (PROOF).

In the process of preparing a stamp tool for 25 kopecks in 1917 of UNC quality, a mistake was made in the legend - the name "Mikhail" was carved without a solid sign at the end in accordance with the pre-revolutionary spelling - "Mikhail". For 25 kopecks in 1917, a new stamping tool was created as a PROOF coinage, where this error was corrected.



A video lecture "Grand Duke Michael: Brother of the Last Tsar" by Nicholas Nicholson, Russian History Museum's Director of Development and Romanov scholar. He presents new research from his recent book, co-authored with translator Helen Azar, "Michael Romanov: Brother of the Last Tsar, Diaries and Letters 1916-1918." This video was recorded on December 12th, 2020.

Video - <https://youtu.be/l4orSmDAU-w>





On Friday, December 18, it became known that the Mining Museum of St. Petersburg had begun cooperation with the Fabergé Research Site. It is the world's largest portal dedicated to the Fabergé heritage.

The partners are preparing an online exhibition that includes twenty unique pieces by the Carl Fabergé jewellery company. Among the exhibits are souvenirs made of ornamental and precious minerals, which belonged,

among other things, to members of the Imperial family. Thus, the mistress of the grey elephant made of Kalkan jasper was Princess Elizaveta Mavrikiyevna, the wife of the Grand Duke Konstantin Romanov, known in Russian literature under the pseudonym K.R., and the figures of parrots and a box of agates imitating shells were owned by Ksenia Alexandrovna, the sister of the last Russian Emperor Nicholas II. These items are from private pre-revolutionary collections, in 1917 they were nationalized and transferred to the State Museum Fund.

Such stone products, along with the famous eggs, were considered the visiting card of the Fabergé master. They are highly sought after by collectors around the world. Previously, such items were loved to give as New Year's gifts. At the same time, these artefacts are very rare.

"The Mining Museum can be justly proud of its magnificent collection. For all connoisseurs of Carl Fabergé's works, it is a great success to see such rare objects even in photographs," said Riana Benko, representative of the Fabergé Research Site.

It should be noted that the international organization Fabergé Research Site has been collecting materials about the collections and items of work of the famous Russian jeweller around the world for fifteen years. During this time, over fifty issues of newsletters have been published. Among the partners of the association are the Metropolitan Museum of Art of New York, the Houston Museum of Natural History, the Royal Gallery of Buckingham Palace.



A newsreel coloured "Emperor Nicholas II arrives by car in Lviv, 1915". Emperor Nicholas II accepts the report of the military governor-general of Galicia, Count G.A. Bobrinsky at the car upon arrival in Lviv. In the car: Supreme Commander-in-Chief Grand Duke Nikolai Nikolaevich (right), Chief of Staff of the Supreme Commander-in-Chief, General of Infantry N.N. Yanushkevich, on the far left - the palace commandant V.N. Voeikov. Shooting date: 09.04.1915.

Video - <https://youtu.be/KB2pJA4ONB4>



A video excursion – "The Romanovs in Alapaevsk". Visit the central hall of the Museum of Memory of the Representatives of the Russian Imperial House "Field School in the City of Alapaevsk" (Alapaevsk, Perminova St., 58), and see historical photographs, documents and materials of the investigation into the death of the last Romanovs - the longest criminal case of the Russian Empire. From May 20 to July 17, 1918, the Alapaevsk martyrs - representatives of the House of Romanovs spent the last months of their lives in the Field School in Alapaevsk: Grand Duke Sergei Mikhailovich,

Grand Duchess Elizabeth Feodorovna, princes of the Imperial Blood Konstantinovich, Prince Vladimir Paley, secretary of the Grand Duke Feodor Remez and the assistant of the Grand Duchess nun Varvara (Yakovleva).

How the Alapaevsk prisoners ended up in a small Ural town, where they spent two months in prison, how and where they suddenly disappeared from the Field School, how the Alapaevsk martyrs were buried, tells Nikolai Ignatov, a leading researcher.

Video - <https://www.youtube.com/watch?v=bdcRkYNQ19c>



The monument to Alexander III, created according to the sketches of Paolo Trubetskoy at the end of the 19th century, will be unveiled in front of the Gatchina Palace in March 2021, on the next anniversary of the Emperor's birth. Vasily Pankratov, director of the Gatchina Museum-Reserve, said that the sculpture is ready, but its grand opening will take place when restrictions related to the coronavirus pandemic are eased.

"This sculpture has already been made in bronze, and we were supposed to open it this year - in the year of the 175th anniversary of Alexander III. But, unfortunately, the sculpture is wrapped up. It is already here, already transferred to us. But we are waiting for the moment when after all, it will be possible to open it widely. We are planning March 10 - this is the birthday of Alexander III, he it will be his 176 years anniversary," Pankratov said.

The monument is being created at the initiative of the Gatchina Museum-Reserve, the Russian Historical Society and the Russian Military-Historical Society at the expense of the Kultura National Project.

It was decided to depict Alexander III sitting on a throne - this was one of the sketches that sculptor Paolo Trubetskoy created for the monument to the Emperor, which was eventually realized in the form of an equestrian statue. The monument to Alexander III on horseback was located on Znamenskaya Square (Vosstaniya Square) in the center of St. Petersburg, and now stands in front of the Marble Palace of the Russian Museum. The project of sculpture based on Trubetskoy's sketches was created by Vladimir Brodarsky, a graduate of the St. Petersburg State Academic Institute of Painting, Sculpture and Architecture named after Ilya E.Repin.

The Gatchina palace and park ensemble, which dates back to the time of Catherine II, was the favourite residence of Emperor Alexander III, he spent a significant part of his time there.



Fundraising for the monument to Emperor Alexander II in the Penza region has begun. On the Internet, at one of the sites for collective co-financing of projects, they began collecting donations for the installation of a monument to Emperor Alexander II in the village of Staraya Potlovka, Kolysheysky district. It is planned that the monument will be opened in honour of the 160th anniversary of the abolition of serfdom and the 140th anniversary of the death of the Autocrat.

Why did they decide to immortalize the memory of Alexander II there? The fact is that there was already a bust of the Emperor in this settlement. It was installed in 1911 to mark the 50th anniversary of the liberation of peasants and was demolished in the first years of Soviet power.

The restoration of the monument was initiated by Alexander Mramornov, the author of the idea of reviving the only church of St. Alla, which is also being built in Potlovka.

"More than a hundred years ago, a monument to the Tsar-Liberator was created at the expense of the local noblewoman Nadezhda Richter and installed near the wooden village school, which, by the way, still exists," he said. - The opening ceremony was held solemnly with a volley of guns.

It is assumed that this time a bust of the Emperor made of artificial granite will be mounted at the House of the Pilgrim and Tourist next to the restored church. The sculptor Alexei Dyakov is ready to take on the case. The total cost of the work is estimated at 550 thousand roubles.

- We want to solemnly open the bust of Emperor Alexander II on March 3, 2021- Alexander continues. - On this day, the Manifesto on the abolition of serfdom was signed.



The restoration of the Mikhailovsky Castle has been completed, the interiors of the ceremonial halls, which were previously inaccessible to visitors, have been renewed. Before the official opening,



they were shown on a virtual tour. In total, about five thousand works have been restored. In the outgoing year, the Russian Museum also received new exhibits - six hundred works of art - from private collections.

"Paul I ordered huge paintings for the Mikhailovsky Castle. In my opinion these are the works of the artist Ugryumov - "The capture of Kazan on October 2, 1552 by the troops of Ivan the Terrible" and "The calling of Mikhail Feodorovich Romanov to the kingdom on March 14, 1613". Size 5.5 by 4 meters, respectively. When we will complete the restoration, they will decorate the Resurrection Hall," said Vladimir Gusev, General Director of the Russian Museum.

Video - <https://smotrim.ru/article/2505543>



A large exhibition of porcelain from the collection of the Yusupov Princes was opened in the Arkhangelskoye museum. This is the first attempt to present to the public one of the richest collections of decorative and applied art.

The small park wing "Caprice" in the Estate "Arkhangelskoye" is now opened after restoration. The Porcelain Museum is located on two floors. And this is very symbolic.

In 1818, eight years after Nikolai Yusupov bought Arkhangelskoye, he opened a porcelain painting workshop in these rooms. Serfs of the Princes worked in it. Under them, young men also immediately learned their skills, from whom great artists later grew.

At first, they reproduced paintings from the Yusupov art gallery on tea cups or dessert plates. This attitude to porcelain, as a work of art, and not a household item, is characteristic of that era. If the first room here is "home", and these wardrobes with green cloth there are a replica of Yusupov's furniture, then in the second - there are ceremonial showcases. And here is the "world collection" - what Nikolai Borisovich collected all his life.

"He got very rare, unique porcelain items - vases from the Sevres manufactory and a service with such a rare cover or background in black, which imitated Chinese lacquer things painted with gold. There is a small vase in the shape of a bottle, a plate and jelly pots made by craftsmen. Moreover, the painting is made in gold of different colours and platinum," said the curator of the exhibition Nadezhda Berezhnaya.

In the archive of the Sevres manufactory there is a record of the purchase of the service by Prince Yusupov. He personally ordered porcelain from the famous German brand Meissen. Five generations of this family will eventually collect porcelain. What was produced in their "porcelain establishment" is now on permanent display, in temporary - exhibits from all over the world. And what has not yet fit here can now be viewed in the so-called "open storage" of decorative and applied art at the Arkhangelskoye estate.

"Not all collections are presented in the state rooms of the palace, as, in fact, not all of them were presented during the time of our owners - until 1917. Only the most significant things are present in the state rooms, and everything else was kept in the storerooms of the estate. From the inventory we know how the pantries were arranged, that these were cabinets, with glazed or blank tops, in which these things were kept," explained Anastasia Moskaleva, curator of museum collections at the Arkhangelskoye estate museum.

Anyone can now study the funds, but by appointment. True, under the current measures it is also necessary to sign up for the museum. But the exposition will work all New Year's holidays.

Video - <https://smotrim.ru/article/2503874>





The initiative group "Rasputin Admirers" of more than five thousand activists is collecting signatures to appeal to the Governor of St. Petersburg Alexander Beglov with a request to erect a monument to Grigory Rasputin in the Yusupov Garden.

"We demand that a monument to Rasputin be erected in the Yusupov Garden of St. Petersburg. In this garden Rasputin was brutally murdered. Now foreign services can kill Navalny just as they had earlier killed our tsarist patron Rasputin!" - declare the authors of this idea.

The monument, which they want to be erected in the Yusupov Garden, already exists - it was made in the Moscow Workshop of Artproekt. The statue depicts Grigory Rasputin, who is holding Tsarevich Alexei in his arms. It has already been cast in a small copy and in the coming days will be made in full size - at the expense of "ordinary citizens", according to "Rasputin Admirers".

"There is a worthy goal for next year. To achieve the installation of a monument to Rasputin in the courtyard of the Yusupov Palace. 5,000 people have already supported this idea. Fans of Yusupov from the museum are trying to resist this, but the inexorable wheel of historical reconciliation will overtake them."

The head of Rasputin-worshippers recalls that Rasputin was a "powerful old man" close to Emperor Nicholas II, "interfered with the revolution and revolutionaries who wanted to overthrow the Emperor", and was killed "by order of British intelligence"...

"The killers were gay lovers Felix Yusupov and the British ambassador to Russia. This murder has not yet been solved, although all the killers were clearly bragging about their deeds. Felix Yusupov was not recognized as a killer either in Russia or abroad, where he later lived," - the leader of "Rasputin Admirers" notes.

He also cited the historian Alexander Bokhanov, who calls the "Rasputin case" one of the first examples of black PR not only in Russia, but also in world history in general, "the clearest indicator of the country's grave spiritual and psychological split, a split that triggered the revolutionary explosion of 1917" ...



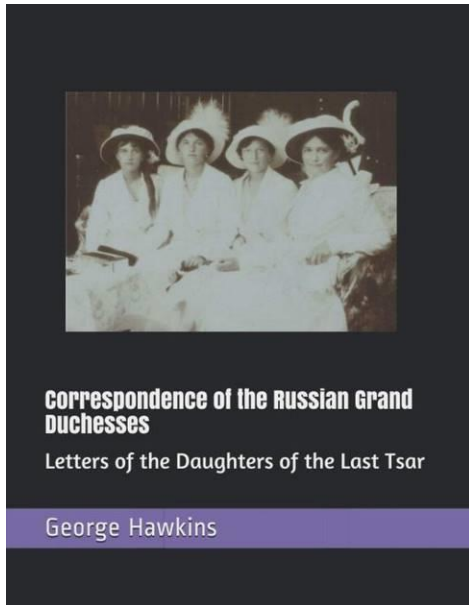
On December 28th, exhibition centre of the monastery of the Holy Royal Passion-Bearers in Ganina Yama, an exhibition "Livadia Christmas tree" was opened. The exposition is dedicated to the 160th anniversary of the Livadia Imperial residence.

Visitor can see postcards, greeting cards, a dish from the Imperial service from the Livadia residence and much more. On Christmas days in 1861, Emperor Alexander II presented his wife, Empress Maria Alexandrovna, the acquired estate Livadia. He presented all plans and schemes of the new summer residence for the New Year celebrations.

120 years ago, the family of Emperor Nicholas II celebrated Christmas and New Year 1901 for the only time in the history of Crimea in their estate "Livadia". So, in silence and isolation from the bustle of the capital, the Imperial Family met the 20th century, the organizers of the exhibition noted.







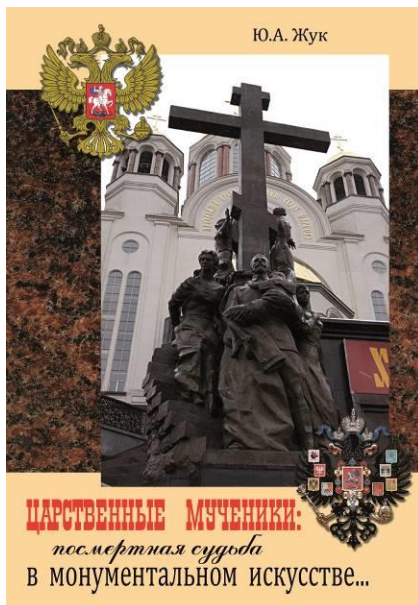
### Correspondence of the Russian Grand Duchesses: Letters of the Daughters of the Last Tsar

The four daughters of Nicholas II and Alexandra, the last Emperor and Empress of Russia, Grand Duchesses Olga, Tatiana, Maria and Anastasia, often collectively called OTMA, continue to capture the imagination of people more than a century after their brutal murders in Ekaterinburg. This book contains a wide range of letters to and from the Grand Duchesses, both from relatives and friends, but also from strangers and people from other parts of the world. Through the Grand Duchesses letters we learn more about their lives, interests and events relating to the Imperial Family; through letters sent to them, we can learn more about the wider Imperial Family and Royal relatives from abroad, as well as the lives of ordinary people from a vanished world.

Most of the letters are being published in English for the first time, as well as some previously published ones that are published here in full for the first time. George Hawkins tried to avoid letters that appeared (and will appear) in books on Grand Duchesses Maria and Anastasia.

There are lots of photos, mostly not well-known ones, and several from Isa Buxhoeveden's personal album not previously published.

*Publisher: Independently published. Paperback. 410 pages. ISBN: 979-8571453486. US \$25 plus shipping on Amazon.*



### The Royal Martyrs: A Posthumous Fate in Monumental Art

The latest book of Yuri Zhuk, is dedicated the many new monuments of the Royal Martyrs and Alapevsk Martyrs, which - to put it mildly lacks in quality, and it is about time this issue is being addressed. All these monuments can be appreciated for their good intentions, but at the same time often fail with their ability to really honour the Martyrs – they lack portrait likeness and historical errors can be found in attributes and in text, and some are even “in-correct” for social reasons.

As Zhuk explains, “this book will not focus on the personal merits of the Sovereign and the Members of His Family, but on how carefully the memory of the Royal Martyrs is preserved, embodied in bronze, stone, commemorative plaques and in fine art.”

Before 1917, there were only twelve monuments and memorial signs in honour of Emperor Nicholas II in the Russian Empire. And only one of them (in Helsingfors) was made in the form of a bust, and all the rest, either in the form of columns and obelisks, or in the form of commemorative signs. Strangely enough, the very first monument to Emperor Nicholas II, erected after His death, was in Germany in 1924. And not by the will of our compatriots from among the emigrants, but at the initiative of the former enemies - officers of the 8th Prussian Hussar regiment of His Majesty Sovereign Emperor

Nicholas II, whose August Chief He was. And then, in 1936, monuments to Emperor Nicholas II were erected in Brussels (Belgium) and Harbin (China).

In the end of the 1990s, in different parts of Russia and beyond its borders, Worship Crosses began to appear, and later monuments to the Royal Martyrs, both in the form of group compositions and busts. And today, dozens of them have been installed. And their geography is very extensive: from Belgrade (Serbia) and Kreisk (Belarus) and from St. Petersburg to Vladivostok.

Currently, monuments to Emperor Nicholas II have been installed in at least 28 cities of the Russian Federation and more are coming.

Zhuk shows many of them in photos, gives basic facts, and then make comments.



Наследник Цесаревич  
Николай Александрович  
1891 г.



Памятная доска в мастерской скульптора В.Ф. Шароглазова



Владивосток. Памятная доска, установленная в здании железнодорожного вокзала. 2013 г.

For example, he writes about the memorial plaque in the building of the railway station in Vladivostok: "On July 14, 2013, in the year of the 400th anniversary of the Russian House of Romanov, a memorial plaque was unveiled at the railway station in the city of Vladivostok in honour of the Heir Tsarevich Nicholas Alexandrovich, who visited the South Ussuri region in 1891 during his Eastern-trip. May 19 / June 1, 1891 in this city, the Heir Tsarevich in a solemn ceremony poured the first wheelbarrow of earth into the embankment of the future Ussuriysky section of the Trans-Siberian Railway and laid the first stone in the foundation pit of the Vladivostok station building. The board itself was installed inside the railway station building. Its author is a member of the Union of Artists of the Russian Federation, sculptor G.F. Sharoglazov.

Omitting the discussion of the appearance of the Sovereign, located in the centre of a semicircle in the form of a bas-relief, it should be said that He is depicted in a full dress, which has nothing to do with any form of clothing of the Russian Imperial Army. Exactly the same situation is observed in the awards placed on the chest of the Sovereign, performed so clumsy and carelessly that the orders and medals

are virtually unrecognizable. There is no need to talk about the ribbons on the pads, and the question involuntarily arises: did the author see the true colours of those before fantasizing about their "striping"?

..

And the over-the-shoulder ribbon of the Order of the Holy Apostle Andrew the First-Called, displayed not from his right to left, but vice versa. Moreover, in the absence of a star on the chest, relying on when wearing this order.

However, the biggest bewilderment is that the Tsar was captured not at the age of 23, but much more at an older age.

However, as already mentioned, "the artist see it this way" ...



Another example is the monument to Emperor Nicholas II in Leninsk-Kuznetsky: "On August 26, 2019, in the city of Leninsk-Kuznetsky (until 1922 - Kolchugino) of the Kemerovo Region, a monument to Emperor Nicholas II was unveiled.

The author of the monument is sculptor E.E. Potekhin, architect - P.G. Timanov.

The monument was erected on the city square in front of the building of the Palace of Culture.

This fact alone is very interesting: the monument to the Holy Tsar-Martyr was erected next to the Palace of Culture, bearing the name of the main Soviet fighter against God - Miney Izrailievich Gubelman, who posed as Yemelyan Mikhailovich Yaroslavsky.

And nevertheless, almost immediately the question arises: why is the monument to the Tsar erected in a city that He never visited? And the point here is, that the lands on which the city of Leninsk-Kuznetsky is now located, during the reign of Emperor Nicholas II, belonged to the so-called Cabinet lands, that is, were under the control of the Cabinet of His Imperial Majesty, as part of the Ministry of Court and Districts ... When in 1912 the deposits of coal were explored on the territory of the future Kuzbass coal basin, this was immediately reported to the Emperor, who ordered to start their development, which was done by the Joint Stock Company "Kopikuz" (JSC "Kuznetsk coal mines"), which carried out its activities with the participation of foreign concessions. Subsequently, on the basis of these developments, not only modern Leninsk-Kuznetsk grew, but the entire Kuzbass.



Государь Император Николай II и Наследник Цесаревич в парадных формах Лейб-Гвардии Преображенского полка (слева) и Лейб-Гвардии Литовского полка (справа)

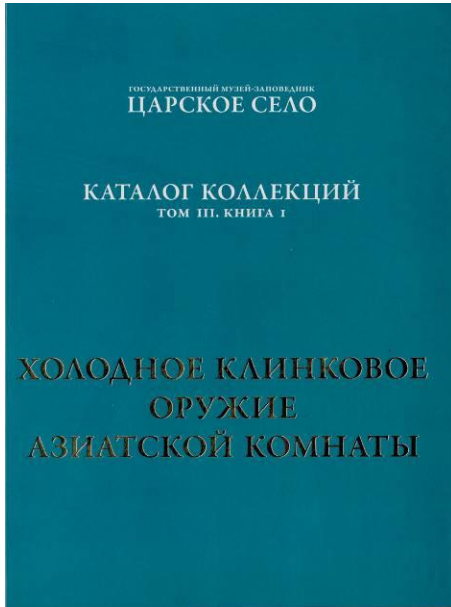


Памятник Николаю II  
Ленинск-Кузнецкий. 2019 г.



The monument is a full-length figure of the Sovereign Emperor Nicholas II, installed on a rectangular pedestal tapering upward, the top of which has three steps.

Working on the monument, the authors did not burden themselves with specifying the details of the uniforms adopted in the Russian Imperial Army. Having depicted the Emperor with epaulettes on his shoulders and in a uniform cap on his head, they did not take into account the fact that epaulettes themselves are part of the ceremonial uniform with the obligatory wearing of a shako on the head! Along with this, the lower part of the shoulder strap of the Order of the Holy Apostle Andrew the First-Called is "lost" under the scarf (belt) and does not have the order itself, which should be located in the area of the recipient's thigh. In addition, a military Cossack saber of the model of 1881 is "attached" to the figure of the Sovereign, which he never wore as a personal cold weapon, moreover, it is "attached" because it hangs not only without a sword belt, but backwards.



## Tsarskoe Selo Museum has published the scientific catalogue *Cold Bladed Weapons of the Asian Room*

It includes 118 items of cold bladed weapons from the museum collection: sabers, checkers, scimitars, daggers and knives. All of them were part of the personal collection of Grand Duke Alexander Nikolaevich, later Emperor Alexander II, and decorated one of the brightest and most spectacular interiors in the Zubovsky wing of the Great Tsarskoye Selo Palace - the Asian Room.

Research work in the archives helped to reveal in a new way the history of the formation of the collection and the creation of the ceremonial interior. The Asian room, created in 1852, remained unchanged until the Great Patriotic War. The collection of weapons was evacuated in 1941, and after the war, the saved museum items were returned to the museum, where they are kept today.

- One of the most important documents identified is an inventory of

the collection, compiled in French, dating from 1852-1861, which includes translations of Arabic inscriptions on weapons. The translation was made by Baron Pyotr Ivanovich Demezou - a researcher of Central Asia, an orientalist, philologist. Now, by comparing the pre-revolutionary numbers of objects and their descriptions with the collection that is kept in our collection, it became clear the location of each object in the interior, - says one of the authors of the catalogue, curator of the museum "Arms" collection Gleb Arlyuk.

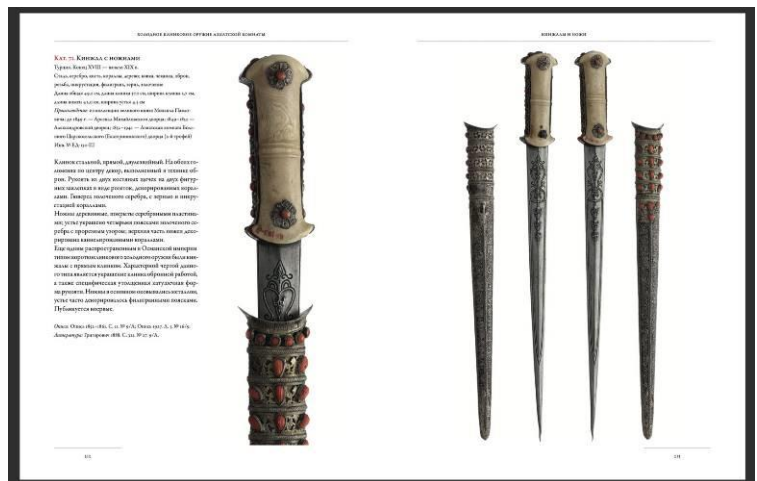
Another important source is the correspondence of Alexander Vladimirovich Adlerberg, manager of the Court of the heir Tsarevich Alexander Nikolaevich, with Florian Antonovich Gilles, curator of His Imperial Majesty's Own Libraries and Arsenals. These letters are kept in the Hermitage archive. The correspondence contains a description of the items selected to create the interior of the Asian room, and the source of their origin is indicated in a separate column.

During the study of archival materials, several groups of objects were

identified. The first includes things that members of the Imperial family presented to the heir to the throne. The second group consists of war trophies sent by both Emperor Nicholas I from the active army and by Russian generals - participants in military conflicts. The third group is made up of things brought by the heir Tsarevich himself from travels abroad and in Russia.

It was possible to establish that the saber-kilich, made in the Ottoman Empire in 1810, was delivered to Tsarevich Alexander Nikolaevich according to the will of Field Marshal Count Ivan Dibich. Prince of Serbia Milos Obrenovich presented it to Field Marshal through Count Alexander Benkendorf on April 14, 1833. And the scimitar, made in the Ottoman Empire in 1803, was a gift from the wife of the Tsarevich Grand Duchess Maria Alexandrovna for Christmas 1849.

Thus, the items of the collection acquire a connection with specific historical figures and events in Russian history. Most of the items are published for the first time.





Under the Hammer...

## Romanov related items in Auctions



**Litfund, Moscow, Russia, December 15**

Gold tray pocket watch from Moser from the Cabinet of H.I.H. with an enamel portrait of Emperor Nicholas I in a black general's uniform with a blue Andreevsky ribbon and awards in a case of green velour and green satin.

Weight 85.33 g, diameter 50 mm.

The dial is decorated with a guilloché engraving depicting a bouquet of flowers and vignettes. The inner intermediate cover is engraved in English: "John Salter London Parashute & compensation. Anchor escapement ten holes & tree pallets jeweled bands 42187 ": parachute - design of shock absorption of balance pins, invention of Abraham-Louis Breguet. The watch is decorated with an enamel portrait of Emperor Nicholas I by the Russian miniaturist Ivan Vinberg, decoration on the outer and inner sides, engraving and enameling by the English firm of John Salter in London. Mechanism No. 42187 first class, on ruby stones, work of the period 1840-1848. (the date is established by the number of the Mosere movement).

A similar watch, presented to the Field Marshal to Prince Baryatinsky, is kept in the collection of the Moscow Kremlin.

Start price: 1,600,000 Roubles



*Bust of Emperor Nicholas I*

Paris: Denier's factory (?), 1840s Bronze, casting, chasing, gilding, patinating. 37.3 × 13.1 × 12.2 cm (without pedestal and base, 16.8 cm high).

Emperor Nicholas I bust with a round profiled base mounted on a patinated rectangular pedestal with a plinth. The plinth protrusion is surrounded by a gilded bronze cut of acanthus leaves. On the obverse of the pedestal there is a gilded wreath of laurel and palm branches tied with a ribbon. Over the gilding, bronze is covered with golden lacquer, there are slight abrasions. A sculptural portrait by the German sculptor Chr.D. Rauch of 1829. From this portrait, which was especially loved by the Imperial family, many variants were made by various sculptors.

Start price: 300,000 Roubles





Lot of two lithographs of the Grand Dukes after being awarded the Order of George IV degree. Printed in the Lithograph of the Editorial Board of the Russian military chronicle (V. Darleng), [1857-1868].

1. His Imperial Highness the Grand Duke Mikhail Nikolaevich.

2. His Imperial Highness Grand Duke Nikolai Nikolaevich.

51 x 40.5 cm. In two wooden frames under glass. 51 x 40.5 cm (frames), 33 x 22.8 cm (lithograph, light).

Start price: 30,000 Roubles

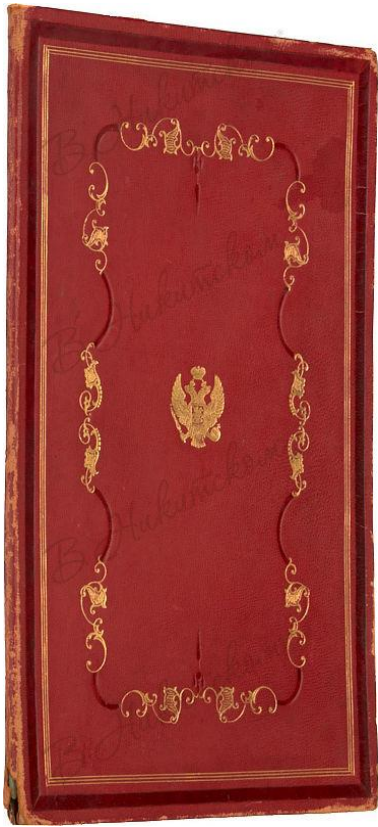


**Pioner & Co, Moscow, Russia, December 21**

From the service of Emperor Alexander III - A vase on a leg from the service with a lilac and gold border and the monogram "AA" under the crown. Imperial Porcelain Factory, 1860s Porcelain, overglaze polychrome painting, gilding, modeling, metal. H: 22.4 cm. Bowl width: 28.8 cm. Green overglaze stamp: All under the crown. Start price: 200,000 Roubles



**Nikitsky, Moscow, Russia, December 24**



*Memorial copper plate with a picturesque image of the Golden Gate in Kiev; with an engraved saying of Nicholas I on the back. [1830s]. Copper, oil. 18 x 24.8 cm, weight 270 g. In a folder of its time made of red morocco; with gold-embossed double-headed eagle and ornament. On the back of the board there is an engraving with the text: "Own words of His I [Emperor's] V [Majesty] G [condemnant] And [Emperor] Nicholas I: / "A Monument Worthy of Preservation!" / Golden Gate of Yaroslav, XI century, / Opened in Kiev, 1832 September 9 days / S [jealousist] O [society] And [stories] and D [jealousies] R [Russian] 5 K [class official] Kondrat Lokhvitsky. "*



This painting on a copper plate was made in memory of Nicholas I's visit to the ruins of the Golden Gate in Kiev on September 9, 1832.

Its production should be dated to the mid-1830s, after on April 28, 1833, an amateur archaeologist Kondrat Andreevich Lokhvitsky (1774-1849) was elected as a member of the Society of History and Antiquities for his active work in the search and research of Kiev archaeological antiquities.

It is possible that the painting was presented by Lokhvitsky himself to one of his high-ranking acquaintances and patrons, and possibly to the Imperial court. In the 1830s, Lokhvitsky tried in all available ways (with numerous letters, requests, reports and parcels with fragments of ancient artifacts) to

popularize their archaeological research and obtain not only the approval of local and St. Petersburg authorities, but also funding for their work. The Emperor's approving phrase that "A monument worthy of preservation!" was the best to fit for these purposes.

The remains of the Golden Gate, built in 1031 during rule of the Prince Yaroslav the Wise, were opened by Kondrat Lokhvitsky, who did his best to preserve and restore them. When, in 1832, Nicholas I visited Kiev, he looked at the ruins and uttered words that became a symbol of the preservation of ancient Kiev: "A monument worthy of preservation!"; thereby Nicholas I not only saved the shrine of Kiev and a masterpiece of ancient Russian architecture, but also started financing their work.

