



# Romanov News Новости Романовых

*By Ludmila & Paul Kulikovsky*

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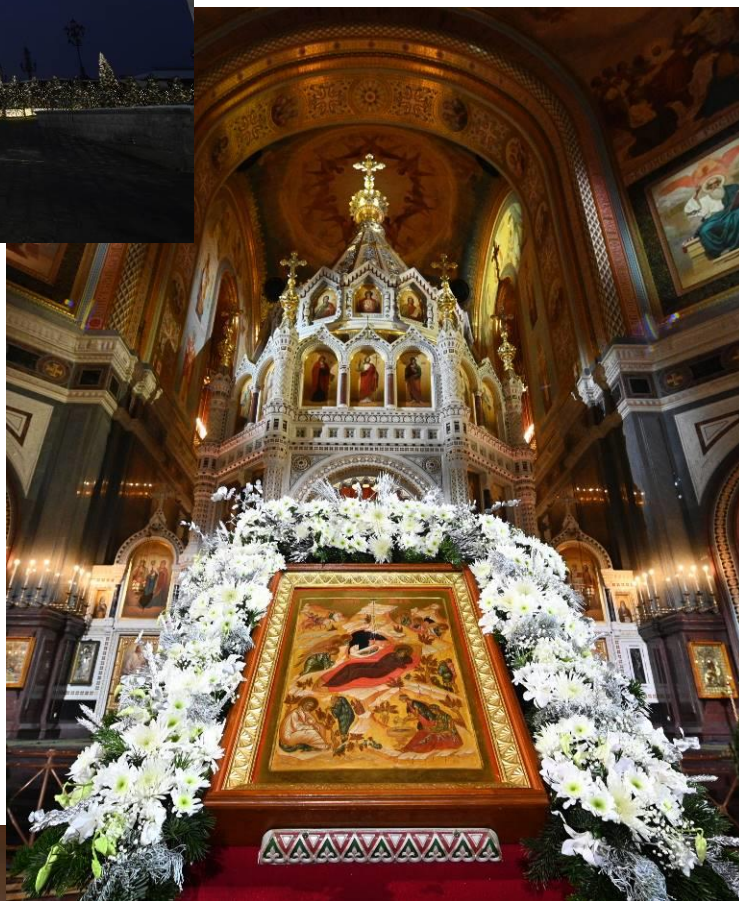
## Feast of the Nativity of Christ at the Cathedral of Christ the Saviour in Moscow



On the night of January 6-7, 2021, on the feast of the Nativity of our Lord God and Saviour Jesus Christ, His Holiness Patriarch Kirill of Moscow and All Russia performed Christmas service at the Cathedral of Christ the Saviour in Moscow.

The Primate of the Russian Orthodox Church said:

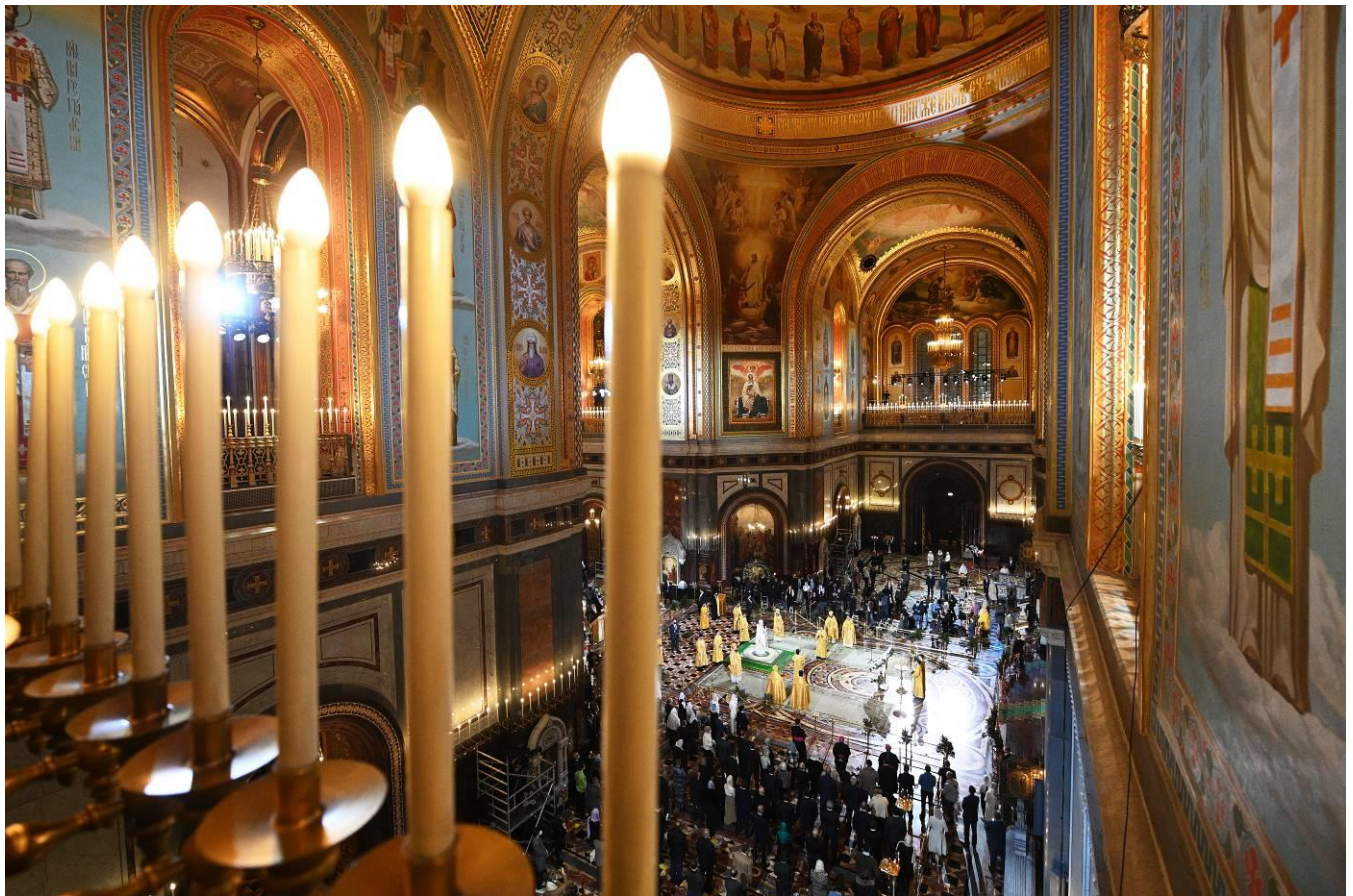
"May the Lord help us in the coming summer of His goodness to overcome the dangerous virus, strengthen physical and mental health, restore the life of our people and the life of our state, so that a difficult year of trials remains only in our memory, which gave us a very difficult, but, in all likelihood, a necessary lesson ... And we can only hope that you and I have realized this lesson and will draw from everything that has happened to us and is happening, the conclusions that will help us both to arrange an external life, and to acquire internal well-being.



I sincerely congratulate you on the holiday of the Nativity of Christ! And the blessing of the born God-child Jesus Christ may be over all of you, strengthening your spiritual and physical strength, protecting you from spiritual and physical illnesses, strengthening faith in everyone and helping to go through life with wisdom, discretion and at the same time with healthy optimism, because there can be no other outlook on life for a believer. Happy Nativity of Christ!"

Video – the full service - <https://youtu.be/X-IDeY4ZBnQ>







## A descendant of Emperor Alexander II is engaged to enter into a morganatic marriage

On January 20 it became known that George Mikhailovich Romanov, Prince of Prussia, a son of Princess Maria Vladimirovna of Russia and H.R.H. Prince Franz-Wilhelm of Prussia, is to marry a non-royal lady.

The information was in the news in Russian and Western media. Unfortunately, reports were often full of mistakes – like: “George Mikhailovich is a descendant of Emperor Nicholas II” – but also with the usual propaganda and incorrect information supplied by Alexander Zakatov, the secretary of the so called “Russian Imperial House”.

To start with, George Mikhailovich is a Prussian royal, but not a Grand Duke of Russia. His mother is not a Grand Duchess, not Head of the Russian Imperial House, and they both are not even members of the Russian Imperial House, but descendants of the Romanov dynasty, like many others.

The official announcement states:

*“Her Imperial Highness The Grand Duchess of Russia, Head of the Russian Imperial House, is pleased to announce the marriage of her son and heir, His Imperial Highness The Grand Duke George of Russia, with Nob. Victoria Romanovna Bettarini, the daughter of His Excellency Ambassador Nob. Roberto Bettarini and Nob. Carla Bettarini. Nob. Rebecca Virginia Bettarini was received into the Orthodox faith on 12 July 2020 in the Ss. Peter and Paul Cathedral in St. Petersburg, taking the name Victoria Romanovna. In 2020, H.I.H. Grand Duke George of Russia and Nob. Victoria Romanovna Bettarini received permission to marry from the Head of the Imperial House of Russia, H.I.H. The Grand Duchess Maria of Russia, as well as the blessing of the bride’s father, His Excellency Ambassador Nob. Roberto Bettarini. The wedding is expected to take place in Autumn 2021. Further details of the date and time of the wedding will be announced in due course.”*

So, first of all, congratulations to the couple, who after almost 10 years finally have made up their minds, and are ready to enter into the holy matrimony!



George Mikhailovich Romanov should be well known to followers of the Romanov family and its descendants, but in short let us recall: Father is Prince Franz-Wilhelm of Prussia, a member of the House of Hohenzollern, the former ruling German Imperial House and Royal House of Prussia. Franz-Wilhelm is the son of Prince Karl Franz of Prussia and a grandson of Prince Joachim of Prussia, the youngest son of Keiser Wilhelm II - the main enemy of Imperial Russia in the First World War. His mother is Princess Maria Vladimirovna, daughter of Prince Vladimir Kirillovich Romanov and Princess Leonida Georgievna, née Princess Leonida Georgievna Bagration-Mukhranskaya. Prince Vladimir Kirillovich’s father was Grand Duke Kirill Vladimirovich, grandfather was Grand Duke Vladimir Alexandrovich and great-grandfather Emperor Alexander II of Russia. Thus, making George Mikhailovich a great-great-great-grandson of Emperor Alexander II.

George Mikhailovich’s fiancé is however not well known, so here is what the two persons private organisation called the “Russian Imperial House” says about her:



*“Rebecca Virginia Bettarini—Victoria Romanovna, after her conversion to Orthodoxy—was born in Rome on 18 May 1982, the only daughter of Ambassador Roberto Bettarini, a career diplomat, and his wife, Carla Virginia Bettarini (née Cacciatore).*

*Rebecca Virginia Bettarini spent her first five years with her parents in Paris and then lived a year in Venice, before the family moved to Baghdad, where she began elementary school in 1988.*

*She returned to Rome with her mother in August 1991 when the Iraqi army invaded Kuwait. Her father at the time was the chargé d'affaires at the Italian Embassy and remained in Baghdad until January 1992 to help evacuate Italian nationals and to close the Italian embassy.*

*From 1991 to 1993 she attended schools in Rome. In June 1993, following the appointment of her father as the Italian Consul General in Venezuela with jurisdiction over the Caribbean, the family moved to Caracas for four years. There Rebecca Virginia attended the Agustin Codazzi Bilingual Institute.*

*Inspired by the example of her mother, who started a non-profit foundation “Un pesebre para Canaima” (A Nativity Scene for Canaima), Rebecca Virginia Bettarini developed a deep and lasting interest in charitable activities. This foundation provided educational materials and facilities for the indigenous Yanomami people, who are native to the Amazon Region in southern Venezuela.*

*Funds for the foundation were raised from charity events and from entrance fees to view the beautiful and life-size Christmas nativity scene measuring some 70 square meters that the Bettarini family has traditionally constructed and displayed both in Italy and abroad.*

*In 1996, the family moved to Brussels, Belgium, where she attended the European School, with instruction in French, English, Spanish and Italian.*

*During her years in Brussels, she played a number of roles in various productions of the theatrical company “Il Cerchio Magico”. The proceeds from these productions supported the charitable activities of the VAI Foundation (Italian Volunteers Assistance), of which her mother, Carla Virginia Bettarini, was an active and leading member. The VAI Foundation supports Italian patients undergoing liver transplant surgery in Belgium, and their families.*

*After obtaining her European diploma in 2000, Rebecca Virginia Bettarini returned to Rome to study political science, with an emphasis on international and European studies, at Luiss Guido Carli University. She graduated with honours in November 2004, having written a thesis entitled “Trade in Agricultural Products and the Rules of the World Trade Organization (WTO)”.*

*After graduation, she obtained a master’s degree, with an emphasis on European law, international law with a specialization in the law of armed conflict, and laws governing the World Trade Organization and international trade disputes in the World Trade Organization’s DBS (Dispute Settlement Body).*

*During these years in Rome, Rebecca Virginia Bettarini served as a volunteer of the Sovereign Military Order of Malta, distributing food and basic necessities every Saturday morning to those in need. She also became an active member of the Association of Italian Historic Houses (Associazione Dimore Storiche Italiane, or ADSI), which organizes international events to promote and preserve Italy’s historical heritage by working collaboratively with other European historical and preservation associations dedicated to the same purpose.*

*She also obtained a master’s degree in ceremonial and international protocol.*

*In March 2005, Rebecca Virginia Bettarini was hired by Finmeccanica, an Italian defence contractor, where she initially dealt with event management for the Farnborough international air show in England, organizing and receiving official government delegations to the air show.*

*In December 2005 she transferred to the company’s institutional relations department where she was in charge of analysing disputes in the aviation sector presented to the World Trade Organization, in particular cases under DS316 (Measures Affecting Trade in Large Civil Aircraft) and DS353 (the formal complaint lodged in 2006 by the European Union over alleged U.S. government subsidies to Boeing) . She also researched and drafted a detailed analysis of the effects of changes in European policies on the company’s defense research and development division.*

*In 2010, she transferred to the Finmeccanica office in Brussels, where she was accredited as a lobbyist in the institutions of the European Union.*

*She contributed to an analysis of the evolution of the European Galileo, Copernicus, Earth Observation and Navigation System programs, and she participated in several working groups, including the ASD*



(Aerospace and Defence Industry Association), the Kangaroo Group, the Steering Group, and other lobbying groups charged with negotiating the priority of companies in the aerospace sector of European institutions.

She also dealt with the Public Regulated Services of the Galileo Program, as well of the Space Situational Awareness project, and took part in meetings for the drafting of the International Code of Conduct on the Use of Outer Space, and participated in negotiations on the issue of space pollution (space debris).

Rebecca Virginia Bettarini worked as an impact analyst on the negotiations for the TTIP (Transatlantic Trade Investment Partnership) and TAFT (Transatlantic Free Trade) agreements.

She travelled to Russia for the first time in 2009, visiting St. Petersburg with her father. For 10 years she has provided constant support to H.I.H. The Grand Duke George of Russia in his many cultural and charitable activities.

Her father, Ambassador Roberto Bettarini, provided significant support for the construction of the Orthodox Church of St. Catherine in Rome. For his assistance to the Russian Orthodox Church and his efforts to develop and strengthen relations between Russia and Italy, the Head of the Imperial House of Russia, H.I.H. The Grand Duchess Maria of Russia, made him a Knight of the Imperial Order of St. Anna, First Class, an award which carried with it membership of the historical hereditary nobility of the Russian Empire.

In 2017 Rebecca Virginia Bettarini left Finmeccanica to become the Director of the Russian Imperial Foundation, which was founded by H.I.H. The Grand Duke George of Russia and which enjoys the patronage of the Head of the Imperial House of Russia, H.I.H. The Grand Duchess Maria of Russia. Also, in 2017, she founded Carré, a consulting and management company that works mainly with European clients.

In 2020, for her charity work in Russia and her assistance to humanitarian efforts between Russia and Europe, the Head of the Imperial House of Russia, H.I.H. The Grand Duchess Maria of Russia, made Rebecca Virginia Bettarini a dame of the Imperial Order of the Holy Great Martyr Anastasia the Alleviatrix of Captives.

In addition, in recognition of her charitable activity, H.R.H. Prince Charles of Bourbon-Two Sicilies awarded her the Sacred Military Constantinian Order of St. George.

Since 2019 Rebecca Virginia Bettarini has lived in Moscow, where she directs the activities of the Imperial Foundation and the Carré company, and studies the Russian language and culture.

In 2019, she began studying the teachings of the Orthodox faith under the direction of His Eminence Archbishop Kyrill of San Francisco and Western America, Second Deputy to the President of the Synod of the Russian Orthodox Church Outside of Russia (Moscow Patriarchate). On 12 July 2020, the Feast of the Holy Apostles Peter and Paul according to the Julian Calendar used by the Orthodox Church, in the Ss. Peter and Paul Cathedral in St. Petersburg, and in the presence of His Eminence Metropolitan Varsonofy of St. Petersburg and Ladoga, and H.I.H. The Grand Duke George of Russia, Rebecca Virginia Bettarini was received into the Orthodox Church with the name Victoria Romanovna, in honour of the Holy Martyr Victoria of Rome, and in memory both of the Empress-in-Exile Victoria Feodorovna (who made a significant contribution to the tradition of Russian charity and philanthropy) and the ancestor of the Imperial House of Romanoff, the governor (voyevoda) Roman Iurievich.

She is fluent in French, English, Spanish, Italian, and Portuguese and has become increasingly proficient in Russian.

She enjoys riding horses and writing fiction set in countries where she has lived. Her debut novel, *Beauty Queen. An International Thriller* is set in Venezuela and will be published by the British publishing house Europe Books in 2021 and distributed in English."

This "Kirillovich" branch of the Romanov family has a history of violations of the laws of the Imperial House of Russia due to their marriages. It started when Grand Duke Kirill Vladimirovich married his first cousin, Princess Victoria Melita of Saxe-Coburg and Gotha on 8 October 1905 without prior consent



from Emperor Nicholas II. The Emperor's resolution on 15 of January 1907, states - that he cannot recognize the marriage of Grand Duke Kirill, that the Grand Duke and his eventual posterity are banned from the succession, and that the posterity to come is granted the name of Princes Kirillovsky, the style of Serene Highness, and a pension.

In 1908, Emperor Nicholas II restored Kirill to his rank of Captain in the Imperial Russian Navy and his position as aide de camp to the Emperor. He was given the title Grand Duke of Russia and from then on his wife was styled as Her Imperial Highness Grand Duchess Viktoria Feodorovna. The marriage was recognized. As to the deprivation of the succession rights (both of Kirill and of his descendants), it was by no means abrogated by the later decree, and thus remained fully valid.

The comedy, or tragedy if you wish, continued when Vladimir Kirillovich - the grandfather of George Mikhailovich -, claimed his daughter Maria Vladimirovna to be the head of the Russian Imperial House after his death, based on the family laws of the House of Romanov, which says that only equal marriages in the family is accepted for its descendants to be entitled to be a member of the House of Romanov and be in the line of succession, and at the same he claimed that all other Romanov's marriages were unequal, and that is why other descendants of the Romanov family are not members of the Russian Imperial House.

This despite the fact that his own marriage to Princess Leonida Georgievna Bagration-Moukhransky was an unequal marriage. She was not a member of a "royal or sovereign house" according to Russian Imperial laws, as the Bagration-Moukhransky is "only" on rank with the Russian Nobility.

On January 30 (18), 1801 Paul I signed a manifesto on the annexation of Georgia to Russia. The annexation invalidated the Treaty of Georgievsk of 1783, even if some of its articles continued to be followed.

On March 18 (6) appeared a decree of Alexander I 'On ruling over Georgia' under which it became one of the Russian provinces.

On September 24 (12) 1801, a new governing system was established for the Georgian kingdom. It made the "Georgian ruler" a member of the local authorities which reported to the governor-general. Thus, the Georgia principalities, after joining them to Russia and the oath of allegiance to the Russian Emperor, meant that they lost its sovereignty and the Royal Family were no longer sovereign, but simply noble Russian subjects. The Russian Empire absorbed the two principal Georgian Kingdoms, those of Kartli-Kakheti and Imereti in 1801 and 1810, respectively.

According to this, a person from the Georgian royal family after 1801 is unequal in a marriage to a member of the Russian Imperial House - if it happens, the marriage is considered morganatic. The title of Prince or Princess was one of nobility, not royalty in Russia, except in the Imperial Family. So, Prince Vladimir Kirillovich's daughter is not a dynast, not a member of the Russian Imperial House and neither is her son.

And now Maria Vladimirovna's son is also in the process of entering into an unequal marriage!

In early 2019, Maria Vladimirovna got the idea, to make a public request to the Head of the Russian Orthodox Church His Holiness Patriarch Kirill of Moscow and All Russia, asking for his acceptance of a change in the law of the succession to the Russian throne, which would allow unequal marriages and not deprived their children the rights to the throne. Why did she ask for Patriarch's permission, if she pretends to be "Head of the Russian Imperial House"?

So far, there has not been a public reply from His Holiness to this request.

This must be a big blow to the supporters of "Grand Duchess Maria Vladimirovna" and the "Tsesarevich", with all these violations of the Imperial laws. These supporters call themselves





“Legitimist” (“Legitimism” refers to the notion that the laws of a dynasty or a kingdom determine the identity of the rightful King) and now according to the same laws the “Russian Imperial House”, which was already on its knees with Vladimir’s morganatic marriage, is falling flat on the ground with this second morganatic marriage.

The Russian “Legitimist” own web site on January 21<sup>st</sup>, simply stated the announcement, with no comments, not even a congratulation.



Shortly after the news was announced, several critical comments were posted on the internet. One of the lengthy was a statement from several Russian monarchist organisations:

- The All-Russian Monarchist Centre
- The Museum of the Russian Imperial Family in Moscow
- The Peter and Paul Imperial Society
- Imperial Society of Zealots of the Memory of the Emperor Paul I of Russia
- The Imperial Awards Board

It says:

*“On the upcoming marriage of the Russian Federation citizen G.M. Romanov. On January 20, 2021, the website of the so-called "Russian Imperial House" published news about the upcoming marriage of the so-called "His Imperial Highness the Sovereign Heir Tsarevich and Grand Duke George Mikhailovich" with "Miss. Victoria Romanovna Bettarini". In connection with this upcoming event, it is necessary to clarify the status of the future spouses and their relationship to the Imperial House of Romanov.*

*Belonging to the Imperial House among the members of the Romanov Family is determined by the Establishment of the Imperial Family Digest of Laws of the Russian Empire. In accordance with article 188 of the Code, "a person of the Imperial family, entered into a marriage with a person that doesn't have a corresponding dignity, that is, not belonging to any Royal or ruling house, cannot entrust nor this person, nor the offspring from this marriage, the rights held by the Members of the Imperial family". In other words, belonging to the Imperial House was determined by equal descent, i.e., birth in marriage with a representative of the monarch's dynasty. Descendants from left-hand (morganatic) marriages could not be members of the Imperial House.*

*George Mikhailovich Romanov's maternal grandfather was Prince Vladimir Kirillovich (1917-1992), son of Grand Duke Kirill Vladimirovich (1876-1938), grandson of Alexander II, and Grand Duchess Victoria Feodorovna (1876-1936), daughter of Duke Alfred of Saxe-Coburg-Gotha, for whom this was already the second marriage (with the first spouse, Grand Duke Ernst-Ludwig of Hesse and by Rhine, a divorce was issued). Prince Vladimir Kirillovich called himself the "Grand Duke", although under the Laws of the Russian Empire he had no right to do so. According to the Law, the title of Grand Duke could belong only to the sons and grandsons of the Emperors (article 146), while Vladimir Kirillovich was the great-grandson of Alexander II. However, he began to be called Grand Duke on the basis of the fact that his father in 1924, in exile, self-proclaimed himself Emperor of All Russia. However, according to the Laws of the Russian Empire, the last Grand Duke was Andrey Vladimirovich, who died in 1956, and the last Grand Duchess was the sister of Nicholas II, Olga Alexandrovna, who died in 1960.*

*In 1946, Prince Vladimir Kirillovich, who considered himself the Head of the Imperial House, by his Act recognized the Royal dignity of the Princes of Bagration-Mukhrani and the right of members of this family "to be called Princes of Georgia and to be called Royal Highnesses". At the same time, Prince George Alexandrovich Bagration-Mukhransky became the "head of the family", whose daughter, Leonid Georgievna, Vladimir Kirillovich married in 1948. So, first, the "Royal status" was recognized for the family, and then the marriage was concluded, which turned out to be "equally related". In fact, the act of Prince Vladimir Kirillovich was absolutely arbitrary. The family of the Princes of Bagration-Mukhransky, although at some point it turned out to be the senior branch of the Bagration dynasty in terms of genealogical seniority, was never considered Royal in Georgia. This was a family of*



lords of the Mukhrani principality in the lands of Kartli, a family of appanage princes. The descendants of the tsarist dynasty of Georgia (Kartli-Kakheti Kingdom) in the Russian Empire were called the Serene Princes Gruzinsky, and it was they who, in the hypothetical restoration of the Georgian throne, should have been considered the direct heirs (this family still exists in Georgia today).

The family of Princes Bagration-Mukhransky was recognized in the princely dignity of the Russian Empire in 1825-1826. They were subjects of the Russian monarchs and their status did not differ from the princely families of the descendants of Rurik, Gediminas, Khan Kuchum, Edigu, and other lords of the Middle Ages. In the hierarchy of titles of the Bagration family, they occupied a lower place than such descendants of the Georgian Kings as the Serene Princes Gruzinsky or the Serene Princes Bagration-Imereti. Marriage with representatives of the family of Princes Bagration-Mukhransky for members of the Imperial House was definitely morganatic, which was confirmed in 1911 by the marriage of Princess Tatiana Konstantinovna with Prince Konstantin Alexandrovich Bagration-Mukhransky. Thus, the marriage of Prince Vladimir Kirillovich and Leonida Georgievna Bagration-Mukhransky, in accordance with the Laws of the Empire, was also morganatic. Neither Leonida Georgievna nor the offspring from this marriage had any rights to belong to the Imperial Family. Nevertheless, Leonida Georgievna became a self-styled Grand Duchess.

The absurdity of the recognition of the tsarist status for Bagration-Mukhrani also lays in the fact that the Tsar of Georgia was the Emperor of All Russia himself. The title of Tsar of Georgia was included in the Imperial title of the Russian Monarch in the second half of the XIX century (the Georgian Kingdoms themselves were liquidated in the first half of the XIX century). Therefore, before recognizing the tsarist status of any of the descendants of Bagrationov, Vladimir Kirillovich had to renounce his claims to inherit the title "Tsar of Georgia" and recognize the withdrawal of the Georgian Kingdom from the Russian Empire.

Even more amusing is the fact that the possessor of the Royal status of Georgia was Prince George Aleksandrovich Bagration-Mukhransky (father of Leonida), who before the revolution was an ordinary district marshal of the nobility (those in the Russian Empire were several hundred people), married to the daughter of a linear controller Vladikavkaz railway E. S. Zlotnickaya. These persons became, at the wave of Vladimir Kirillovich's hand, the Georgian "royal family".

The marriage of Leonida Georgievna with Vladimir Kirillovich was not her first marriage. On November 6, 1934, she married American citizen Sumner Moore Kirby (1895-1945), and on January 26, 1935, she gave birth to a daughter, Helena Louise Kirby. For Kirby himself, his marriage to Leonid Georgievna was the third. In November 1937, Leonida Georgievna divorced her husband, who later died during the Second World War.

From a morganatic marriage to Leonida Georgievna Kirby (nee. Princess Bagration-Mukhransky) Prince Vladimir Kirillovich had a daughter - Maria Vladimirovna, born on December 23, 1953. She could not be considered a member of the Imperial House, but she was also self-styled Grand Duchess, a title to which she had no right. Moreover, in 1969, Vladimir Kirillovich declared his daughter the future "Head of the Imperial House of Romanov". This caused a categorical protest of the real members of the Imperial Family – Princes Vsevolod Ioannovich, Roman Petrovich, and Andrey Alexandrovich, who represented the three branches of the Russian Imperial House.

In 1976, Maria Vladimirovna Romanova married Prince Franz Wilhelm of Prussia (great-grandson of Kaiser Wilhelm II), who converted to Orthodoxy with the name "Michael Pavlovich" (he was also granted the Grand Ducal title) before the official marriage. This marriage ended in divorce in 1985, after which "Michael Pavlovich" returned to Lutheranism. In 2019, he remarried Nadia Noor.

From her marriage to the Prince of Prussia, Maria Vladimirovna gave birth to a son, George, on March 13, 1981, who is thus the Prince of Prussia. This Prussian Prince is called "Grand Duke" George Mikhailovich, "Sovereign", "Tsarevich", i.e. those titles to which he has even fewer rights than his mother. Since both Maria Vladimirovna and, moreover, her son, as descendants from a morganatic marriage, cannot be members of the Imperial House, declaring themselves as such is a pure imposture.



*In fact, the Imperial House of the Romanovs ceased to exist – in the male representation in 1992 with the death of Prince Vladimir Kirillovich and in the female representation in 2007 with the death of Princess Catherine Ioannovna.*

*The illegitimate and absurd claims of Maria Vladimirovna and her son to the Russian throne were repeatedly stated by both the descendants of the Romanov Family and the most authoritative representatives of the Russian aristocracy - Count P. P. Sheremetev, Prince N. D. Lobanov-Rostovsky, Prince A. A. Trubetskoy and Mr. S. A. Kapnist (in 2015).*

*Moreover, both Maria Vladimirovna and George Mikhailovich of Prussia received passports of citizens of the Russian Federation (with the surname "Romanov"), thereby becoming subjects of the Republican State.*

*Nevertheless, a citizen of Russia, M. V. Romanova, on her own behalf, awards the Orders of the Russian Empire (identical to the state awards of the Russian Federation) and raises them to the nobility.*

*One of these awards was the award of the Italian diplomat Roberto Bettarini with the Order of St. Anna I degree, thanks to which he was granted the hereditary nobility of the Russian Empire. The award ceremony took place shortly before the announced engagement of G. M. Romanov with the daughter of R. Bettarini. Thus, the tradition of Vladimir Kirillovich has found a second birth – first complains the status, and then the supposedly "noble" marriage is concluded.*

*The Italian surname Bettarini never had anything to do with the nobility. Its lineage can barely be traced back to the beginning of the XIX century. However, now the family of citizens of the Romanovs is once again misleading, talking about the alleged "hereditary noblewoman" Miss. Rebecca Bettarini. This lady not so long ago converted to Orthodoxy, turning from Rebecca Robertovna to Victoria Romanovna (named after the grandmother of M. V. Romanova, Grand Duchess Victoria Feodorovna). However, even a fake "hereditary nobility" cannot make Miss. Bettarini equal to the royal dynasties.*



*Thus, the marriage of a Russian citizen, G. M. Romanov, Prince of Prussia, cannot have the slightest relation to the Russian Imperial House, or even to the Romanov Family. It is surprising that some official church and civil authorities of modern Russia still support this self-styled adventure with almost a century of history.*

*For clarity, we will once again give the pedigree of this family with the original titles of its representatives:*

*Grand Duke Kirill Vladimirovich + Grand Duchess Victoria Feodorovna (divorced Grand Duchess of Hesse and by Rhine)*

*Prince Vladimir Kirillovich + Leonida Georgievna divorced Kirby (nee. Princess Bagration-Mukhransky)*

*Citizen Maria Vladimirovna Romanova + Franz Wilhelm, Prince of Prussia (divorced)*

*Citizen George Mikhailovich Romanov, Prince of Prussia + (future marriage) Victoria R. (Rebecca)*

*Bettarini."*

*This statement is important, because it highlights little known facts, but also demonstrates that despite many in the US and Western Europe think that all Russian monarchists are in support of "Grand Duchess Maria Vladimirovna", it clearly shows it is absolutely not the case.*



The wedding is planned to be held in St. Petersburg, most likely with a celebration in the Vladimir Palace, in the autumn of 2021.

Alexander Zakatov made one of his awkward remarks (in Spb,KP, 24 January) regarding the wedding plans: "Initially the imperial family did not want any luxury and pomposity. But certainly, there will be a proper level of solemnity. The main thing for the imperial family is its historical and spiritual significance. After all, this is the first marriage of a member of the Romanov dynasty at home after the 1917 revolution." (In Spb,KP, 24 January).

Pure propaganda! George and Rebecca will not be the first to marry on Russian soil after the 1917 revolution, or even after the collapse of communism in 1991,

There were plenty of Romanov marriages on *Russian soil* shortly after the revolution:

- On April 22, 1917, in Petrograd, Prince Gabriel Konstantinovich (1887 - 1955) married Antonina Rafailovna Nesterovskaya (1890 - 1950).
- On the same day in Petrograd, Prince Alexander Georgievich Romanovsky, 7th Duke of Leuchtenberg (1881 - 1942) married Nadezhda Nikolaevna Karelli (1883 - 1964).
- On April 25, 1917, in Kharax, Princess Nadezhda Petrovna (1898 - 1988) married Prince Nikolai Vladimirovich Orlov (1891 - 1961).
- On July 18, 1917, in Yalta / Dulber, Princess Elena Georgievna Romanovskaya, Duchess of Leuchtenberg (1892 - 1971), married Count Stefan Tyshkevich (1894 - 1976).
- On September 19, 1917, in Pavlovsk, Grand Duchess Maria Pavlovna (1890-1958) married Prince Sergei Mikhailovich Putyatin (1893-1966).
- The last marriage on Russian soil before emigration was concluded on November 25, 1918 in Ai-Todor, when Prince Andrei Alexandrovich (1897-1981) married Duchess Elizabeth Sasso-Ruffo (1887 - 1940).
- And recently, on July 28, 1993, Prince Dimitri Romanovich (1926 - 2016), married Theodora Alexeevna, nee Countess Dorrit Reventlow (b.1942) in Ipatiev Monastery, in Kostroma.



*Prince Dimitri Romanovich and Theodora Alexeevna married in 1993 in Kostroma, Russia*

However, Maria Vladimirovna's future daughter-in-law is not to be called "Her Imperial Highness" and neither "Grand Duchess", that even for her was a step too far. In another announcement she says:

"We are pleased to grant Our permission to Our beloved son and heir, His Imperial Highness The Tsesarevich and Grand Duke George of Russia, to enter into marriage with his chosen bride, the hereditary noblewoman Rebecca Virginia Bettarini, who, on 29 June / 12 July 2020, the Feast of the Holy Chief Apostles Peter and Paul, in the Cathedral of Ss. Peter and Paul in St. Petersburg, was received into Holy Orthodoxy with the name Victoria Romanovna.

We deem it proper that Victoria Romanovna, from the moment of her marriage with Our son, have the right to use the dynastic surname Romanoff with the title of Princess and the predicate of Serene Highness."

You can fool some people for some of the time, but not all people all the time. Now, it is time for the supporters of the so-called "Imperial House" to say enough is enough!

Wishing George Mikhailovich and Victoria Romanovna a splendid wedding and happiness forever after.



## **An exhibition dedicated to Emperor Alexander I opened in Kursk**

“He took Paris, he founded the Lyceum ...” - these lines from Pushkin gave the name to the exhibition, which on January 20, opened in three halls of the Kursk Regional Museum of Local Lore.

It is dedicated, like the words of the great poet, to Emperor Alexander I, who ruled Russia from 1801 to 1825. There are two reasons to organize this exhibition right now: in 2021, the 300th anniversary of the proclamation of the Russian Empire will be celebrated, and at the end of last year in Moscow, the portrait of Emperor Alexander I. by the German artist Franz Kruger was restored.



This portrait, created after the Emperor's death, measuring 303 by 197 centimetres, is the central exhibit of the exposition. The exhibition is dedicated to Emperor's Alexander I personality, his domestic reforms and the main directions of foreign policy. Who ordered the portrait, historians have not yet determined - the Princes Baryatinsky or the Emperor himself? This painting is kept in the Rytsky Museum of Local Lore (a branch of the Kursk Regional Museum of Local Lore), where it came from the art collection of the Baryatinsky princes' estate in Maryino. In 2019 the portrait was brought for restoration to the Restoration Centre of Museum Funds LLC in Moscow. The painting was in poor

condition, with numerous damages to the canvas and paint layer. But the Moscow restorers managed to bring the work of the German artist back to life.

"The restorers made the so-called duplication of the canvas. That is, they glued another canvas on the back to strengthen it. They pulled it onto a new stretcher. They straightened it all out carefully" said Irina Trubinova - senior researcher of the history department of the Kursk Regional Museum of Local Lore.

The Kursk Region Committee for Culture allocated 1 million roubles for the restoration of the painting. And it is no coincidence that two of its leaders were present at the exhibition's opening - Valery Rudskoy, who decided to allocate these funds in 2018, and Yulia Poletykina, who heads the regional cultural committee today. Yulia Nikolaevna congratulated museum workers and presented the general director of the museum, Irina Lotashova a certificate of honour from the organizing committee for holding the Year of Memory and Glory in the Kursk Region in 2020, signed by Governor Roman Starovoi.

The curator Irina Trubinova, gave an interesting tour of the exposition for the guests of honour and journalists. It covers the period from the birth of Alexander I in 1777 to his triumph in 1815. The exposition are artefacts from various collections of the museum that date back to that time - painting and graphics, weapons and phaleristics, glass and ceramics, numismatics and art metal, church and civil print books. Irina Trubinova told about the childhood of the future Emperor, who was raised by his grandmother Catherine II, the years of study, the five-year period of the reign of his father Paul I, the creation of five Imperial Universities in the country and the Imperial Tsarskoye Selo Lyceum,

The exhibition will run until February 20. The portrait will be kept in the Kursk Museum of Local Lore for about a month, and then will be returned to Rylysk.

Irina Lotashova announced that another exhibition dedicated to the 300th anniversary of the proclamation of the Russian Empire will open at the museum in September. It will talk about all Russian Emperors - from Peter I to Nicholas II.

Video – 1) <https://smotrim.ru/article/2513099>

2) <https://youtu.be/TgNXEv0aCx4>

3) <https://qtrkkursk.ru/news/9283-kurskom-oblastnom-kraevedcheskom-muzee-otkrylas-vystavka-posvyashchennaya-imperatoru>

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## The exhibition "Three centuries of the Russian Guard" in Orenburg

The Orenburg Governor's Museum within the framework of the national project "Culture" opened on January 19<sup>th</sup> the exhibition "Three Centuries of the Russian Guard", timed to the anniversary of the establishment of the guard in Russia.

Throughout its 320-year history, the Russian Guard has always remained the personification of honour, military valour, courage and mass heroism. In accordance with the Decree of the President of the Russian Federation of December 22, 2000, in order to revive and develop domestic military traditions, a memorable day was established - the Day of the Russian Guard.

For centuries, glorious guard traditions have developed in the Orenburg region. On April 23, 1798, during the reign of Emperor Paul I, Highest Rescript was issued about the summons of hundreds of





Ural Cossacks to serve in the capital to the Life Guard. The hundred not only became the personal escort of the Emperor, but also took an active part in the military campaigns of the nineteenth century. In commemoration of the centuries-old historical merits of the Cossacks, by the Imperial decree of Emperor Nicholas II, on May 27, 1906, the Ural Cossacks, together with a hundred from the Orenburg Cossack army, became part of the Life Guards Consolidated Cossack Regiment, and took an active part in the First World War.

Along with the most interesting engravings depicting the uniforms and weapons of officers, privates I-guards, Cossack hundreds, visitors will see rare examples of cold steel and firearms of the XIX - early. XX centuries, as well as military awards: medals "For the capture of Paris", "In memory of the Russian-Turkish war of 1878-1879.", St. George's Crosses III and IV-degree, Order of St. Stanislav II degree and others.

A special place in the exposition will be occupied by materials about the Soviet Guard, revived in heavy battles and front-line hardships of the Great Patriotic War. These are the banners of the guard divisions formed in the Orenburg region: 8 cavalry and 13 rifle divisions of A.I. Rodimtseva, the "Guard" badge, original photographs and documents of the guardsmen, and samples of weapons. The Soviet and modern Russian Guards became the successors of the best traditions of the Russian Guards of the times of Peter the Great, A. Suvorov, M. Kutuzov.

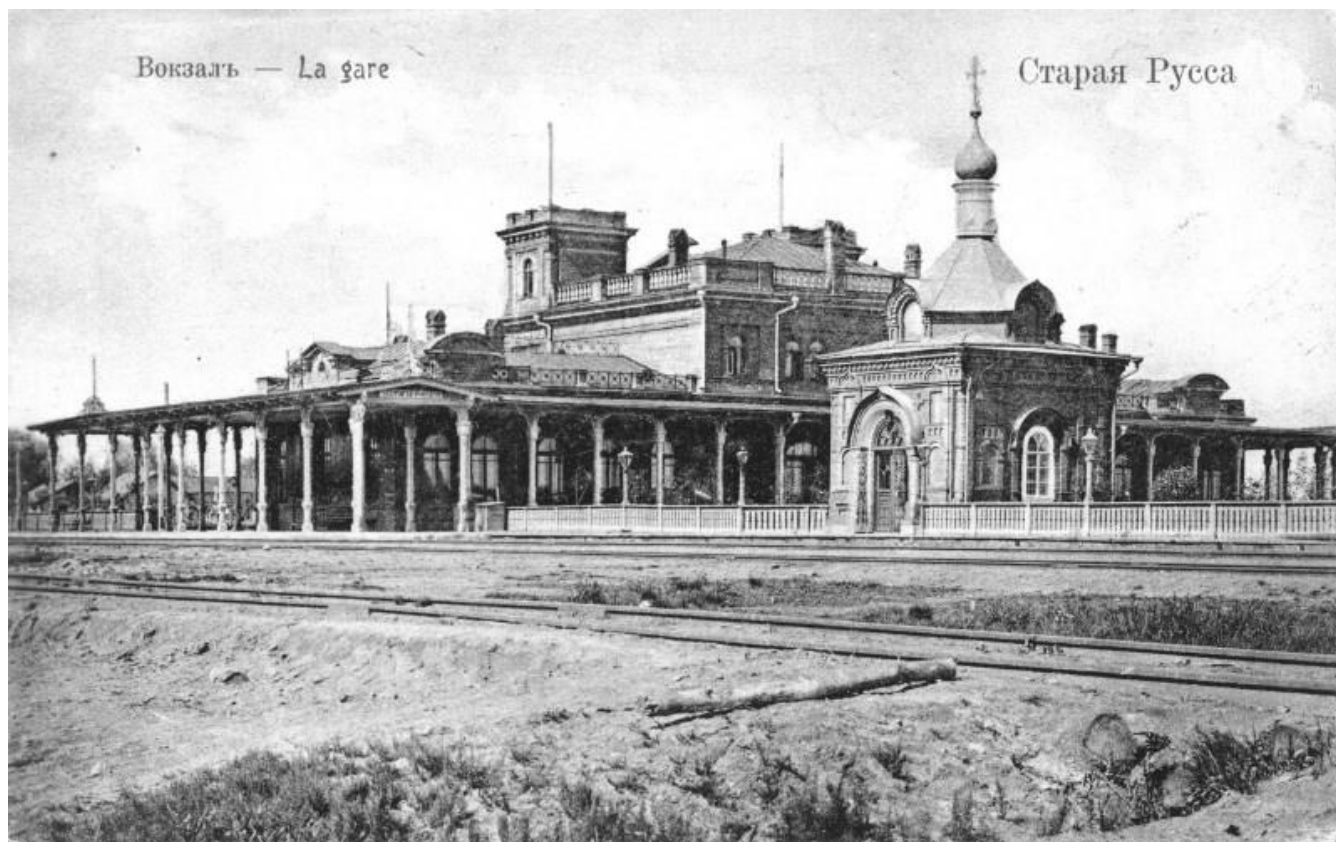


From 19 December 2020 to 28 February 2021.

Video - <https://youtu.be/1RZzdu2iG0I>

## Plan to restore a chapel associated with Emperor Nicholas II in Staraya Russa

The plans to restore the chapel, associated with the name of the last Russian Tsar, were announced on 19 January, by the head of the Starorussky district, Alexander Rozbaum, on the "Main broadcast" program of the Novgorod Regional TV.



"The city Staraya Russa is inextricably linked with the Imperial Family, in particular, with Nicholas II, who inspected the parade of the Vilmanstrand regiment on the square in 1904, sending it to the Russo-Japanese War. Members of the Imperial court also very often visited the waters at the resort ... The most tragic moment, which is documented, was when Nicholas II spent a whole day at the station in Staraya Russa before his abdication, on the way to Pskov. He went out, the townspeople saw him, he met, talked to someone and prayed in that chapel, located next to the station," said Alexander Rozbaum.

He recalled that the old Russian railway station was repaired, and now there is "just so beautiful", that you can shoot a movie.

They also want to put the chapel in order and now the authorities are working on it. To restore it, you need to find "sponsorship." In particular, they are working with the regional Ministry of Transport - it will be great if Russian Railways gets involved in the project.

According to Alexander Rozbaum, the Governor of Novgorod Region Andrey Nikitin supports the idea of the chapel's restoration. In the future, it is planned to cooperate with "Rus Novgorodskaya" to bring groups of tourists who are interested in history.

The head of the district noted that this will be a special place, "where you could understand and even feel Emperor's tragedy" at that turning point.

Emperor Nicholas II spent the last days before his abdication on Novgorod land. Learning about the events in Petrograd, he set off by train from Headquarters in Mogilev towards Petrograd, but only reached Malaya Vishera. Here it became known that the Tosno and Lyuban stations had already been captured by the rebels. After listening to the reports of the military, Nicholas II decided to turn to Bologoye, and from there go west, to Pskov, to General Ruzsky, on whom he had pinned his last



hopes. This is what the Emperor wrote in his diary: "At night they turned back from the Malaya Vishera station, as Lyuban and Tosno were busy. Let's go to Valdai, Bottom and Pskov ... "

Those close to the Emperor called the turn in Malaya Vishera historical. At four in the morning the train departed from the station, and in the afternoon on March 1 (according to the new style - on the 14th) it stopped in Staraya Russa. The day was calm and clear, the station was crowded with people. People did not shout revolutionary slogans, but, taking off their hats, bowed to the suitable carriages.



An eyewitness writes in a newspaper for 1917 that the Sovereign got out of the car and walked along the platform for some time. Then he went into the small station chapel, leaving his retinue at the door. This was the last Church in which the Russian Sovereign prayed as a free man.

After Staraya Russa, Nicholas II still visited many churches, but not as an Emperor. Arriving in Pskov in the evening, the next day, March 15 (2), 1917, he abdicated the throne.

Unfortunately, the old chapel built in 1889 and the train station were destroyed during the Second World War.

Now at the Staraya Russa railway station there is again a chapel, similar to the one that was in 1917. It was restored with funds by a local entrepreneur Nikolai Shirokov from 2000 to 2002, but it is not located on the exactly same spot.



## Monument to the Cossacks who fought the Bolsheviks will be installed in the Rostov region

A monument in honour of the Cossacks who fought against the Bolsheviks and were subjected to repressions (decossackization) was assembled by local authorities in the town Krasny Sulin, Rostov Region. This was reported by the press service of the Don government.



The model of the monument "Glory, Cossack Sulin!" is ready, the sculptor Zurab Machitadze took up the work at the expense of extra-budgetary funds.

- The new element of urban architecture is a sculptural composition, where in the foreground are the oldest Cossacks, behind them – the younger representatives of the Cossacks. Behind them there is a cross of St. George with the outlines of the Alexander Nevsky church, which once stood on the Sulin land, - explained Galina Lyubovina, an employee of the information policy department of the Rostov region government.

As the administration of Krasny Sulin clarified, the Sulin Cossacks were a stronghold of statehood, valiantly defending the country's borders from external threats and encroachments of the conquerors. However, in 1919, during the Civil War, the Bolsheviks adopted a directive to conduct a merciless struggle against the Cossacks by exterminating them. Among those killed there

were both adults capable of holding weapons and newborn Cossacks. Cossacks with their families were thrown into prisons, sent into exile. The monument is created to fundamentally perpetuate the memory of the terrible events and highlight the significance of the Cossacks in the history of the city.

The administration's message also notes that Cossack Andrei Sulin founded the city of Krasny Sulin on the banks of the Kundryucheya River more than 200 years ago.

Residents of the city positively assessed the initiative of the authorities and offered to place the monument in the Alexander Nevsky square.

Recall that in 2020, the Don Cossacks for the first time in history took part in the Victory Parade on Red Square in Moscow. In Novocherkassk in September 2020, it was planned to hold the World Cossack Congress, dedicated to the 450th anniversary of the Cossacks' service to the Russian state, but due to the coronavirus pandemic, the event was cancelled.

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## The largest museum in the Urals celebrates 150th anniversary

On January 10, the Sverdlovsk Regional Museum of Local Lore named after O.E. Claire celebrated the 150th anniversary of its founding. For this event, the museum staff prepared 15 amazing facts about the main museum complex of the Urals. We publish them in full.

### *1. The museum is located in two parts of the world - Europe and Asia*

The Sverdlovsk Museum of Local Lore is the largest museum in the Urals. Its 18 sites are located in seven cities and two villages of the Sverdlovsk region. The Gold Museum in the city of Bereznovsky is located closely to Yekaterinburg. And to the farthest site - the



Museum of the Decembrists in Turinsk - 260 kilometres away, or almost four hours by car.

Each branch greets visitors with its own wonders. In the village of Arti you will see a collection of the famous Artinskian braids and sickles, in the city of Asbest - products made from the mineral of the same name. The Polevskoy Museum was glorified by ancient bird-like idols and the "braid of the Mistress of the Copper Mountain." In the Pyshminsky Museum, guests are introduced to the history of the Siberian tract. And the visitors of the Sysert branch reveal the secrets of the old factory treasury. Sometimes the very space of the museum is its central exhibit. In the Museum Club "House of the Agafurovs" it is a wooden mansion of millionaire merchants - with painted walls, tiled stoves and stucco on the ceiling. And in the Museum of the History of Fruit Horticulture of the Middle Urals, the main exposition is entirely alive. Breeder Dmitry Kazantsev's orchard is over 100 years old, and it blooms and produces crops every year.

### *2. The museum was created by the Swiss Onésime Kler*

He came to Russia in the 1860s in search of a job as a teacher of French. In Yekaterinburg, Claire served in the men's gymnasium - the future gymnasium No. 9. But his main passion was natural science. In his spare time, Onisim Yegorovich explored the nature of the Urals and in 1870 founded the Ural Society of Natural Science Friends, a museum and a library. The funds of the museum still store books, herbarium sheets, archaeological finds and Claire's scientific publications.

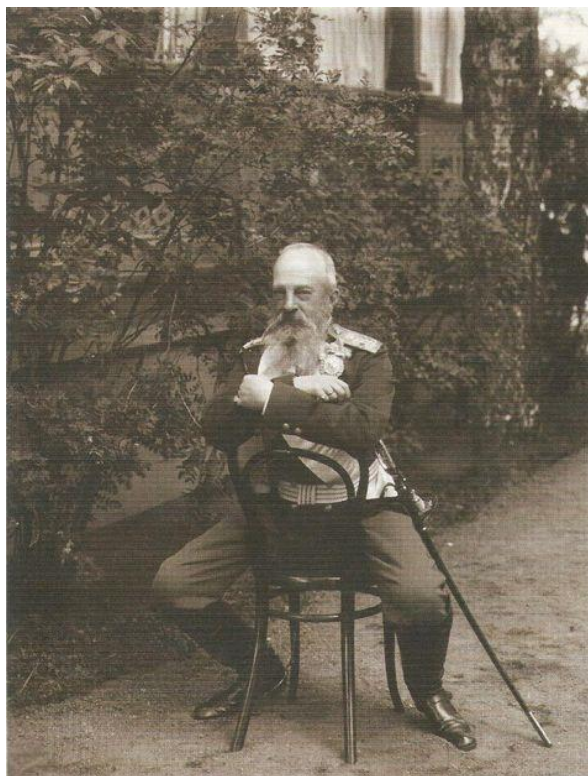
### *3. The museum contains the first complete skeletons of a mammoth and a wide-horned deer found in Russia*

Historical findings can be seen in the Ural Museum of Nature - on the oldest site of the Sverdlovsk Museum of Local Lore. The museum began with a department of nature. Today, the townspeople know him from the 18th century building on river Plotinka. At the end of the 19th century, the Department of Nature was replenished with exhibits of all-Russian significance: skeletons of a mammoth and a wide-horned deer.

A deer skeleton was found in 1886 near the town Kamyshlov. These animals became extinct 6.5 thousand years ago. The find became the first complete skeleton of a wide-horned deer in Russia and the second in the world! And 11 years later, the peasant Yegor



Reshetnikov for the first time in Russia discovered the skeleton of a mammoth in full form - in the vicinity of the modern city Talitsa.



*Grand Duke Mikhail Nikolaevich*

The memorial hall in the Museum of History and Archeology of the Urals tells about the Romanovs. Among its exhibits are a cast-iron fireplace and a window grill from the "execution room" of the House of Engineer Ipatiev and a sculpture "Ipatiev Night" by Zurab Tsereteli. You can virtually walk around the rooms of Ipatiev's house - they have been recreated in detail in 3D.

On the occasion of the 100th anniversary of the death of the Imperial family, the Museum Field School in the City of Alapaevsk" received its first guests - a new branch of the Sverdlovsk Museum of Local Lore. The Alapaevsk martyrs spent their last days at the Floor School: the Grand Duchess Elizabeth Feodorovna, the great-uncle of Nicholas II - the Grand Duke Sergei Mikhailovich and the Princes of the Imperial Blood Ioann Konstantinovich, Konstantin Konstantinovich and Igor Konstantinovich, Prince Vladimir Paley, secretary Fedor Remez and nun Varvara. The school building has retained its original appearance and interior layout since 1915, including the wooden floors on which the Alapaevsk prisoners walked.

#### *4. The patrons of the museum were members of the House of Romanov*

The Romanov family got acquainted with the Ural Society of Natural History Friends Lovers and its museum in 1887. Grand Duke Mikhail Nikolaevich, brother of Alexander II, became an honorary president of the Siberian-Ural exhibition and attended its opening. Four years later, Mikhail Nikolaevich took the society under his patronage.

In 1913, on Drovyanoy Square, near the modern Opera and Ballet Theater, a memorial plaque was laid for the new building of the UOLE Museum. It received the name of Emperor Alexander II, but due to war and revolution t They did not have time to build the building, and in 1918, the Sverdlovsk region was forever connected with the Romanov family for other reasons.



#### *5. In the showcases of the museum you will see personal belongings of Vasily Tatishchev and industrialists Demidov*

Visitors to the Museum of History and Archeology of the Urals are surprised not only by the exhibits related to the history of the Romanovs. It keeps both the Demidovs' travel chair and books from the personal library of Vasily Nikitich Tatishchev, the founder of Yekaterinburg. He created the Yekaterinburg Mining Library, which consisted of more than two thousand books. In the middle of the 18th century, it was considered the largest and best mining library in the country. Several copies of books from this library with a personal autograph of Vasily Tatishchev can be seen.



*6. The most famous exhibit of the museum is older than the Egyptian pyramids*

The Big Shigir Idol is an exhibit of world significance. This is the largest and oldest monumental cult sculpture made of wood! The idol was discovered 130 years ago. Its counterparts are still unknown. The sculpture was accidentally unearthed in a layer of peat at a gold mine in the vicinity of the modern city of Kirovgrad. The find was donated to the museum.

The idol was carved from a split larch trunk. Over time, the five-meter figure fell apart. In 1914 archaeologist Vladimir Tolmachev performed the first scientific reconstruction of the idol. Exactly one hundred years later, the exhibit was comprehensively studied at the University of Germany and it was established that the idol is about 11,000 years old! Every year in February, the museum celebrates the birthday of the Shigir Idol.



*7. The Museum of Gold in the city of Berezovsky tells about the gold rush in the Urals*

In the vicinity of Yekaterinburg, the first Russian gold was discovered in 1745. The peasant Erofei Markov reported on the discovery of the precious ore. And at the beginning of the 19th century, mining engineer Lev Brusnitsyn discovered gold deposits in Berezovsky and invented a washing machine for river sands. For the first time in the country, a gold rush unfolded in the Urals, and the Russian Empire became the world leader in gold mining and gold reserves.

The history of these discoveries and victories is told by the Berezovsky Gold Museum. In summer you can feel like a gold miner here - with a tray in hand, look for shiny grains in the sand.

*8. The only museum of the Decembrists in the Middle Urals is located in the house where Pushkin's Lyceum friend lived*

In the city of Turinsk, seven Decembrists lived in exile. A friend of Alexander Pushkin, the Decembrist Ivan Pushchin arrived in Turinsk in 1839 and settled in the house of the Ivashev family.

The Decembrist Vasily Ivashev built the wooden two-story mansion himself. The house keeps the touching love story of Vasily Petrovich and the Frenchwoman Camilla, who went to Siberia after him. The couple lived together for 10 years. Their personal belongings in the museum's exposition tells about the life of the Ivashevs. The house has retained both the decoration and the atmosphere of the 19th century. It hosts concerts in the fireplace hall and the annual Decembrist Festival.

*9. Composer Pyotr Tchaikovsky spent part of his childhood in Alapaevsk. Now a music museum is open in his house.*

Pyotr Ilyich Tchaikovsky lived in Alapaevsk for over a year. His father, a mining engineer Ilya Petrovich Tchaikovsky, served as the manager of the Alapaevsky mining district. The Tchaikovsky family lived in a two-story stone house with a mezzanine and a park.

In this house, there is still a mechanical organ that the whole family listened to. Nine-year-old Pyotr Ilyich was already playing the piano. In 1850 he went to study in St. Petersburg and wrote warm letters to his parents in Alapaevsk. The composer kept the memories of the Ural city for the rest of his life. The exposition of the Tchaikovsky House-



Museum features lines from family letters and live music by Pyotr Ilyich. Here you will hear and see over 1000 musical instruments from Europe, Asia and Africa.

*10. There are only two museums of the sculptor Ernst Neizvestny in the world. One of them is in the Urals*

The Art Museum of Ernst Neizvestny appeared in Yekaterinburg, the sculptor's hometown, during his lifetime. Before, only a private museum in the Swedish town of Uttersberg was devoted to Ernst Neizvestny.

Colleagues from Sweden handed over to the Urals the original lithographs of Neizvestny, books, photographs and documents of the master. Ernst Neizvestny himself presented the Sverdlovsk Region with engravings and bronze sculptures: "The Heart of Christ", "Step", "Dancer", "Two Faces", "Bertrand de Born". Some of the exhibits were donated to the museum by the master's friends, artists and collectors.

The Ernst Neizvestny Museum is visited by tourists from all over the world. It offers audio guides in four languages, a game guide for teens and a multimedia augmented reality guide.

*11. The inventor of radio, Alexander Popov, lived in a mansion that, 100 years later, became home to receivers and televisions.*

Alexander Stepanovich Popov studied at the Yekaterinburg Theological School and lived in the Levitsky mansion, in the family of his sister. Now here is the Radio Museum, which bears the name of Popov. One of the rooms of the mansion remains a memorial, while more than 500 receivers, radios and televisions have "settled" in others. These exhibits show the entire history of world broadcasting, from Morse's inventions to the first cell phones.

The guides in this museum know how to surprise guests. They cause lightning on Tesla's transformer, play records on the Pathé brothers' gramophone and demonstrate a model of the world's first radio set by Alexander Popov.

*12. The mansion of the "vodka kings of the Urals" now hosts the main exhibitions of the Sverdlovsk Museum of Local Lore*

The mansion of the Ural "vodka and beer kings" is the same age as the museum. The nobleman and entrepreneur Alfons Poklevsky-Kozell built it in the 1870s.

Today's visitors are greeted with the luxury of the 19th century: a wrought-iron porch, a marble front staircase, stucco on the ceiling and stucco fireplaces. In seven halls monthly exhibitions from leading museums of Russia and private collections replace each other. At various times, masterpieces by Salvador Dali and Picasso, personal belongings of Emperor Nicholas II and gifts to Joseph Stalin, antique antiquities and jewellery from Dior and Givenchy were exhibited here.



*13. Museum restorers learn from the Hermitage masters*

The depository of the funds of the Sverdlovsk Museum of Local Lore is impressive in scale. In a separate five-story building, on an area of 3.5 thousand square meters, about 745 thousand exhibits lie on shelves. If you spend at least a minute for everyone, you will be able to see everything in only a year and a half!

To keep the collections in perfect condition, in 1979 the museum opened its own Restoration Workshop. Every year museum restorers are trained according to the programs and methods of the State Hermitage. Masters from all over the Urals and even Siberia come for an internship. There is no similar Hermitage school in these regions.

*14. A "Time Machine" works in the museum*

Any museum itself is a *Machine of Time*. But in the Sverdlovsk Museum of Local Lore there is also a Children's Museum Center with the same name. From here, children with their parents and teachers go on a journey to the past of two - three centuries back. The guys build villages and cities in the Urals, study the structure of the Ural factories, try to work as merchants of the Irbit Fair and try on chain mail.



A voyage to the past starts from the Scientist's Office. Travelers are helped by the "perpetual calendar" of the 18th century and the barometer of the Ural craftsman Dmitry Petunin. On the next floor you will see another invention of Petunin. In 1914, a talented self-taught person assembled a wooden car by hand.

*15. The main historical site of the museum is located in the legendary Chekist Town*

The Museum of History and Archeology of the Urals is located in the building of the former House of Culture. It is part of the complex of the Chekist Town – an example of constructivist architecture.

Since the 1930s, the interior of the centre has hardly changed. Visitors climb the famous spiral staircase topped with a five-pointed star. It is a popular location for photo shoots.



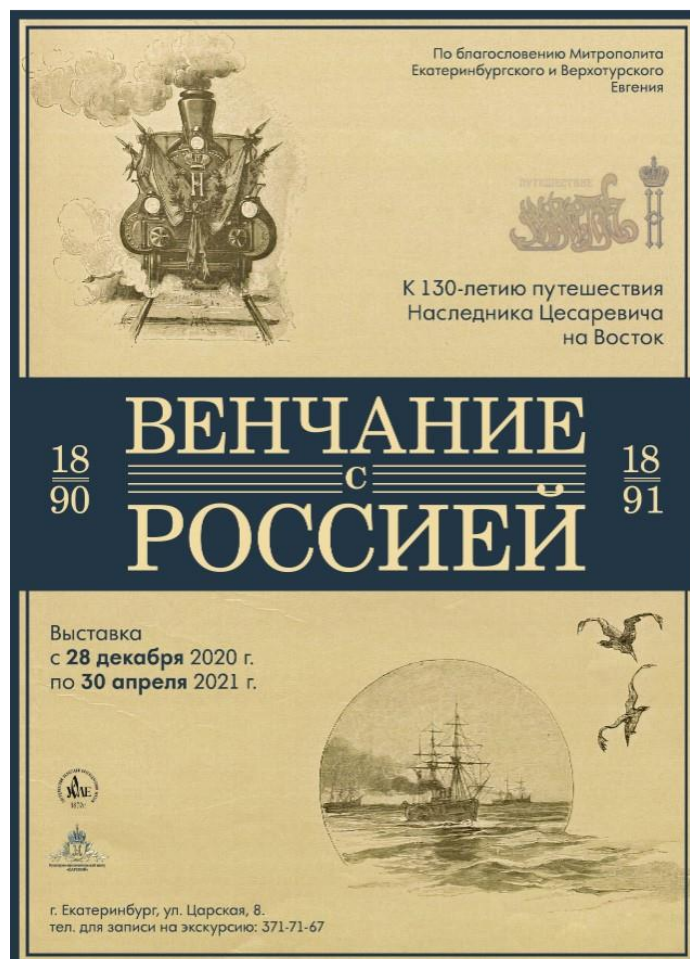
### **An exhibition on the journey of Tsarevich Nikolai Alexandrovich to the East opened**

On January 7, 2021 at the Museum of the Holy Imperial Family in the Tsarsky Cultural and Educational Centre, in Yekaterinburg, the exhibition "Wedding with Russia: to the 130th anniversary of the journey of the Tsarevich's heir to the East" was opened. The solemn event was headed by the Metropolitan of Yekaterinburg and Verkhotursky Eugene.

The exhibition is dedicated to the journey of Tsarevich Nikolai Alexandrovich to the East in 1890-1891.

Opening the exhibition, Vladyka congratulated everyone on the feast of the Nativity of Christ and noted that in the light of this holiday, the memory of the Tsar's family, of Tsar Emperor Nicholas does not fade, but is highlighted.

- The fact that the Lord came to earth, that every seed which the Lord sowed on earth, has grown very abundantly in the heart, in life, in the family of the last Russian Emperor. And when we talk about the Imperial Family, we talk about the New Testament, we talk about Christ. When we talk about Christ, we testify that the word, the deed laid down by God here on earth, has sprouted abundantly in the life of the Royal family. And one cannot be torn off from the other, - His Eminence is sure.



The head of the Yekaterinburg Metropolitanate noted that the appearance of this exhibition is a miracle in itself, because "the name of the Emperor should have been erased from the memory of our people."

- Today's exhibition is evidence of the triumph of truth. We are glad that we are witnesses of this truth, - stressed the archpastor.

His Eminence noted that he personally would like to "see what he had previously only read on the subject of the Heir's journey to the East".



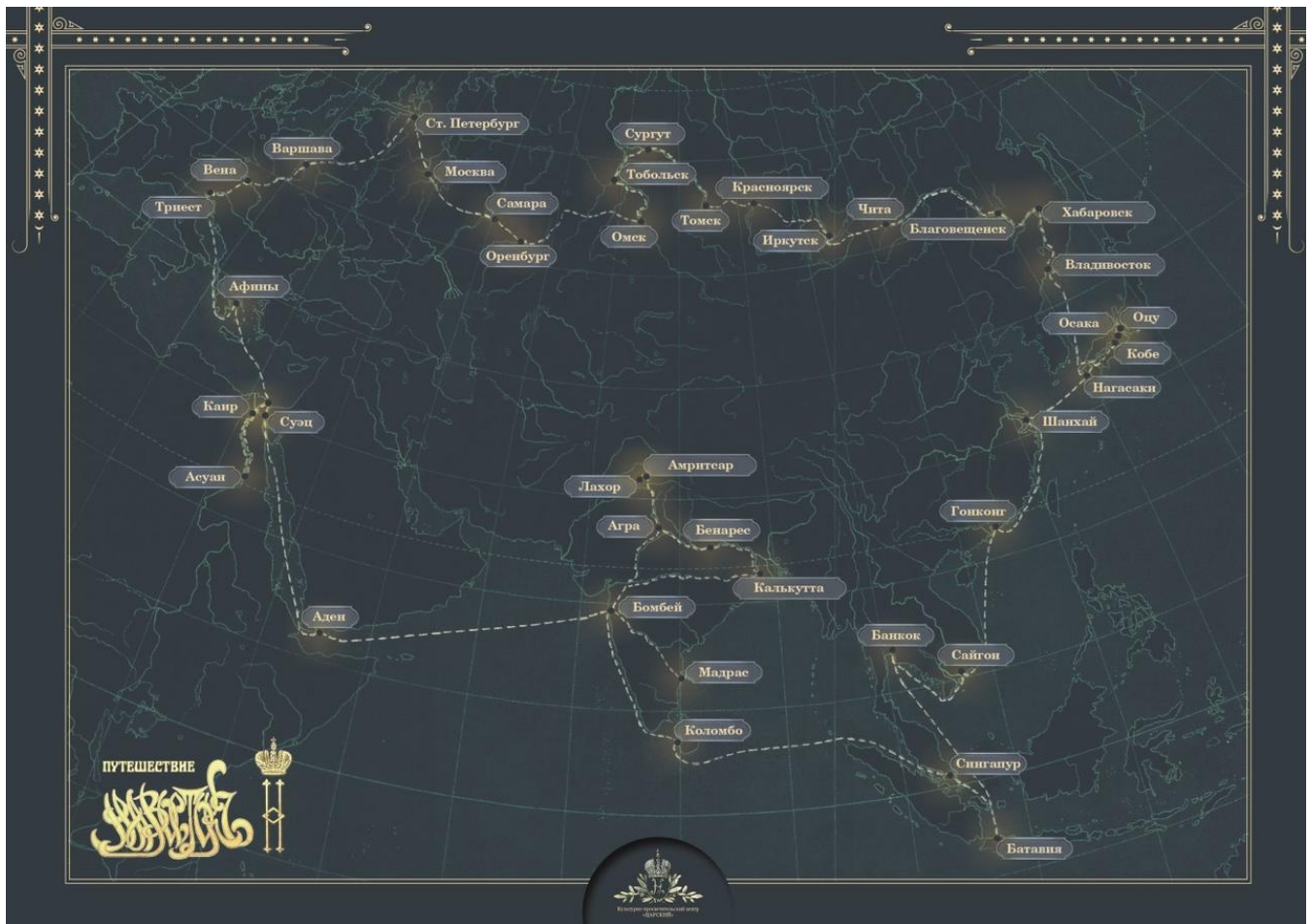
The exposition presents memoirs of contemporaries, newspaper notes about Nicholas Alexandrovich's stay abroad and his visits to cities in Siberia, the Urals and the central part of the Russian Empire. The diary entries of the Tsarevich and his correspondence with his parents are presented. The exposition also includes household items from the regions visited by the Tsarevich during that trip.

A special place is devoted to the attempt on the life of the Tsarevich in the Japanese city Otsu. The window displays an engraving from a late 19th century French print depicting the incident, as well as copies of documents describing the event.



The result of the Heir's journey to the East was not only the establishment of international relations, but also the fact that the Tsarevich Nicholas Alexandrovich was able to personally get acquainted with the problems of the Far East, Siberia and the Urals.





## The exhibition "What the Great Tsar Feasts ..."

December 28. TASS - The Lipetsk Regional Museum of Local Lore will present, at an exhibition dedicated to the 350th anniversary of Peter the Great, the original handprint of the first Russian Emperor, which was made in the 18th century at the opening of one of the local metallurgical plants. The director of the Lipetsk Regional Museum of Local Lore Larisa Loshkareva told about this unique artefact.

"We have a unique exhibit - the handprint of Peter I. We have a cast-iron plate from the Lipetsk ironworks, which Peter I came to visit. During their visit, the Emperor leaned on his hand and hit the moulding sand with his palm, and the factory craftsmen quickly filled this.



Loshkareva explained that Peter I came to Lipetsk to open one of the ironworks, founded in the 18th century for the manufacture of ship guns and anchors, which were delivered to Voronezh shipyards, where the first regular Russian fleet was created. "Later, in the 19th century, the factories of the Milovanov brothers made casts of the Emperor's hands as a Lipetsk souvenir. We keep the original, and there are copies in the Peter and Paul Fortress, in museums in Taganrog, in Tula. There is even one in Holland in the House of Peter I".

According to the director of the Lipetsk Museum of Local Lore, the exhibition "What the Great Tsar Feasts" will begin work in January and will be open until the end of the year. "The exhibition will present about 30 copies, including personal belongings of the Emperor, and we will add ship cannons, cannonballs, anchors from our museum, because both St. Petersburg and Lipetsk are linked by a common history: both cities were founded in 1703, and Peter I, who built St. Petersburg, gave impetus to development of Lipetsk, ordering the creation of Lipetsk ironworks and discovering the healing properties of Lipetsk water".

"What the great Tsar feasts..." consists of 7 stands, each of which is illustrated with images from the collection of the museum-reserve. The graphic image of Peter, changing from stand to stand, complements the historical narrative. A series of life-size images of the Tsar were created for the project based on famous portraits and engravings. A historical overview of how the Tsar's birthdays were celebrated over the centuries begins with a description of the celebrations involving Peter himself. The Tsar, following his active nature, preferred significant public events to celebrations. On his birthday, he could appoint the foundation stone of an Orthodox church, participate in the launch of a new ship, or go on a sea voyage. After his death, several generations of the Romanovs took care of preserving the memory of the great reformer.

It is believed that the first source of Lipetsk mineral water was discovered by Peter I in 1707 - he noticed a spring with iron-flavoured water, with which he himself was treated and noted its benefits. Later, by decree of Alexander I in 1805, one of the first Russian resorts "Lipetsk Mineral Waters" was opened because of the ferruginous springs. Historian Nikolai Karamzin, diplomat Alexander Griboyedov, poets Pyotr Vyazemsky and Vasily Zhukovsky, who accompanied Alexander on a trip to Lipetsk II visited the new resort.

Loshkareva added that the exhibition dedicated to the anniversary of Peter I, the 350th anniversary of which is celebrated in 2022, will be held with the help of the Kultura national project, according to which 450 thousand roubles were allocated for its organization. Lipetsk Museum of Local Lore was founded in 1909, has more than 300 thousand items of storage, it is annually visited by over 90 thousand people.

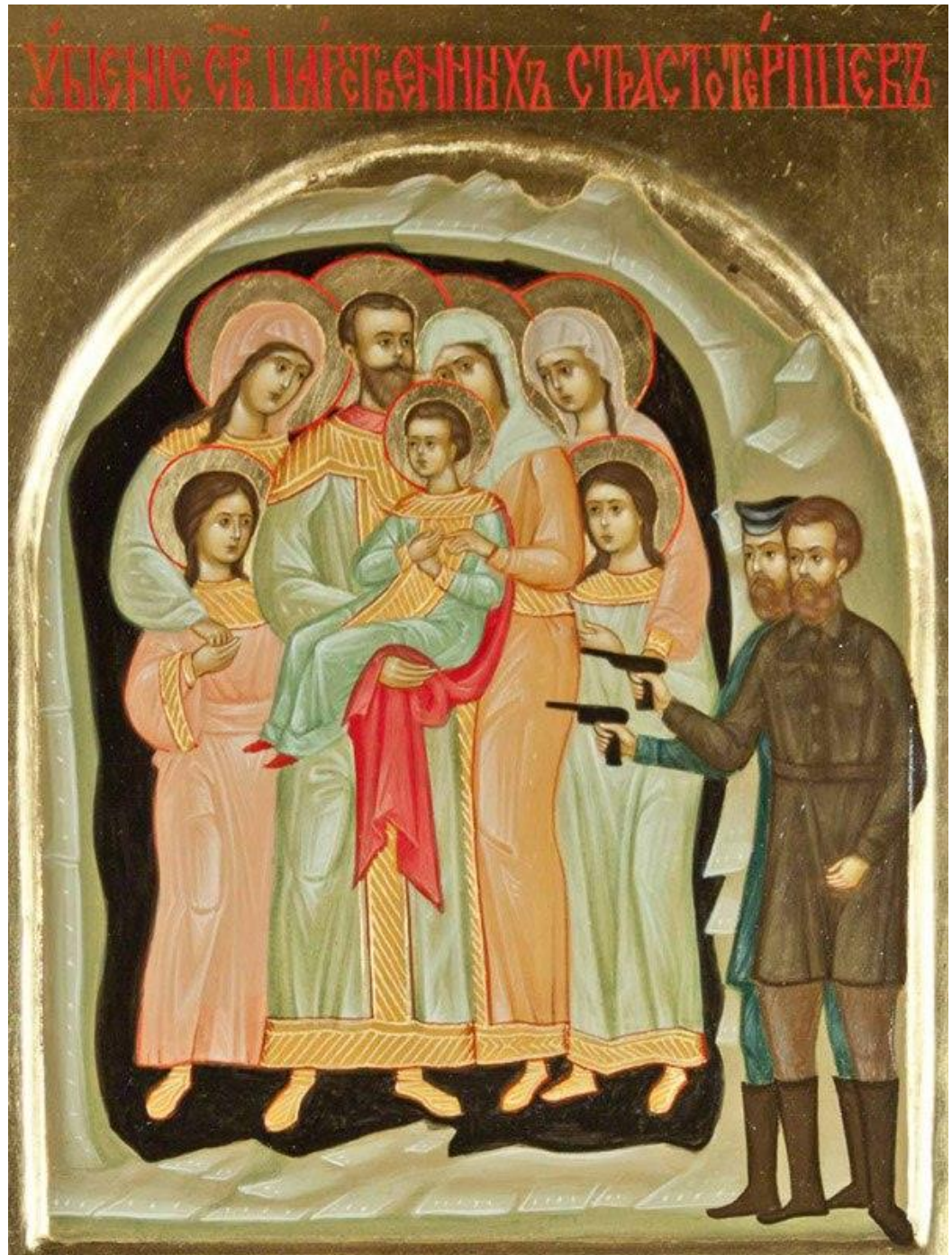
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## The Tsarevich Alexei and Grand Duchess Maria burial-case continues

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



## Boris Koverda – A Russian hero from Vilna

27 January. By Kirill Averyanov-Minsky, Telescop-by.

When it comes to Belarusian heroes of the 20th century, they recall only comrades loyal to the Soviet regime, who became famous mainly on the scale of the BSSR.

However, the Bolsheviks could not turn all the natives of White Russia into a regional variety of Homo Sovieticus. The bloody wound of October 1917 tormented the Belarusians no less than other Russian people. The red bastard swarming on the ruins of Russia aroused in all Russian hearts (from Brest to Vladivostok) a burning hatred and a thirst for revenge for the desecrated Fatherland.

It was this dark side of the Russian soul, which opened during the period of the Bolshevik turmoil, that made the Belarusian Boris Sofronovich Koverda a hero of all-Russian significance, who on June 7, 1927, being a 19-year-old boy, shot at the Warsaw station the hardened Bolshevik Pinkhus Weiner, better known as Pyotr Voikov and who entered in history as one of the organizers of the execution of the Imperial Family.



Koverda was born in 1907 in the then Russian city of Vilna (the city will become Lithuanian Vilnius only in 1939, thanks to Stalin) in a Belarusian family of a school's teacher. In 1915, he and his mother went to evacuation to Samara, where two years later he witnessed the fierce pictures of the red terror. The Bolsheviks killed his cousin and perpetrated a brutal reprisal against a family friend, priest Lebedev, by giving him the so-called "ice baptism".

In 1920, the Koverda family returned to Vilna. The city had become Polish by that time.

What he saw in Samara made a painful impression on young Boris. Later, when interrogated by an investigator, he will say: "Our family was returning to Vilna, and on the way, I saw Bolshevik atrocities everywhere. On the way to Poland, I heard a lot about the Cheka. I was small then, but I remembered that there was some order in life, and then chaos set in. "

In Vilna, Koverda entered a Belarusian gymnasium and got a job as a forwarder in the Belarusian newspaper *Nasha Dumka*. However, due to ideological differences, he could not establish normal relations with either classmates or colleagues at work. At that time, almost all Belarusian institutions and media in Vilna were funded from the USSR and, accordingly, were pro-Soviet. For Koverda it was intolerable, and therefore he transferred to the Russian Vilna gymnasium and started to work in the only anti-communist Belarusian newspaper - "Belorusskoe Slovo", published by Dr. Arseniy Pavlyukevich. During his work at Belorussky Slovo, Koverda carefully read and published materials about life in the USSR, made clippings from the Russian émigré newspapers *For Freedom* and *Segodnya*, talked with White émigrés living in Vilna, and eventually came to the idea of the necessity and expediency of anti-Bolshevik terrorist activities. Boris then barely reached the age of majority ...

By the beginning of 1927, he had a plan to assassinate the Soviet diplomat Peter Voikov, who lived in Warsaw (we will call Pinkhus Weiner by his fictitious name), which was to become an act of retaliation for Voikov's participation in the murder of the Imperial Family and, in general, for the crimes of Bolshevism. Assistance in organizing the assassination attempt was provided by Pavlyukevich and Esaul Mikhail Yakovlev (a civil war veteran and publisher of the Vilna newspaper *Novaya Rossiya*): the



former provided 200 zlotys for travel to Warsaw and expenses, and the latter - a revolver with cartridges.

Arriving in the capital of Poland, Koverda could not track Voikov for a long time. Initially, he counted on the help of his Warsaw acquaintances, but for various reasons they could not take part in the assassination attempt, one of them only showed where the Soviet embassy was. I had to do everything myself.

On June 3, Boris caught the eye of an evening edition of the local newspaper *Courier Chervony*, which contained a brief announcement that "the Soviet ambassador Voikov is leaving for Moscow." The next day, Koverda was already waiting for the ambassador at the station, but he did not come. He was not there on June 5 and 6. By June 7, the money ran out, and Koverda decided to come to the station for the last time, and then return home to Vilna.

This time Voikov appeared. He arrived at the station to meet with the Soviet plenipotentiary in Great Britain, Arkady Rozengolts, who was passing through Warsaw. It turned out that Voikov was not going to Moscow; why the fatal note appeared in the newspaper remained a mystery. Later, Koverda wrote: "My meeting with Voikov at the Warsaw train station, although I was looking for him, was a complete coincidence. There was some kind of fate here. After all, even if Rosengolts had passed through Warsaw a day later, there would have been no assassination attempt. "

Koverda watched the ambassador on the platform, took out a revolver and began to shoot; two of the six bullets fired reached the target, Voikov died in hospital.

This was not "murder from around the corner" (as the pro-Bolshevik leaders wrote at the time), it was a kind of duel - Voikov was armed and fired back. But the little hands of the ambassador's comrade were trembling and not a single bullet hit Koverda.

After the assassination attempt, Boris did not move and calmly waited for the police to come up and arrest him. When the police asked why he was shooting, the young man confidently replied: "I avenged for Russia, for millions of people."

Boris Koverda was only 19 years old; he was not the civil war participant, he legally lived in the territory of the Polish Republic, in a month he was supposed to have his final exams at the gymnasium ... Boris had hundreds of reasons not to do what he did. But, as the Polish prosecutor said at the trial, Koverda was Russian not only by origin, language and religion, but also by "the exalted, poorly understood, leading on wrong paths, but still deep love for his country that inspired him."

The trial of Koverda was carried out very quickly: an attempt was made on June 7, and already on the 15th the verdict was pronounced. The court session lasted only 14 hours. To expedite the proceedings in the case, the Polish government applied the Emergency Courts Act.

The Bolsheviks pushed Poland to "exhaust the incident" as soon as possible, fearing that a repetition of the trial of the Russian émigré Konradi, who shot the secretary of the Soviet delegation Vorovsky in



БОРИСЪ КОВЕРДА

Снимокъ сдѣланъ въ Варшавѣ, въ зданіи суда  
въ день процесса 15-го іюня 1927 г.

1923 in Switzerland, could happen. The trial of this case continued for several days, and as a result, the Swiss court not only acquitted Konradi, but also condemned the Bolshevik atrocities in Russia.

Koverda's lawyers, in turn, tried to draw parallels between the case of Konradi and the case of their client. So, the lawyer Nedzelsky said at the trial:

"In all the time during which the nightmare of Bolshevism hangs over Europe, only two acts of revenge have been accomplished; one in Switzerland in 1923, when Vorovsky was killed; another - four years later on Polish soil - the murder of Voikov. Are these two lives such a horror in comparison with the million and seven hundred thousand innocent victims of the Cheka? With tens of millions of lives swallowed up through the fault of the Soviet experiment, civil war, hunger, poverty and disease? "

At the trial, Koverda behaved more than dignified. At first, he was a little nervous, but then he pulled himself together and kept himself calm, despite the fact that according to Polish law he was threatened with the death penalty.

When the judge asked whether he pleaded guilty, Koverda replied that he admitted the murder of Voikov, but did not consider himself guilty. He killed a Soviet diplomat for everything that the Bolsheviks did in Russia.

Boris also stated that he was not a convinced monarchist. "I don't care," he said, "let there be a monarchy or a republic in Russia, as long as there is no gang of scoundrels, from which so many Russian people died."

Polish judges did not follow the example of their Swiss counterparts and refused to turn the Koverda trial into a trial of the communist regime in Russia. Boris was sentenced by a court to life hard labour. Subsequently, the President of Poland replaced the indefinite hard labour with the same work, but for a fifteen-year term.



*Questioning of Boris Koverda at the railroad police post after the murder*

After the trial, Boris Koverda became a hero of the Russian emigration. Poems were dedicated to him, greetings were sent to him, emigre newspapers reported details of his stay in prison.



In Harbin, in kiosks and bookstores, glossy postcards with a handsome young face in a semi-profile and the inscription "National Russian Hero Boris Sofronovich Koverda" on the top appeared.

Constantin Balmont dedicated the following lines to him:

And may everyone remember, in whom there is

Love for the dear, honour in the look, fighters Koverda and Konradi avenged the trampled honour.

In the USSR, of course, they saw in the assassination of Voikov the insidious intrigues of the British capitalists. The government of the USSR announced to the whole world about the event that took place in the capital of Poland, with these words:

"The shot of the White Guard Boris Koverda rang out at the moment when the provocative work of British imperialism to encircle the Union of Soviet Socialist Republics was clearly outlined. The international situation, which was developing under the threat of a direct attack on the USSR, stirred up all the dark forces of reaction throughout the world. The shot at the Warsaw railway station was supposed to play the role of the Sarajevo assassination in 1914, according to the Chamberlains and Baldwin's plan - it was supposed to involve the USSR in a military adventure and thereby facilitate the Polish bourgeoisie's mobilization of the workers and peasants of Poland to fight for the interests of British capital. The Bolsheviks greeted the decision of the Polish court as "excessively mild", and an official statement from the Soviet government said that "the Union of Soviet Socialist Republics deeply remembered the conduct of the Warsaw court."

Koverda spent ten years in prison and in 1937 was released under an amnesty. In the prison where he was serving his sentence, many communists and Soviet spies were kept. Often, during walks, the Soviet bastard rushed at Boris and beat him until the prison guards intervened.

However, Koverda did not break. In prison, he completed the entire course of high school and began to study the university program.



*Boris Sofronovich Koverda in France 1982*

Upon his release, Koverda went to Yugoslavia, where in June 1938 he passed external examinations for a certificate of maturity at the Russian cadet corps in Belaya Tserkov.

In 1952, the Koverda family (wife and daughter) moved to the United States, and he himself received the right to enter America only in 1956 at the request of the Tolstoy Foundation and with the personal permission of President Eisenhower (according to the then American laws, he did not have the right to reside in the United States, since he was previously convicted of murder).

In America, Boris Sofronovich worked in the editorial office of the New York newspaper "*Russia*", and after its closure he became a translator in the "*New Russian Word*". In 1974, he retired and moved with his family from New York to Adelphi, Maryland.

On February 18, 1987, Boris Sofronovich

Koverda died before reaching his 80th birthday. More than 70 people gathered for the first memorial service at the Church of St. John the Baptist in Washington. The coffin was covered with a three-coloured cloth, and the Russian national flag was placed at the head of the deceased.

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## The Faberge Chamber-Cossack

*Rifat Gafifullin, deputy director of the Pavlovsk Museum, talks about a portrait figurine made by Faberge from the collection.*

The collection of the Pavlovsk State Museum-Reserve contains a unique portrait figurine of the Cossack chamber of Empress Maria Feodorovna - Andrei Alekseevich Kudinov. The figurine was commissioned by Emperor Nicholas II to the Fabergé firm in 1912 (presumably made in the workshop of G. Wingström). The collection of the last Russian Emperor consisted of 21 items, made by the masters of the famous company.



Chamber-Cossack - a servant for the Empress. This unclassified court position has been known at the Imperial Court since the beginning of the 19th century. Kamer-Cossacks in the last two reigns were ranked among the so-called rolling stock of the Hoffmarshal's unit. Kamer-Cossack belonged to the group of courtiers in the rooms of the Empresses. This group consisted of a camber-frau, a camber-



junger, an ironer, a room woman, a valet, a wardrobe assistant, a first-class footman and a worker. According to the staffing table of 1891 and 1902, there were three Camber-Cossack in the rooms of both Empresses - Maria Feodorovna and Alexandra Feodorovna.

A figurine made of coloured stones represents the Cossack A.A. Kudinov at the age of sixty, with a large forked beard, in a holiday uniform - in a fur coat of dark green jade (imitating a dark green cloth) with a fringe of brown obsidian (imitating otter fur), heraldic trim of applied gold. The belt is made of lapis lazuli, the trousers are made of dark green jade with gold braid; shako of black obsidian, with lapis lazuli slag, braid, tassel and shield of applied gold.



On the chest, there are awards: a silver badge of the Life Guards Atamansky Tsarevich Regiment, a gold medal "For diligence" for wearing around the neck on the Vladimir ribbon (1906), and a silver medal "For diligence" for wearing on the neck on the Anninskaya ribbon (1893).

On the block from left to right: a silver cross of the Badge of Distinction of the Military Order of the 4th degree (1878), a silver medal "For Zeal" on the Stanislavskaya ribbon (1883), a silver medal in memory of Emperor Alexander III (1896), a silver medal in memory of the Holy Coronation of Emperor Nicholas II (1896), gold medal "For diligence" on the Stanislavskaya ribbon (1896), gold medal "For diligence on the Anninsky ribbon (1901), Danish gold medal (1895), French gold medal (1902), Bukhara small gold medal

(1898), Mecklenburg-Schwerin silver medal "For Merit" (1908); face and hands from Belorechensky quartzite, beard from gray chalcedony, eyes from sapphires; boots made of black obsidian.

Andrey Alekseevich Kudinov was born on November 30, 1852 in the Razdorskaya village of the IV military department of the Oblast of the Don army. On January 1, 1871, he entered the service as a Cossack, two years later he was enlisted in the Life Guards Ataman regiment of His Imperial Highness the Heir to the Tsarevich, in 1874 he was sent to St. Petersburg. In 1875 - 1876 he was in the regimental training team, in 1876 he was promoted to non-commissioned officer. In 1877, Kudinov went with a regiment to the active Danube army, in August he was appointed orderly to the Grand Duke Alexander Alexandrovich, the future Emperor Alexander III. On May 24, 1878, for courage and bravery shown in the case against the Turks, he was awarded the insignia of the Military Order of the 4th degree. In December of the same year, upon his return to St. Petersburg, Kudinov was appointed a Camber-Cossack to the Grand Duchess Maria Feodorovna.

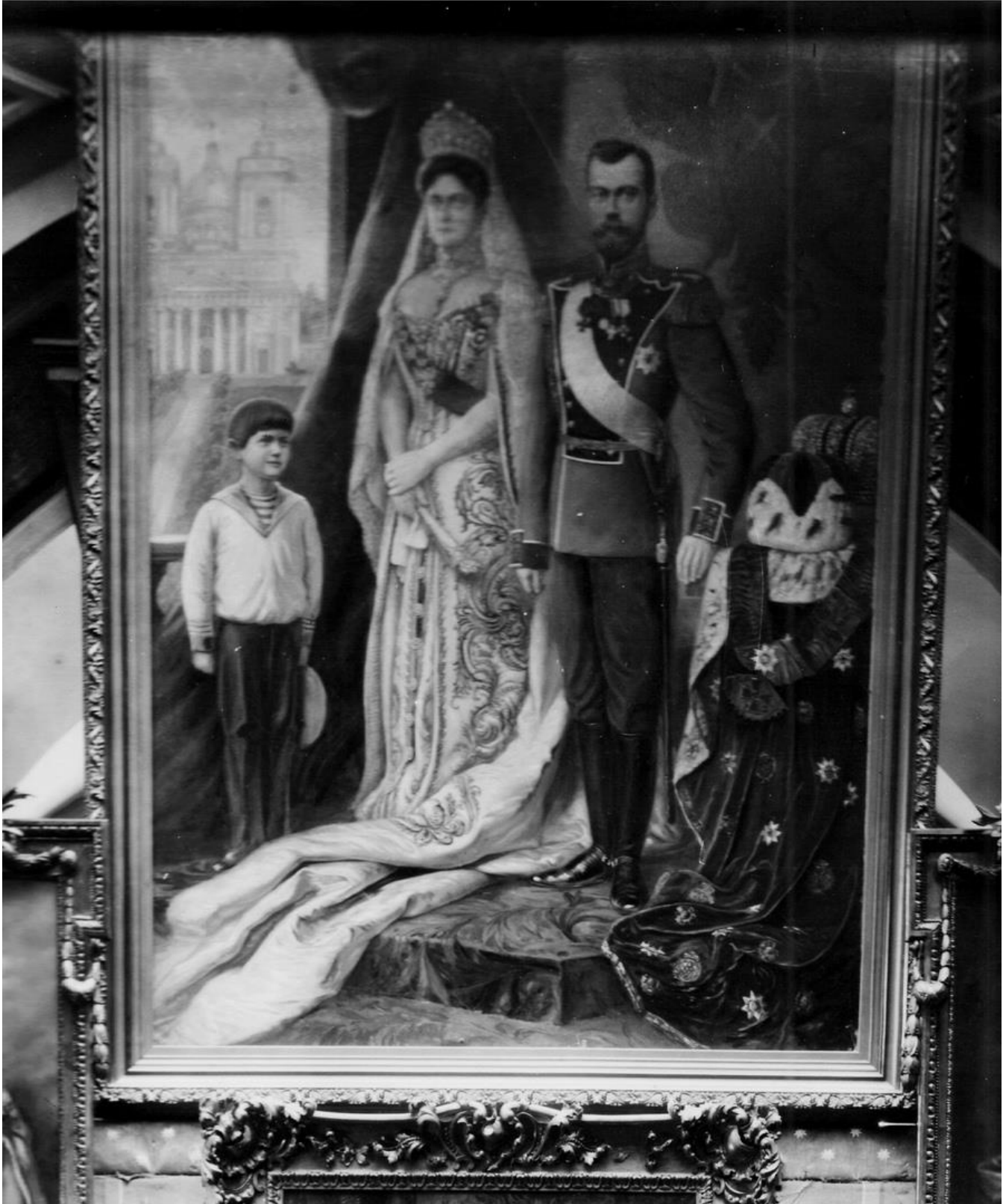
Around 1880, he married Evdokia Feodorova. From this marriage, two daughters were born - Zinaida and Alexandra - and a son, Nikolai. He lived with his family in the Anichkov Palace.

Andrei Alexeevich Kudinov was a camber-Cossack under Empress Maria Feodorovna until his death - June 14, 1915.

Kamer-Cossack A.A. Kudinov is the 18th figurine in the collection of Nicholas II, purchased for 2,300 roubles.

### **A lost portrait of the Imperial Family**

Before the revolutionary events of 1917, there was a portrait of the Imperial Family was stored in the Ancient Depository of the Alexander Nevsky Lavra. It was made in 1909, the year of the foundation of the new building of the Ancient Depository. The artist was Andrey Karelin, a famous portrait painter at the turn of the 19th-20th. Karelin together with the novice of the Lavra, Pavel Morozov, took an active part in the systematization of the monastery museum.





Their Imperial Majesties: Sovereign Emperor Nicholas II, Sovereign Empress Alexandra Feodorovna and His Imperial Highness the Heir Tsarevich V.K. Alexey Nikolaevich. Painted with oil paints by A.A. Karelin in 1909.

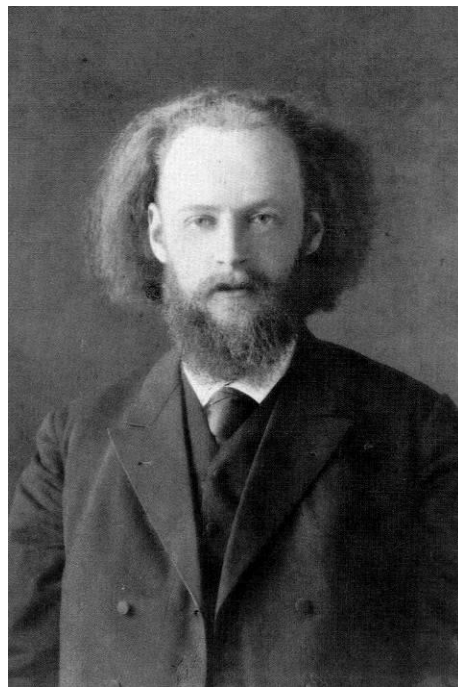
The portrait is quite unusual. The Emperor and Empress are depicted in ceremonial robes with orders next to the regalia of Imperial power - a crown and an ermine mantle, while Tsarevich Alexei is dressed in a simple sailor uniform. The Trinity Cathedral of the Lavra is visible in the background.

Andrei Andreevich Karelin (1866-1928) - Russian portrait painter, graphic artist.

He worked on orders from the Ministry of the Imperial Court: painted pictures on historical and religious themes, portraits and icons. He lived in Nizhny Novgorod. He took part in the painting of the pavilion of the Nizhny Novgorod All-Russian Industrial and Agricultural Exhibition in 1896, in the creation of the interior decoration of the Church of the Resurrection of Christ in St. Petersburg, the Church of Alexander Nevsky and the Church of the Life Guards of the Ulan Regiment in Warsaw (1907). Karelin made cardboard for 10 interior mosaics "Parable about poor Lazarus after death" and 9 mosaics of saints, martyrs, apostles and monks on pilasters for the Church of the Resurrection of Christ.

For the 300th anniversary of the Romanov dynasty, A.A. Karelin creates a 10-meter canvas depicting the accession of Mikhail Feodorovich Romanov. Nicholas II granted him personal nobility for this work.

Karelin was one of the organizers of the City Art and History Museum in Nizhny Novgorod. Karelin's works are in the storerooms of the Turkmen State Museum, the Hermitage, Dnepropetrovsk and Nizhny Novgorod art museums. The fate of many significant works commissioned by the Imperial Court has not yet been clarified.



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## **In Rostov Region is the only church in the world dedicated to the coronation of Emperor Nicholas II**



The Holy Trinity Church in the village of Bolshaya Martynovka, Rostov Region, was erected twice: first in wood, in 1799. The money for the construction was donated by Major General Dmitry Martynovich Martynov. The church has a chapel in memory of the death of Emperor Alexander II, or according to some sources, in honour of the abolition of serfdom in Russia.

In 1895, the Martynovka parish made a decision to start building a new church on the site of the Holy Trinity Church.

The place where the church was built was consecrated on May 26, 1896, on the day of the coronation of Nicholas II, and the first stone was laid the next day.

For the construction, the residents of Martynovka prepared 300 thousand baked bricks, collected 3 thousand measures of grain and about 15 thousand roubles, which at that time was an impressive

amount. However, there was not enough money. On December 17, 1900, it was decided at the parish gathering to seek support from the leadership of the diocese and a request to open a collection of donations. In the same year, construction began according to the project of the architect A.I. Melnikov. The main construction work was completed in 1904.

The Don Church became the only monument in the world built in honour to the anointing of the last Russian Emperor to the kingdom.

The Holy Trinity Church was built with a chapel and three thrones. The central one is in honour of the Life-Giving Trinity, and the two sides are dedicated to the Imperial family – to the left to St. Nicholas and to the right to Martyr Alexandra. There was a parish school, a priest's house and a hotel nearby. The building had an interesting feature - an underground passage from the basement of the church, which was lined with red bricks and stretched for a long distance under the village.

The residents of Bolshaya Martynovka village pass on from mouth to mouth the old legend: in the old-time, in the local Holy Trinity Church, one could hear the singing of Fyodor Chaliapin. The singer loved to come to the Don and admire the Salsk steppes, he did not miss the opportunity to visit the largest fair in the South of the country. And, of course, he did not bypass the beautiful church in Martynovka Salskaya (this is how the village was called before). The soloist of the Bolshoi and Mariinsky Theaters sang in the church choir and communicated with parishioners.



The church fell into disrepair in the 1930s. Then the new government took down the crosses and dismantled the iconostasis. A grain warehouse and workshops were set up in the empty building. After the Great Patriotic War, local residents with the help of tractors destroyed the 32-meter bell tower, but services in the church continued until 1962. Another decade later, the graves of the priests were completely destroyed.



In 1991, the premises of the church were emptied of the warehouse and services began to be held in it. In 1994, restoration work began. In 2002, it was consecrated by the Archbishop of Rostov and Novocherkassk Panteleimon. In 2004 the bell tower was restored.

The church contains particles of the relics of Matrona of Moscow, Pavel of Taganrog and the great martyr Timothy. The church is visited mainly by local residents, not visitors, which is explained by the low level of infrastructure development in the village.





## Residences and travel houses of Emperor Peter I

*Author: Irina Kirilina, Culture.ru*

The palaces of St. Petersburg and the Summer Palace, a Dutch house in the Moscow region, a travel house in Vologda and a modest dugout in Derbent - the residences of Emperor Peter I looked different: from the luxurious imperial chambers to the ascetic soldier's hut. We go on a virtual walk through the buildings where the first Russian Emperor lived.

### ***Dutch house of Peter I in Kolomenskoye***



The house of Peter I in the village Kolomenskoye near Moscow is an exact copy of the oldest wooden building in the Dutch city Zaandam. In August 1697, The Emperor visited it during the Grand Embassy - a diplomatic trip to Europe. A small Zaandam house belonged to the sea blacksmith Gerrit Kist. The house was built in the middle of the 17th century from oak planks that remained from the cladding of old ships. Peter I lived in it for eight days until he left for Amsterdam.

... In the meantime, he examined factories, factories, sawmills, felt mills, visiting the families of Dutch carpenters who had left for Moscow. However, the red frieze jacket and white canvas trousers of the Dutch worker did not hide Peter from annoying revelations, and soon there was no way for him in Zaardam, from curious onlookers who were going to look at the Tsar-carpenter.

In the middle of the 18th century, the house of Gerrit Kist was recognized as a national treasure of the Netherlands, and he became the property of the Royal Family. In the 19th century, it was visited more than once by Russian Emperors and heirs to the throne. In 1886, King Willem III of the Netherlands presented Peter's House to Alexander III. In 2013, Dutch craftsmen built an exact copy of this building, which was shipped by sea to St. Petersburg, and from there to Kolomenskoye, near Moscow.

The house consists of two small rooms, in which the interior of the late 17th century has been restored: a fireplace with painted ceramic tiles, a desk with books and geographical maps, the Emperor's sleeping place, furnished according to the old Dutch tradition - in a niche with doors covered with dense fabric. The bed did not fit the Emperor in height: he had to rest half-sitting.



The exposition of the House of Peter I also presents a model of an 18th century frigate, a forged window hinge from a house in Zaandam, books on geography and maritime affairs, including "General Geography" by Bernhard Varenius, published in Moscow in 1718.

### ***"The original palace" - House of Peter I in St. Petersburg***

A small wooden house erected by order of Peter the Great at the end of May 1703 was called "the original palace" or "Red mansions". It became the first building of the new Russian capital - St. Petersburg.



The Swedish-style house was built from pine planks, painted to look like brick. The roof was decorated with images of mortars and cannonballs. This meant that the "captain of the bombardier company" lived here - under this title the Emperor was included in the army lists. The walls were covered with canvas from the inside, door frames and window frames were decorated with "grass" painting - a floral drawing on a black background. In the middle of the building there was a vestibule, on either side of them - an office, a dining room and a bedroom.

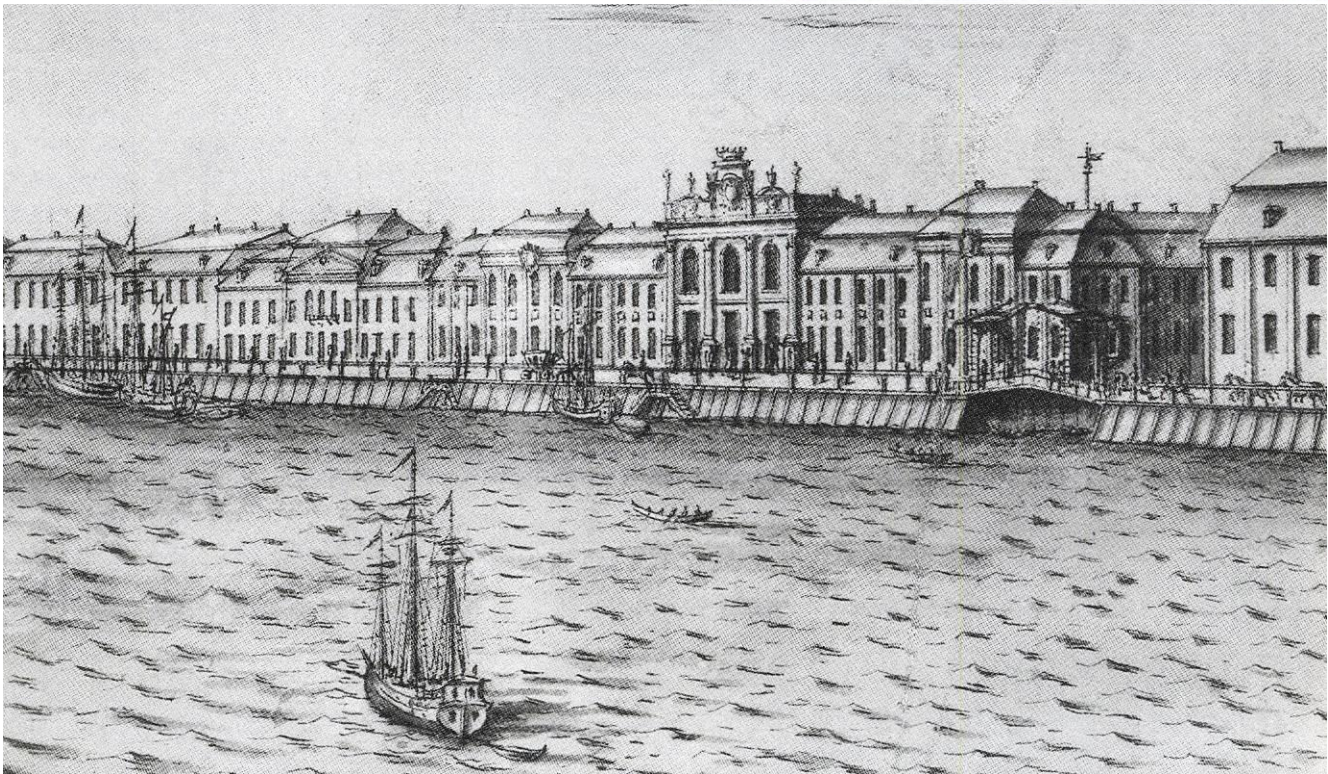
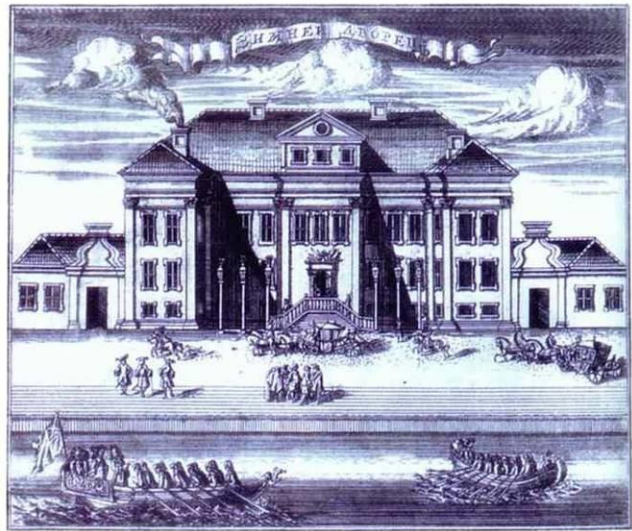
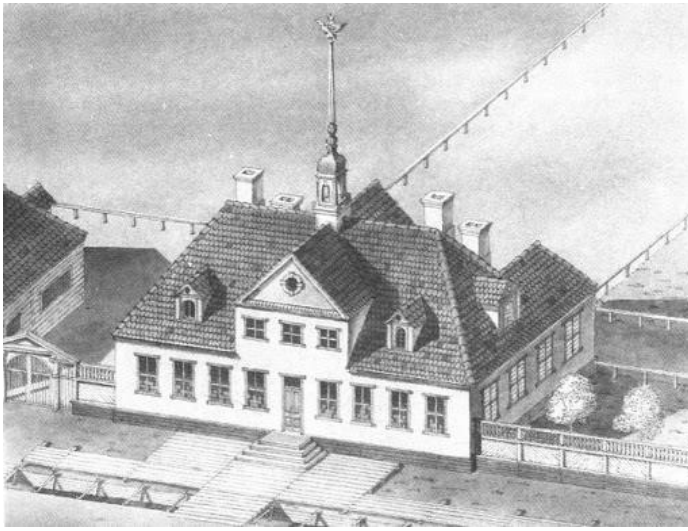
In 1723, Peter ordered to surround the "Primordial Palace" with a protective gallery. Its project was developed by the architect Domenico Trezzini. During the reign of the daughter of Peter I, Empress Elizabeth, the house was transformed into a chapel where the relic of the Romanov family was kept - the icon of the Saviour Not Made by Hands. Now this image is in the Transfiguration Cathedral in St. Petersburg.

In the middle of the 19th century, a brick "case" was erected around the wooden building to protect it from the effects of time. The plot of land adjacent to the "Primordial Palace" was fenced with cast-iron trellises and a garden was laid out on it. Since 1930, the House of Peter I belonged to the Peterhof complex, and in 2004 it became part of the Russian Museum.

Now the interior of the 18th century has been restored in the Peter's House. The exposition includes some things that belonged to the Emperor - a cloth uniform, a cane made by oriental craftsmen, an armchair, and a small boat. A copy of Peter's hand, made from cast iron, created in 1707 by Lipetsk craftsmen, is also kept here.



## ***The Winter Palace of Peter I***



In 1712, Peter I married Martha Skavronskaya, who took the name Catherine in Orthodoxy. A friend and ally of the Emperor, Alexander Menshikov, presented the spouses with the Wedding Chambers - a spacious house on Admiralty Island, on modern Millionnaya Street. However, four years later, in 1716, Peter decided to build a new residence on this site - the Winter House, which would fully correspond to his tastes. The Tsar entrusted the development of the project to the architect Georg Johann Mattarnovi. Two years later, Peter ordered to rebuild the building again and add "eight chambers of the upper dwelling." In 1719 the architect Mattarnovi died, and Nikolai Gerbel continued work on the Winter Palace. The western wing of the palace was completed in February 1720, while Gerbel continued to work. Two more years later, the residence became one of the most luxurious buildings in St. Petersburg.

In December 1723, Peter's daughter Anna was betrothed to the Duke of Holstein in the State Hall of the Winter Palace. In 1725, the first Russian Emperor died in the same hall.





Now the Winter Palace of Peter the Great belongs to the State Hermitage. Only a part of the premises has survived to this day: the Emperor's office with a painted fireplace and a high office table, a basement where archaeological finds are now exhibited, the Tsar's turning workshop, a small dining room with full furnishings from the 18th century. Outside of the building, a part of the front yard paved with stone has been recreated. The royal carriage and carnival sleigh in the form of a dragon are also exhibited here. The figure of Peter is kept in one of the premises of the Winter Palace. It was made from plaster casts from the body of the Tsar, and the wig for the sculpture was sewn from the Emperor's own hair.

Video - <https://youtu.be/e9NSSA0OJSM>

### ***Summer Palace of Peter I***



The Summer Palace of Peter I is one of the oldest buildings in St. Petersburg. It was built in 1714 according to the project of Domenico Trezzini. The Baroque façade was decorated with 29 bas-reliefs by the German artist Andreas Schlüter: each of them allegorically depicted one of the events of the Northern War.

Peter settled in the Summer Palace even before it was completed, in the summer of 1712. His chambers were located on the first floor, while the second belonged to Empress Catherine. Until the death of Peter, the Imperial Family spent every summer here. Later, almost until the middle of the 19th century, the summer residence of court dignitaries was located here, and then Emperor Alexander I ordered to open the Summer Palace to the public.

Since the 1930s, the building has housed a historical and household museum. During the war, the palace was badly damaged by shelling, but by 1947 it was restored and reopened to the public. Then another restoration took place, during which the interior rooms were restored to their original appearance, the floors and the heating system were repaired, the walls were upholstered with fabric, as it was in the time of Peter. From the outside, the building has retained its historical appearance and has never been rebuilt.

Now the Summer Palace belongs to the Russian Museum. Visitors can see authentic things of the 18th century in the interiors of the rooms: the Emperor's lathe, stoves and fireplaces lined with Dutch tiles, paintings depicting ships and naval battles, an anemometer from the Imperial office, which is still able to show the direction and strength of the wind. In addition to living quarters, the furnishings of other rooms have been recreated - a cook, a coachman's room, a punishment cell, a dressing room.

### ***Palace of Peter I in Strelna***



The palace in Strelna was built in 1716. It was a modest suburban residence where Peter I stayed on the way to Oranienbaum, Kronstadt and Peterhof. There were outbuildings, greenhouses, an apiary, and a small garden next to the building. Atypical for the Imperial residence was a vegetable garden where vegetables, medicinal and spicy herbs were grown. According to legend, it was here that Peter I first planted a new vegetable crop from Holland - potatoes. The Strelka river flowed near the estate, in which fish were bred for the Tsar's table.



After Peter's death, Empress Elizabeth ordered the restoration of the Strelna Palace, but members of the Imperial family no longer stayed there for a long time: the residence was used only for a short rest on the way to Peterhof. At different times, Grigory Potemkin, Alexander Suvorov, Ekaterina Dashkova lived here.

Under Catherine II, a military hospital was housed in the palace. In the middle of the 19th century, it was restored again and returned to its original appearance. In Soviet times, there was a nursery and a hospital here. During the war, unlike other historical buildings in the vicinity of St. Petersburg, Strelna Palace was almost not damaged. In the 1980s, it was transferred to the Peterhof State Museum-Reserve. Now guests of the palace in Strelna can see a rare lifetime portrait of Peter made by an unknown artist, a painted screen for the bedroom, a festive costume of the Emperor and a patchwork quilt, which, according to legend, was sewn by Catherine I.

### ***House-Museum of Peter I in Vologda***



The House-Museum of Peter I in Vologda - otherwise it is called the "Petrovsky House" - served as the residence of the Emperor and his wife during visits to the city. It is known that Peter stayed here at least five times.

The stone one-story house, built in the 17th century, previously belonged to the family of Dutch merchants Goutman. Art critic Georgy Lukomsky described this building in the following way: "... the courtyard of the Dutchman Goutman belonged to the best townships in the city, recommending the owner as a very wealthy person, who also had a stone chamber with three dwellings and up to nine dwellings were located in a relatively small courtyard area, and on top of that, a trading store."

After Peter's death, the house in Vologda remained abandoned for a long time. It was restored only in 1875. Now it houses the Museum of Peter I. On the facade of the building there is an old stone plaque with a coat of arms - a hand in which an axe is clamped. The museum contains about 100 exhibits. Among them are the camisoles of Peter I, a cup that belonged to Alexander Menshikov, ancient chairs with the Dutch coat of arms on their backs, and soldier's marching flasks decorated with engraving.

## House of Peter I in Derbent



The house of Peter I in Derbent is the most modest of the Imperial traveling houses. The Emperor stayed in an earthen hut for several days in 1722, during the Persian campaign. The inhabitants of the city treated this place with deep reverence - almost like a shrine. In the middle of the 19th century, the governor of the Caucasus Mikhail Vorontsov ordered to surround the dugout with a fence of anchor chains and stone pillars. Then a stone pavilion was built on this site.

Before the revolution, the House of Peter I in Derbent was visited by members of the Imperial dynasty, high-ranking nobles and famous foreigners - including the French writer Alexander Dumas. However, in Soviet times, the historical monument was almost abandoned, and the pavilion around it was first used as a dining room, then it was rebuilt into a residential building.

In 2015, for the 200th anniversary of Derbent, Peter I's dugout was restored and given the status of a museum. The 19th century pavilion was also restored, next to it a monument to the Emperor appeared. The exposition includes objects that archaeologists found during excavations: ancient coins, bullets, pectoral crosses, fragments of weapons.

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## "There are no royal ways to geometry!"

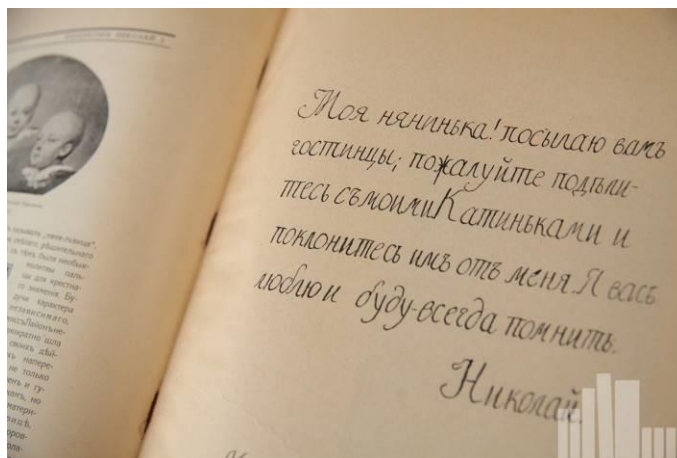
From January 9 to February 1, 2021, the Don State Public Library in Rostov Region presented the book exhibition ""There are no royal ways to geometry!".

It presented rare editions of the 17th-19th centuries, revealing unknown aspects of the private life of little future Emperors and Grand Dukes and Princesses.

Once the Greek Prince Ptolemy asked Euclid to teach him geometry, faster and easier. The brilliant mathematician replied to the Prince: "There are no royal ways to geometry!". The same rule was followed by the Romanov dynasty when raising heirs.

Before the global transformations of the Russian Empire, begun by Peter the Great, all noble children (and not only the Imperial family) were cared for in spite of all common sense. In pre-Petrine Russia, babies up to a year were not even taken out into the street - it was believed that fresh air could harm the baby. Foreigners were amazed: "The walls and floors (in the nursery) are upholstered with cloth to save heat, the cradle is also lined with cloth or fur, and in it there is a tightly swaddled baby on feather beds and pillows, under a fur blanket."

In addition, at the slightest whim, the child was immediately given a pacifier made of gingerbread chewed by the nanny, wrapped in a rag. This gingerbread was often flavoured with sweet vodka or poppy seed infusion - "to calm the child."... And only at the age of five were boys excommunicated from their mothers and nannies, passing them on to be raised by "uncles".



Peter I was lucky - his father, Tsar Alexei Mikhailovich, popularly nicknamed "The Quietest", turned out to be a progressive parent and carried out a drastic reform within his own family. He cancelled "sweet gingerbread" for his son, but came up with a walker - light armchairs with wheels. And the future Peter the Great began to move briskly already in six months. However, due to the early death of his father and domestic squabbles, the future Emperor never received a formal education. All his life, Peter Alexeevich wrote with grammatical errors, unlike his older sister, Princess Sofia Alekseevna, who was one of the most educated women of her time.

The Princesses, unlike the Princes, were not taught how to govern the state, but were taught reading and writing, and sometimes other sciences. For example, it is known that Sophia studied Polish and Latin, together with her brother Feodor, she mastered versification under the guidance of Simeon of Polotsky, and her success was so great that the teacher even showed her drafts in his works, in particular the manuscript of the book "The Crown of Catholic Faith." Sophia's knowledge in baroque poetics, her passion for allegorical thinking, and most importantly, her desire to surpass her brothers in the sciences and arts are beyond doubt.

Among the artefacts are books, from which you can learn how and what the Tsar's children were taught:

- Simeon Polotsky. Rhyming Psalter. Moscow, 1680
- Glinsky B. B. Tsar children and their mentors. M., 1899.
- Maykov P. Gordon's Diary during his stay in Russia. Ch. 1 // Russian antiquity: every month. 1st ed. 1916, vol. 165 (Feb.).
- Shtelin Ya. Ya. From the notes of Shtelin, the former Librarian of Peter III: Shtelin about the coup of 1762 // Russian Archive, ed. Peter Bartenev. 1890, book. 3.
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Emperor Paul I became the first heir to the Russian throne, who was educated with consideration of the new realities. Empress Elizaveta Petrovna was little Paul's paternal aunt and, although she was not an educated woman in the full sense of the word, she was well aware of how important it was to give the

empire a monarch with a European education and an independent way of thinking. She assigned talented mentors to the Tsarevich - the well-known writer Semyon Andreevich Poroshin, prominent diplomat Fyodor Dmitrievich Bekhteev, diplomat and statesman Nikita Ivanovich Panin. The future Emperor was instilled with love for the Russian people and the ability to condescend to human weaknesses, but to strictly follow the path of virtue himself. All these theses, detailed in Poroshin's diaries.

The notes and memoirs Semyon Andreevich Poroshin, can be seen among the exhibits:

Poroshin S. A. *Notes serving the history of His Imperial Highness, the right-believing Tsar Tsarevich and Grand Duke Pavel Petrovich, heir to the Russian throne*. SPb.: A type. Karla Kraya, 1844.

Poroshin S.A. *One hundred and three days from the childhood life of Emperor Pavel Petrovich: (unpublished notebook of S. A. Poroshin's Notes) / with a preface. and note. ed. // Russian archive, ed. at Chertk. b-ke librarian Peter Bartenev. 1869, no. 1.*

The teaching of foreign languages to little Princes and Princesses was based on direct communication with native speakers, who were enrolled in the state of Imperial babies as early as possible. The results were not long in coming. Catherine II wrote about her four-year-old grandson Alexander II that he understands German very well and even more French and English. For better systematization of language preparation for Alexander, the Swiss Frederic Cesar de Laharpe was invited, who prepared a colossal list of recommended reading for the heir. The list was made up of books on ancient history and philosophy, indicating which parts of the Latin texts should be read in the original. "Grand Duke Alexander Pavlovich reads in good order and when the content he likes or arouses curiosity".

For her grandchildren Alexander and Konstantin, Catherine II developed a whole pedagogical system, which became a continuation of the ideas of Empress Elizabeth Petrovna. First of all, Catherine appreciated rationality and systematization in upbringing: "He who has neither virtue, nor courtesy, nor good behaviour, nor knowledge of people and things, will never be a person worthy of respect," she wrote. And she noted: "You cannot teach with fear, because you can put no more teachings into a soul occupied with fear, as you can write on trembling paper." The Empress saw the main merit in the heirs to the throne "in the general benevolence to the human race."



At the same time, Catherine II was strict and demanded observance of her rules from the teachers of the heirs - even from the Most Serene Prince Nikolai Ivanovich Saltykov, a prominent statesman. For example, children's whims and lies were equated by Catherine with an illness that requires immediate treatment.

The children got up at 6 o'clock in the morning and started their homework by 7. At 9 they went to greet grandmother. Classes began at 10 am (classes with a teacher). And so - until the evening: for example, from 17:00 to 19:00 the boys were engaged in front-line exercises, fencing, gymnastics, dancing, etc. In the correspondence of Catherine II with the famous German writer Grim it is clearly indicated: "I intend to educate Alexander as possible easier. I will take great care not to make a pretty doll out of him." And the grandmother succeeded - her beloved grandson Alexander eventually outplayed Napoleon, before whom the whole of Europe bowed.

The exhibition features several publications presenting the upbringing of Alexander I:

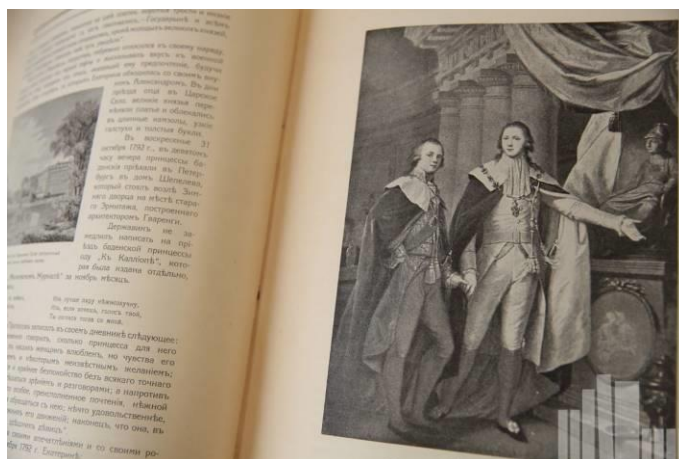
- Grech N. *Biography of Emperor Alexander I. Part 5*: [Small works. 2nd ed. SPb. : A type. N. Grech, 1838].



- Laharpe F. *Laharpe's notes to Count Nikolai Ivanovich Saltykov on the upbringing of the Grand Dukes Alexander and Konstantin Pavlovich 1786-1789*. [Ch. 1] / mess. N. P. Durov // Russian antiquity: every month. 1870, book. 1 (Jan).
- Sukhomlinov M.I. *Friedrich-Caesar Laharpe, tutor of Emperor Alexander I* // Sukhomlinov M.I. *Research and articles on Russian literature and education*. T. 2.SPb.: Ed. A.S.Suvorin, 1889.S. 35-204.

Physical development was an integral part of the upbringing of the Grand Dukes from a very early age. Catherine did not hide her pain, recalling how she had no opportunity to prevent the excessive and partly stupid care of nannies and mothers in relation to little Pavel, who was "literally strangled by worries."

Grandsons - Alexander and Konstantin - were tempered, accustoming them to the cold from childhood. It was forbidden to overfeed the Grand Dukes - they were fed at a strictly allotted time. They slept on hard hair mattresses, in a room where there was always a lot of light and air. Under the windows of the nursery, a cannon was fired to make the boys get used to the harsh sounds. The education of children included instruction in dancing, horse riding, fencing, as well as gymnastic exercises, which, in the words of the famous 19th century teacher Grotto, the opportunity for a young man to "have his own physical strength."



These and other rules are described in the publications presented at the exhibition:

- Schilder N.K. *Emperor Alexander I: his life and reign*: from 450 ill. T. 1. SPb.: Ed. A.S.Suvorina, 1897
- Catherine II. *Handwritten draft "Rules for the student"* // Letters and papers of Empress Catherine II, stored in the Imperial Public Library / ed. A. F. Bychkov. SPb.: A type. 2nd dep. own. His Imp. Majesties Chancery, 1873
- Grotto Ya. K. *Catherine II in correspondence with Grimm*. SPb.: A type. imp. acad. Sciences, 1879.

Under Paul I, the method of education in the Imperial family was very tough. In 1800, the Emperor appointed 55-year-old General MI Lamsdorf as the tutor of his children, Nicholas and Mikhail, warning: "Do not make my sons such rakes as German Princes." And Lamsdorf did his best. The future Emperor Nicholas I and his brother were flogged with rods, pinched, beaten with a ruler, and their heads were beaten against the wall. "Count Lamsdorf managed to install in us one feeling - fear," wrote Nicholas I years later. "His severity, with passion, took away our guilt, leaving us annoyed for harsh treatment, often undeserved." Mindful of his unhappy childhood, Emperor Nicholas I prohibited physical punishment.

The future Emperor Nicholas I grew up hot-tempered, stubborn and disobedient. Almost every game with his participation ended in scandal - he beat his comrades, then broke their toys. The Grand Duke organically did not tolerate it when not he, but one of his peers occupied a leading position. Then he tried to restore his primacy by force. His abilities were not above average, and therefore he sought leadership mainly by violence. The future Emperor was completely devoid of a sense of humour and did not understand jokes and never admitted his mistakes. Nevertheless, this hardly justifies Lamsdorf's methods of influencing him, who allowed himself to beat little Nicholas with a ruler and even rifle ramrods. The Grand Dukes were punished with rods. However, this was known to the mother, the Dowager Empress Maria Feodorovna, and was recorded on the pages of a daily magazine maintained by the educators. As Nicholas I himself later told his son Alexander (the future Emperor Alexander II),

Lamsdorf more than once grabbed him by the chest or collar and hit the wall so much that he almost lost his senses.

All the sons of Paul I inherited from their father a passion for the outer side of military affairs: divorce, parades, reviews. But Nicholas was especially distinguished, who felt an extraordinary, sometimes simply irresistible craving for this. As soon as he got out of bed, he and his brother Michael immediately started the war games. They had tin and porcelain soldiers, guns, halberds, grenadier hats, wooden horses, drums, pipes, charging boxes. Passion for frunt, exaggerated attention to the outer side of army life, and not to its essence, remained in Nicholas for life.

Many interesting facts and fragments from the childhood life of Nicholas I can be seen in the books presented at the exhibition:

- Lalaev M. S. *Emperor Nicholas I, founder of the Russian school*. SPb.: A type. M. Stasyulevich, 1896.
- Shilder N.K. *Emperor Nicholas I: his life and reign*. T. 1.SPb.: Ed. A.S. Suvorin, 1903.

Moscow was the cradle of Emperor Alexander II. On Easter Wednesday, April 17, 1818, at 11 o'clock in the morning, in the bishop's house, which is at the Chudov Monastery - now the Nicholas Palace - Grand Duchess Alexandra Feodorovna was gave birth to her first-born son, named Alexander. 201 cannon shots announced the birth of the Grand Duke.

The Imperial child lived with his parents in the Anichkov Palace in winter, while the summer usually spent with them in Pavlovsk with Empress Maria Feodorovna, who lovingly watched his initial upbringing and guided the choice of overseers and mentors. The chief educator of little Alexander was Yu. F. Baranova, daughter of the head of the educational society for noble maidens, Yu. F. Adlerberg, a close friend of the dowager Empress, (her son was an adjutant of the Grand Duke Nicholas Pavlovich). In the summer of 1824, when Alexander Nikolaevich was six years old, his military education began under the guidance of a worthy and experienced mentor, with all his heart devoted to his work. The choice of the Grand Duke Nicholas settled on Captain Merder, personally known to His Highness, the company commander of the newly formed school of guard's ensigns, a brave military officer wounded in the campaigns of 1805 and 1807 and who for many years was an officer on duty in the First Cadet Corps.



From the first days, Merder fully justified the expectations and confidence of Grand Duke Nicholas, who wrote to him from Berlin in September 1824: "The good news about my son makes me heartily gladden, and I pray to God to strengthen him in all good. Continue with the same zeal with which you started your new position, confirm and justify my opinion of you. I am very pleased to hear how my mother is pleased with the success of Alexander Nikolaevich and your treatment of him."

The constant concern of Emperor Nicholas was to give the heir to his throne an upbringing that fully corresponded to his high vocation. Immediately upon accession, he chose famous poet V.A. Zhukovsky as his mentor.

As soon as the appointment of Zhukovsky was decided, Vasily Andreevich immediately sits down to draw up the so-called "Training Plan", which was approved by the Emperor. The main ideas of this plan, designed for 12 years of study, were reduced to the education of "not a Tsar, but a man", about which Zhukovsky prophetically wrote in a poem dedicated to the birth of Alexander.

Zhukovsky considered history to be the main science. In his opinion, it was she who should have properly prepared Alexander to take over the leadership of the country in accordance with the



requirements of the time. It is precisely this condition - conformity - that Zhukovsky saw as the most important thing. Keep up with the times, not lag behind or ahead of it. Another important subject Zhukovsky considered Latin as the predecessor of many European languages and containing the wisdom of ancestors. Besides Latin, Alexander was fluent in French, German, English and Polish. Since the selection of other teachers lay entirely on Zhukovsky, there is nothing surprising that special subjects were taught to Alexander by famous liberals and the best representatives of their time. Speransky conducted conversations about law with Alexander. At various times the Minister of Finance E.F. Kankrin, the historian K.I. Arsentiev, and the famous military theorist General A. Jominy worked with the Tsarevich.

Military training was a special point in Zhukovsky's system. He believed that it should be given as little attention as possible and left for the summer vacation, about 6 weeks. Zhukovsky seriously feared that "He will get used to seeing among the people only a regiment, in the Fatherland - a barracks." However, Nicholas Pavlovich did not like this, and he forcibly strengthened the military training of his son, which, however, did not have the desired effect. Alexander fell in love with the "tinsel" of parades, reviews and divorces, but he did not become such a brilliant military engineer like his father. Zhukovsky taught Alexander to love the people. "Without the love of the Monarch for the people, there will be no love of the people for the Tsar," he said. "Respect the law: the law, disrespected by the Tsar, will not be kept by the people," is another wise instruction for Alexander. It is not surprising that under the influence of the ideas and aspirations of such a humane, philanthropic, believing person like Zhukovsky, such an Emperor as Alexander II was brought up.

The exhibition introduces memories, diaries and notes of the mentors and teachers of Alexander II:

- Zhukovsky V. A. *Works by V. A. Zhukovsky. T. 6: Prose [1835-1852], about the education of the sovereign heir [1826-1829] and letters to the persons of the royal family [1826-1849]* / ed. P. A. Efremova. Ed. 8th, rev. and add. SPb.: Ed. bookseller Glazunov, 1885;
- Zhukovsky V.A. *Letters of V.A.Zhukovsky to the Emperor Alexander Nikolaevich (when he was the heir-tsarevich)* // Russian Archive. 1883, [Book] 1. S. I-XXXII.
- Merder K.K. *Notes of K.K. Merder, tutor of Tsarevich Alexander Nikolaevich, 1824-1834* // Russian antiquity. 1885. Book. 7 (July). S. 27-44
- Khrushchev B.P. *Features from the life of Emperor Alexander II. I: Tsarevich Alexander Nikolaevich in Kaluga in 1837: (eyewitness letter)* / commun. T.V. Kibalchich // Historical Bulletin. 1881.Vol. 4 (Jan., Feb., March and Apr.). S. 866-868.
- *Tsarevich Alexander Nikolaevich in letters to his tutor K. K. Merder, 1833-1834* // Russian antiquity. 1886.Vol. 50 (Apr. - May - June). S. 530-548
- Yuzhakov S. N. *M. M. Speransky: his life and social activities*: biogr. feature article. SPb. : A type. T-va "Society. benefit ", 1892. (The life of remarkable people: biogr. library F. Pavlenkov)

The last section of the exhibition is dedicated to the childhood and adolescence of Emperor Alexander III. Alexander III is called perhaps the best Monarch of the Russian Empire. A truly Russian Tsar, a patriot to the core, under which Russia did not become a party to any military conflict. For his peace-loving policy, he was nicknamed the Peacemaker, and in Europe, after his untimely death, they said: "We have lost an arbiter who was guided by the idea of justice."

Alexander was the third child and second son of Emperor Alexander II and Maria Alexandrovna. His older brother Nikolai was to inherit the throne, while Alexander was being prepared for a military career. But he was not at all jealous of the attention paid to the heir to the throne. He did not strive either for power or for mastering the sciences - he was all bored. It was much more interesting to learn horseback riding, to use a weapon, to do physical exercises - to train an already remarkable strength.

The educators of the Grand Duke Alexander Alexandrovich were Adjutant General Count V.A. Perovsky, a man of strict moral rules, appointed by his grandfather Emperor Nicholas I. A.I. Chivilev, the well-known economist, professor of Moscow University was in charge of the future Emperor's education. Academician Ya. K. Grot taught Alexander history, geography, Russian and German; the prominent military theorist M.I. Dragomirov - tactics and military history, S.M. Soloviev - Russian history. The future Emperor studied political and legal sciences, as well as Russian legislation,

from K.P. Pobedonostsev, who had a particularly great influence on Alexander. After completing his studies, Grand Duke Alexander Alexandrovich travelled throughout Russia several times. It was these trips that laid in him not only love and the foundations of a deep interest in the fate of the Motherland, From a young age, Alexander Alexandrovich was indifferent to secular amusements, preferring to develop his strength in his free time. The brothers made fun of him: "Sasha is the Hercules of our family," and affectionately called him "a bulldog". Indeed, according to his contemporaries, the future Emperor was not handsome, he was shy and "gave the impression of a kind of bearishness."

But, despite the lack of systemic upbringing and education, a specific appearance, Alexander had a fine mental organization and was very fond of art. Moreover, he himself learned to draw from Professor Tikhobrazov and took lessons in playing musical instruments. Subsequently, he will provide significant support to Russian art, collect an excellent collection of Russian artists, and Russian operas and ballets will be actively staged in theatres under his rule.

Nikolai Alexandrovich spoke about his younger brother: "Pure, truthful, crystal soul. There is something wrong with the rest of us, foxy. Alexander alone is truthful and correct in soul. " The brothers were very friendly, and when Nikolai fell ill while traveling around Europe and died suddenly, Alexander could not believe in it for a long time. Nevertheless, from now on it was he who was the heir to the Russian throne, although he was not at all ready for this.



Subsequently, the future heirs to the Russian throne (children of Alexander III) were brought up in the same Russian traditions.

The exhibition presents the memoirs of contemporaries of Alexander III, who tell about the childhood and youth of the Tsarevich:

- Bologovskaya A.P. *From the memoirs of Emperor Alexander III* // Historical Bulletin. 1914. No. 1 (Jan.). S. 96-102;
- *Emperor Alexander III*: [Sat. materials] / [foreword. A. Maikov]. SPb.: A type. VP Meshchersky, 1894. 280, [2] p.: ill., [1] l. front. (portra.), [15] p. portra., fax.;
- Firsov N.N. (L. Ruskin). *Memories of Tsarevich Nikolai Alexandrovich and Emperor Alexander III in his youth* // Historical Bulletin. 1909. Vol. 115, pp. 44-75.

### **The book exhibition "The failure or success of the Romanovs": to the 160th anniversary of the abolition of serfdom in Russia**

From February 1, 2021, Don State Public Library presents the book exhibition "The Failure or Success of the Romanovs", dedicated to the 160th anniversary of the abolition of serfdom in Russia.

On February 19 (new style - March 3), 1861, Emperor Alexander II signed a manifesto "On the All-Merciful Granting of Serfs the Rights of Free Rural Citizens", which abolished serfdom.

The exposition contains the works of prominent Russian legal scholars, historians and politicians of the 19th century, covering the preparation and implementation of the abolition of serfdom in Russia. Of particular interest is the six-volume *Great Reform: Russian Society and the Peasant Question in the Past and Present* (Moscow, 1911) - the first and most famous anniversary edition from a series of "luxurious" in the publishing terminology of that time, undertaken by Ivan Sytin in the 1910s. The book was published on the occasion of the 50th anniversary of the publication of the manifesto and immediately became a landmark in the history of Russian book business.





The exposition is located in the exhibition area of the 2nd floor of the library.

Digital copies of selected editions presented at the exhibition are available in the Don Electronic Library <http://elib.dspl.ru/wlib/>.

The exhibition will run until February 28, 2021.

By the second half of the 19th century, it became obvious that the preservation of the power and political influence of Russia is impossible without strengthening finances, developing industry and railway construction, and transforming the entire political system. The danger arose that Russia would become a third-rate power. Serfdom turned into a brake of technical progress, which in Europe, after the industrial revolution, was actively developing. Under the conditions of the domination of serfdom, which could have existed for an indefinite time, despite the fact that the local nobility was unable and not ready to modernize their own estates, it turned out to be practically impossible to do this.

By the second quarter of the 19th century, the economic possibilities of the landlord economy in meeting the increased demand for grain exports had completely exhausted themselves. It was more and more involved in commodity-money relations, gradually losing its natural character. This was closely related to the change in the forms of rent. If in the central provinces, where industrial production was developed, more than half of the peasants had already been transferred to quitrent, then in the agricultural

central black earth and lower Volga provinces, where marketable grain was produced, corvée continued to expand. This was due to the natural increase in the production of grain for sale of the landlord's economy. On the other hand, the productivity of corvée labour has dropped noticeably.

The peasant with all his might sabotaged the corvée, was burdened by it, which is explained by the growth of the peasant economy, its transformation into a small-scale producer. The corvée slowed down this process, and the peasant fought with all his might for favourable conditions for his economy. Landowners were looking for ways to increase the profitability of their estates within the framework of serfdom, for example, transferring peasants for a month: landless peasants, who were obliged to be in corvée all their working hours, were paid in kind in the form of a monthly food ration, as well as clothes, shoes, and the necessary household utensils, while the landowner's field was cultivated with the master's inventory. However, these measures could not compensate for the ever-increasing losses from ineffective corvée labour.

An indicator of the crisis in the landlord economy was the growth of the estate debt. By 1861, about 65% of the landowners' estates were pledged in various credit institutions. In an effort to increase profitability, some landowners began to use new methods of farming: they ordered expensive equipment from abroad, invited foreign specialists, introduced multi-field crop rotation, etc. But such expenditures were only on the shoulder of rich landowners, and under serfdom, these innovations did not pay off, often ruining the landowners.

That is why the reign of Alexander II became a period of radical transformations in Russian society. The Emperor, distinguished by his common sense and a certain political flexibility, managed to surround himself with professionals who understood the need for the forward movement of Russia. In November 1857, Alexander II sent across the country a rescript addressed to the governor-general of Vilna Nazimov, which spoke of the beginning of the gradual liberation of the peasants. The document instructed to create in three Lithuanian provinces (Vilna, Kovno and Grodno) noble committees to submit proposals to the reform project.

A broad discussion of the forthcoming reform began. Provincial noble committees drew up their projects for the emancipation of the peasants and sent them to the main committee. Among the landowners there was lively debate about the mechanism of emancipation. The landowners of the non-chernozem provinces, where the peasants were mainly on the quitrent, offered to allot the peasants land with complete liberation from landlord power, but with the payment of a large ransom for the land. Their opinion was most fully expressed in his project by the leader of the Tver nobility A.M. Unkovsky. To revise the submitted projects, editorial commissions were established in 1859, the work of which was led by Deputy Minister of Internal Affairs Ya. I. Rostovtsev. By the beginning of October 1860, the editorial commissions completed their activities, and the project was submitted for discussion to the Main Committee for Peasant Affairs, where it was supplemented and changed. The Manifesto "On the All-Merciful Granting to Serfs of the Rights of the State of Free Rural People and on the Structure of Their Life" and "Regulations on the Peasants Emerging from Serfdom" included 17 legislative acts.

The signing of the manifesto on the emancipation of the peasants was timed to coincide with the 6th anniversary of the accession to the throne of Alexander II and was scheduled for February 19, 1861. On the same day, the Main Committee "On the organization of the rural state" was established under the chairmanship of Grand Duke Konstantin Nikolaevich, replacing the Main Committee "On the peasant business" and called upon to carry out the highest supervision over the implementation of the "Regulations" on February 19.

The exhibition presents rare editions of research by prominent scholars, historians, lawyers, political figures of the XIX-early. XX century, covering the preparation and implementation of the abolition of serfdom in Russia. Among them:

- studies of the Russian historian, scientist and politician Alexander Alexandrovich Kizevetter "The Nineteenth Century in the History of Russia" (Rostov-on-Don, 1906) and "Citizen Blacksmith: (from the era of the 60s) : an essay on the activities of N.A. Milyutin" (Rostov-on-Don, 1905). Both books were published by N. Ye. Paramonov's publishing house "Donskaya Rech".



- the book of the former teacher of Alexander II Speransky M. M. "The plan of the state transformation of Count M. M. Speransky : (introduction to the Code of State Laws of 1809) (Moscow, 1905). In the study, a large chapter is devoted to serfdom;
- the six-volume edition "The Great Reform: Russian Society and the Peasant Question in the Past and Present (Moscow, 1911).

The book was published on the occasion of the 50th anniversary of the publication of the manifesto and immediately became a landmark both in the history of scientific and social thought and in the history of Russian book business. The team of authors included outstanding scientists-historians - academicians N.N. Zlatovratsky, A.F. Koni, A.S. Lappo-Danilevsky, professors M.M. Bogoslovsky, M.V. Dovnar-Zapolsky, A.A. Kizevetter, V. D. Kuzmin-Karavaev, M. K. Lyubavsky, V. I. Semevsky, M. I. Tugan-Baranovsky and others, as well as many young talented scientists of a liberal orientation.

The publication details the policy of the Russian state in relation to the peasantry since the 16th century, the development of serfdom, its role in the history of the country and the negative impact on



the economy by the middle of the 19th century. The place of serfdom in the life of the nobles is shown, the noble life, the relationship of the nobles to the peasants who are their property are described. Attention is paid to various forms of peasant protest: escapes, demonstrations, an uprising led by E. Pugachev. In connection with the peasant question, attention is paid to the activities of Tsars, prominent politicians, and military men. It shows the desire of the advanced part of Russian society to abolish serfdom, and in this regard, the activities of the Freemasons and Decembrists are characterized. The publication has published numerous legal documents, legislative acts, decrees, etc. concerning the situation of peasants.

There are chapters of great interests devoted to the peasant life, the organization of the economy and the ethnographic characteristics of the peasants of various provinces. The main attention in the book is paid to the preparation and implementation of the reform to abolish serfdom on February 19, 1861 and its consequences. The book traces how the theme of serfdom was reflected in art and literature. The publication is famous for its wonderful design - each volume in a publishing white calico binding. Decorative endpapers with floral ornaments. Rugged trims. The book is richly illustrated with prints, portraits, colour reproductions and pictures from paintings from the largest museums, libraries, art galleries, as well as private collections. The publication includes 148 illustrations on separate sheets and many reproductions in the text.

Among the other exhibits are publications dedicated to the authors of the reform, including the book "*The Main Figures of the Liberation of the Peasants*" (St. Petersburg, 1903) - historical essays about outstanding figures - Emperor Alexander II, his brother, Grand Duke Constantine Nikolaevich, Grand Duchess Elena Pavlovna, in whose palace there was a salon where reform issues were discussed, N.A. Milyutin, the Minister of Internal Affairs, Count Lansky, Count Ya.I. Rostovtsev, A.N. Radishchev, N.I. Turgenev, Prince V. A. Cherkassky, Yu. F. Samarina, K. D. Kaveline, A. I. Herzen, N. A. Nekrasov, I. S. Turgenev. The publication is decorated with portraits of Emperors, statesmen and writers, made in the techniques of lithography, phototype printing and heliogravure. The copy of the library contains an illustrated cover by the artist E. Lancere.

A large group of sources is made up of collections of articles by historians, politicians and publicists of the 19th century, which reflect in detail the course of the serfdom reform:

- Semyonov N.P. *The liberation of the peasants during the reign of Emperor Alexander II: a chronicle of the activities of the commissions on peasant affairs*. T. 1: The first period of study: with a portrait of Emperor Alexander II and the image of 10 members of the commissions / ed. Mercury Eleazarovich Komarov. (St. Petersburg, 1889);

- Skrebitsky A.I. *Peasant business during the reign of Emperor Alexander II: materials for the history of the liberation of the peasants: provincial committees, their deputies, and editorial commissions in peasant affairs: according to official sources*: [in 4 volumes]. T. 1: [Introduction. Legal department. Administrative department]. (Bonn on the Rhine, 1862);
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## Activities in Tsarskoye Selo



### *Georgy Vvedensky passed away*

15 January, 2021, Georgy Edisherovich Vvedensky (1954-2021), the head of the military history department of Tsarskoye Selo museum, passed away. He was sixty-six years old.



*Georgy Edisherovich Vvedensky (1954-2021)*

Georgy Edisherovich was a museum worker and scientist, fanatically devoted to his work and the sphere of scientific interests, a man of ardent temperament. He did a lot: PhD (History) dissertation on the topic "*Russian military uniform*", about ten books, many articles in specialized periodicals. And the dream come true - the creation of an exposition in the restored Tsar's Military Chamber. This is the only museum in the country's modern history dedicated to the First World War. It was opened in 2014. And at the opening ceremony, perhaps, there was no person happier than Georgy Vvedensky. And one more thing: the uniforms of the beginning of the last century fit him very well.

A little over a year ago, we did an interview with Georgy Edisherovich for the "*Man in the Museum*" column on the museum's pages in social networks. And, probably, it will be correct to talk about his professional path in his own words.

### *About military history*

- I got carried away with the military-historical theme, one might say, from birth. By the way, I grew up in a musical family: my father is a soloist of the Maly Opera, my mother sang in the choir of the Kirov Theatre (Mariinsky Theatre). A love for history was instilled by my grandfather, a participant in the First World War, and my grandmother, who survived the entire blockade in Leningrad. My grandfather taught me horse riding and fencing. He believed that every young man should have an idea of them.

### *About profession*

- In 1975 I returned from the army, went to work at the Suvorov Museum and at the same time at the evening department of the history department of the Leningrad State University. But I have been connected with museums, it seems, all my life. From the sixth grade, as boys, we often took on any work in the Artillery museum. In the summer, instead of the pioneer camp, settled down as auxiliary workers - cleaned the guns, carried out the instructions of the employees.

My first major work in the Suvorov Museum in 1977 was an exhibition dedicated to the centenary of the Russian-Turkish war of 1877-1878. This idea was rejected at first. They were probably afraid to quarrel with Turkey. But then a Bulgarian delegation visited the museum and asked how we are preparing for the anniversary of this historic event. And my exhibition project was immediately approved. Although it was realized not in St. Petersburg, but in Syktyvkar - in the State Museum of the Komi Republic.

### *About Tsarskoye Selo*

- In 1993, I started my work in the Tsarskoye Selo Museum-Reserve with the creation of the Arms Fund. When many things in the country were being destroyed, we made this storage facility. Then the director of the museum Ivan Petrovich Sautov said: "We can do everything!" Indeed, in difficult times, a fund was created, interiors were restored, the museum lived.

Unfortunately, before the creation of the fund, things were stored too close to steam heating radiators.



As a result, some blades could not be removed from their sheath. I had to lubricate them with glycerine every day. Now all items of the fund are kept in conditions that ensure their safety.



#### *About the First World War museum*

- I was thinking about creating a museum of the First World War back in the 1970s. But then it was impossible to talk about this war. People did not admit that their relatives fought on the fronts of the Great War. Some kind of genetic memory for execution was triggered.

Already when I was working in Tsarskoye Selo, I turned to Sautov with a request to place the Museum of the Great War in the premises of the War Chamber, the building needed serious restoration. But the time had not yet come: then all efforts were thrown into the reconstruction of the Amber Room. Only in 2008 we were able to start working in this direction. But the War Chamber did not belong to the museum-reserve, it still had to be received. The building was put up for auction. I had to reasonably explain to potential buyers why this should not be done. The auction did not take place, the building became the property of the museum. But that was only the beginning. Then there was an avalanche of calls - everyone was interested in one question: "What exactly do we want to show in the Museum of the First World War?" I answered honestly: "Let's show the story without embellishment." There were endless agreements, disputes about the organization of space and the volume of the multimedia part.

#### *About the exposition*

- We came to the decision that it should be based on genuine items of weapons and everyday life of participants in the First World War, documentary and photographic materials from the museum collection. In addition, the museum has made an appeal to help create the exhibition. We got a huge response. People brought things that belonged to their relatives - participants in the Great War. Great help was rendered by patrons from Russia and other countries - organizations and individuals. In a short time, more than two thousand items were collected. Therefore, "Russia in the Great War" is truly a people's museum.

We will forever remember Georgy Edisherovich Vvedensky as a true museum worker, a man of enormous creative energy, a warm heart. We offer our deepest condolences to his family and friends.

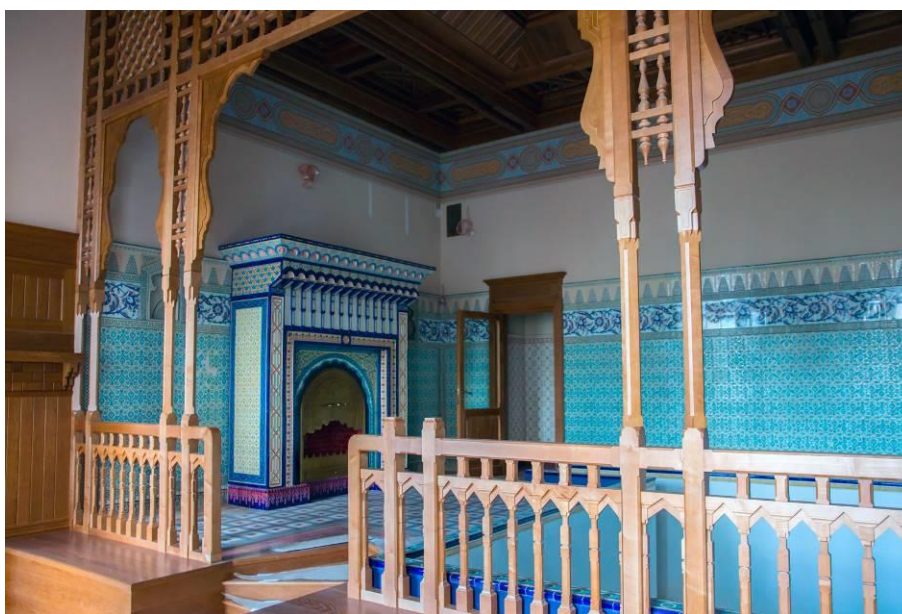
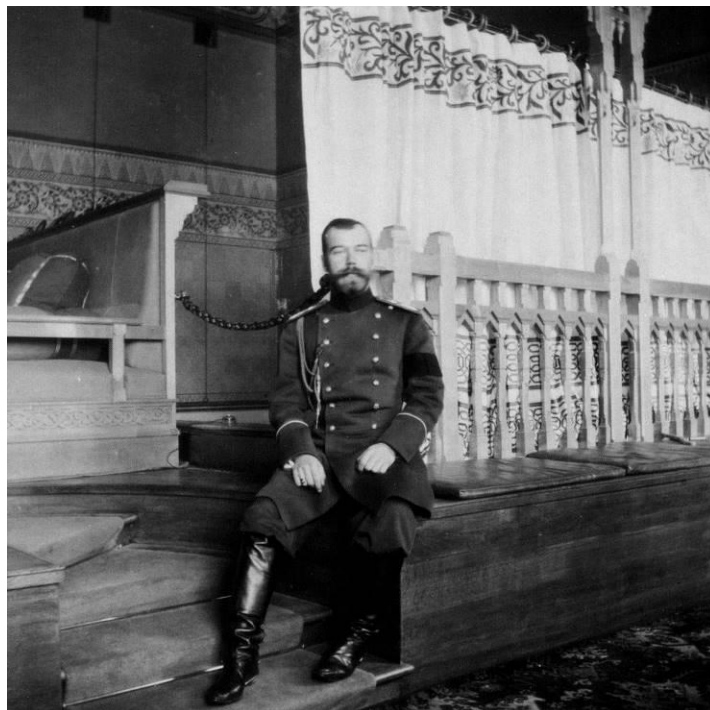
The funeral service took place on Friday, January 22, in the church of the Smolensk cemetery.



*The Tsarskoye Selo Museum became the owner of the mat for the Moorish Bath of Alexander Palace.*

Assistance in its acquisition was provided by the vice-consul of the Japanese Consulate General in St. Petersburg Mr. Tsutsui Akiyuki.

The Japanese mat was used to decorate the upper part of the walls and the back of a leather sofa to decorate and protect their surface from moisture. It turned out to be a difficult task to acquire the last missing element in the reconstruction of this interior in Russia. The museum is grateful to Mr. Tsutsui, who did a lot to ensure that the place in the historical interior was taken by the mats made in traditional Japanese production. Thus, the Moorish Bath will be decorated with items similar to those that were in the interior during the time of Nicholas II.



- In 2021, after the restoration, we will open the first stage of the Alexander Palace. This is a large-scale and complex project that requires the concentration of all forces. Thanks to the help of our friends - friendly and active - much has become possible. We are sincerely grateful to Mr. Tsutsui for the mats that will decorate the reconstructed *Moorish Bath* one," says Olga Taratynova, director of the museum-reserve.

The appearance of the Japanese mat in the Alexander Palace is associated with the gift of Prince Arisugawa, who presented to Nicholas II some of the best works of Japanese modern and traditional art. Among the gifts were paired vases decorated with enamel using the cloisonne technique, which later adorned the interior of one of the ceremonial interiors of the Alexander Palace.

It is known that in the decoration of the interiors of the Palace, the Emperor preferred a combination of traditional techniques and the most modern innovations. So, in the *Moorish Bath* there is a pool lined with white tiles, for its functioning a complex engineering system was created; a fireplace, decorated in an oriental style with bright ceramic tiles, metlakh tiles, an openwork partition made of maple and a



traditional Japanese weaving mat. The latter performed a practical function - they protected the walls from moisture and fungus.



Moorish - one of the most unusual interiors of the half of Nicholas II in the Alexander Palace. The Mauritanian (it was also called the Emperor's Toilet, Basseinaya) acquired its original appearance in 1896-1897 when the interior was redesigned by the architect Count Nicholas de Rochefort. The arrangement of the pool in the Alexander Palace was associated with the appointment of Nicholas II with water procedures and massage with Charcot shower jets. After finalization and approval of the engineering part of the project, the construction of the pool began, into which water was poured from the shower. By 1897, the water supply system to the pool consisted of three tanks for 7 thousand buckets of water, which were located in the basement under the Moorish room in a specially designated room.

The decoration of the Mauritanian was lost during the Great Patriotic War. Thanks to a lucky find - in 2017, during dismantling works, fragments of ceramic tiles were found - it was possible to recreate the Mauritanian wall cladding in all its polychrome variety and with maximum accuracy.



#### *"The first court master of painting"*

Louis Caravaque was born 337 years ago. We know how the monarchs looked from their portraits, made by the hand of court painters. One such chosen artist was the Frenchman Louis Caravaque. He was born in Marseille on January 31, 1684 and came from a family of carving decorators. Invited by Emperor Peter I to St. Petersburg in 1716 to perform "historical paintings, portraits, battles, forests, villages and flowers, animals, both in large and small sizes" with the obligation to take Russian students as assistants, he lived and worked in Russia until the end of his life and was buried in the cemetery of the Sampson Cathedral.

Caravaque is known in the history of Russian painting primarily as a portrait painter, who brought to the Russian soil the popular and fashionable Rococo style, which influenced the formation of the Russian portrait genre in the mid-18th century. Louis Caravaque's portraits were distinguished by "extraordinary resemblance and subtle detailing."

Alexander Benois attributed to the brushes of Caravaque (his workshop?) a portrait of Peter I, whom the artist often painted, from the collection of Tsarskoye Selo. This canvas adorns the Chinese living room of Alexander I. The expressive portrait corresponds to the description of the Emperor's appearance made by his contemporaries. "He was ... with a roundish face, a high forehead, beautiful eyebrows; his nose is rather short, but not too short, and somewhat thick towards the end; the lips are quite large, the complexion is reddish and swarthy, beautiful black eyes, large, lively, penetrating, beautifully shaped; his look was majestic and welcoming ... His whole appearance showed intelligence, reflection and greatness and was not devoid of charm," the Duke of Paris Saint-Simon wrote about the Russian Monarch. In addition to the portrait likeness, fabrics, fur and accessories are painted with great skill.

In the same living room, attention is drawn to the portrait of Tsarevna Anna Petrovna, daughter of Peter - it is also historically associated with the name of the French painter. According to the chamberlain

Friedrich Wilhelm Berchholz, Anna was "a brunette - and beautiful as an angel. Her complexion, hands and body are wonderfully good. When she is silent, you can read in her big beautiful eyes all the charm and greatness of the soul. But when she speaks, she does it with an easy gentleness. "



Everyone noted her striking outward resemblance to her father and the closeness of their characters: "It was a beautiful soul in a beautiful body ... she, both in appearance and in circulation, was his perfect likeness, perfected by her, full of kind heart." The beloved daughter of Peter with a tragic fate is depicted in the prime of her youth and beauty. The elegance and grace of the model, the nobility of the colours and the beauty of the details distinguish the portrait of Anna Petrovna from the museum collection.

The portrait of Anna Petrovna's sister, Elizabeth, in which the young princess is represented in the form of the goddess Flora, was first painted by Louis Caravaque. The museum contains a copy of this work by Georg Christoph Groot - exhibited in the Chinese Blue Living Room. Similar images of Imperial children in the image of the ancient Roman gods and goddesses were characteristic of the 18th century.

Under the Empress Anna Ioannovna, Louis Caravaque, appointed "the first court master of painting," executed her coronation portrait and took part in the design of the coronation celebration. Caravaque remained in the position of court painter under both Anna Leopoldovna and Elizaveta Petrovna.

When in 1768 the artist Heinrich Buchholz, at the request of Catherine II, painted a ceremonial portrait of Elizabeth Petrovna, he inserted into his canvas a fragment with the face of the Empress by Louis Caravaque, the author of the official "tested" image of Elizabeth, who had just ascended the throne. Today this portrait can be seen in the Portrait Hall of the Catherine Palace.

Among the Russian students of Louis Caravaque were Ivan Vishnyakov, Alexey Antropov, Mikhail Zakharov. For the first time in Russia, the court artist organized, educational drawing of nude and copying samples of old masters as in foreign Art Academies.

Caravaque died in 1754 at the age of 70, forever linking his creative and life path with Russia. The painter left a significant mark on the history of Russian art, creating a gallery of portraits of Emperors, Empresses and their children.

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The Romanov Museum in Kostroma opened after renovation. The Romanov Museum is located in a building specially built for it and opened for the three hundredth anniversary of the reign of the Romanovs.

The current renovation of the building is the first in three decades. During the renovation, the central staircase was restored, the front door was replaced, and the museum halls were redecorated. One of the most noticeable results of the renovation for visitors was the installation of special museum lighting. The special illumination of the paintings creates the effect of radiance, accentuates the exhibits.

It was decided not to hold the solemn ceremony of opening the museum in connection with the anti-epidemic regulations. The event was commemorated with three new exhibitions. One is dedicated to carved icons. Two imported ones present to the guests' attention lithographs from Matisse's originals and a collection of paintings and sculptures from the Yusupov estate.



In Kerch, the first stage of reconstruction of the cultural heritage site - the Romanov women's gymnasium - has begun. The 19th century building has been completely preserved. Experts plan to restore the lost fragments of columns, cornices and ornaments.

The building is already about 150 years old and during this time it was restored only once - in the post-war period.

The idea of building a female gymnasium in Kerch belonged to Emperor Nicholas I. Work began in 1883, and after 2 years the first students appeared on the threshold of the building.

For a century and a half, children studied within the walls of the Romanov gymnasium. Only in 2017, when the building began to collapse from the inside, it was closed. In 2019, the Ministry of Culture of Crimea decided to restore the gymnasium.

"The restoration will include clearing the walls, sealing cracks, strengthening the foundations, completely reworking the floors, they are being made anew, the roof will be re-made," said project manager Konstantin Kononykhin.

The project is designed for 2 years. During this time, the builders will not only strengthen the building itself, replace the windows and the roof, but also restore the destroyed elements of the architectural ensemble, and update the facades.

"We will have the clock on both sides of this tower restored. The dome, spire and weather vane will also be recreated above it. It's very interesting and cute. There will also be installed lighting in these places, that is, the entire building will be well illuminated," added Konstantin Kononykhin.

According to experts, it is very important to preserve the historical appearance of the gymnasium.

"The building of the gymnasium - both its old part and the one that appeared at the beginning of the 20th century - is a unique example of architecture. It will be a wonderful example of how one should relate to our previous achievements, to our cultural heritage," said Vladimir Sanzharovets, a historian, senior researcher at the East Crimean Historical and Cultural Museum-Reserve.

It is planned to complete the restoration work at the end of 2022, after which the building will house the Museum of the Great Patriotic War.

Video - <https://smotrim.ru/article/2510012>



Fashion of the era of Emperor Nicholas II is a sparkling, colourful kaleidoscope of various styles, trends, influences. Orientalism and Neorussian Style, Art Nouveau, Rococo and the Parisian avant-garde reigned. The Vilnius Museum of Applied Art and Design (Arsenal g. 3A, Vilnius) hosted an exhibition.

Video - <https://youtu.be/R8DCot8MvY0>



The State Historical Museum (SHM) plans to show from 16 March 2021 the exhibition *Court costumes of the Mid-19th - early 20th Centuries from the Collection of the State Hermitage*. This exhibition will be the first in a series of displays dedicated to the 150th anniversary of the museum. Visitors will be able to see memorial items - costumes of members of the Imperial Family, ceremonial dress dresses, courtiers and military uniforms, accessories, the press service said. From June 2021 to January 2022, the State Historical Museum invites you to see the exposition *The Russian Empire. To the 300th Anniversary of the Proclamation of Russia as an Empire*. Four hundred exhibits will tell about the supreme power, army, class and ethnic composition, culture and spiritual life. Another project of the museum will be dedicated to the first Russian round-the-world expedition and the personality of Ivan Kruzenshtern. The basis of the exhibition will be memorial items and rare collections brought from the first round-the-world expedition of 1803-1806, and it is expected to be open from September 2021 to January 2022.



On New Year's Eve, visitors to the Faberge Museum in St. Petersburg, sent over two thousand greeting cards around the world. Everything - within the framework of the joint action of the museum and "Russian Post".

As part of the New Year's campaign, museum visitors could send a postcard with congratulations to their loved ones for free. On the card was a precious carriage - the surprise of the "Coronation" egg. By the QR code printed on each postcard, recipients could find out the whole history of Faberge's masterpiece, which Nicholas II presented to Empress Alexandra Feodorovna. Visitors received greeting cards along with an entrance



ticket. The signed postcards had to be dropped into a mailbox in the museum's cafe. As a result, more than two thousand cards were sent all over the world, the press service of the museum told.

"Our action allowed not only to congratulate on New Year's holidays, but also to visit one of the most beautiful museums of the Northern capital in absentia," noted Dmitry Serebrennikov, director of the North-West macro region of the Russian Post.

"The action was a huge success! Throughout the holidays, we have read positive reviews and warm congratulations from those who received our postcard. Thus, we were able to maintain a connection and a thread of communication with our visitors during the forced closure of the museum's exposition" added the director of the Faberge Museum Vladimir Voronchenko.





The remains of 120 Russian and French soldiers who participated in the battles near Smolensk in 1812 will be reburied on February 13 in Vyazma. The remains of three women and three children, discovered during an archaeological expedition in 2019, will also be buried, told Pierre Malinovsky, President of the Foundation for the Development of Russian-French Historical Initiatives. According to him, it is planned that representatives of the Princes Murat (descendants of Napoleon's Marshal Joachim Murat) and the Imperial House of Romanov will arrive at the ceremony among the honoured guests. "We are also expecting about 100 reenactors in military uniform of that time," Malinovsky said.



#### Coin Invest Trust Continues Fabergé Eggs Series With Rose Trellis Coin.

One side depicts the Rose Trellis Egg, which was created in Peter Carl Fabergé's workshop, on a small tripod pedestal; the background is divided into two parts: in the upper field, the inscription Peter Carl Fabergé Rose Trellis / 2021 between roses with tendrils; in the lower field, the date 2021 in embossed letters.

The other side features the coat of arms of the Bank of Mongolia, below in Cyrillic script 1000 Togrog, in the exergue in Latin script MONGOLIA 2 oz .999 SILVER.

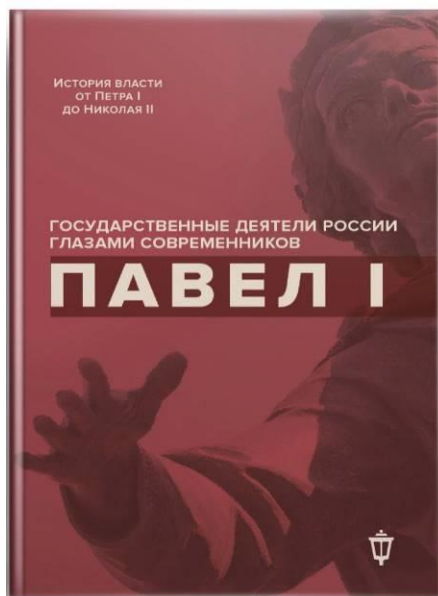


Description of the Coin - "At the beginning of 2020, Coin Invest Trust (CIT) issued a commemorative coin featuring the [Apple Blossom Egg](#) on the occasion of the 100 year anniversary of the death of Peter Carl Fabergé. CIT follows up this success in 2021 with another issue from the Fabergé Eggs series. It is dedicated to the Rose Trellis Egg.

The Rose Trellis Egg's name was inspired by an element that was part of every well-tended garden around 1900. While a trellis had originally been merely a lattice for climbing plants, the rose trellis was mentioned in many novels of the 19th century and thus became a typical setting for declarations of love. The delicate pink climbing rose symbolized tender love and the man's promise to give his beloved time.

We know from an invoice of April 21, 1907, that Tsar Nicholas II purchased the Rose Trellis Egg including the necklace with a miniature portrait of the Tsarevich born in 1904, which were hidden in the egg, for the then enormous sum of 8,300 roubles. It was a gift to his wife for Russian Easter. At that time, the couple already knew that their only son suffered from life-threatening haemophilia. The Tsarina blamed herself for that tragedy. Therefore, she suffered from severe depression. Perhaps the Tsar deliberately commissioned the egg featuring the pink climbing rose to comfort his wife in her grief. In collaboration with B. H. Mayer's Kunstprägestalt, CIT succeeded in capturing the delicate beauty of the Rose Trellis Egg in a coin: thanks to smart minting technology, the egg seems to be three-dimensionally realistic on its tripod. The delicate colour application making the pink florets of the garden trellis look almost enamelled is a masterpiece of craftsmanship and worthy of the Fabergé jewellers who created the Rose Trellis Egg more than a century ago."

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



### Paul I

Romantic and despot, knight and tyrant, mystic, fanatic of ideas, "Russian Hamlet", "poor Pavel" - all this is about the most mysterious Russian Emperor Paul I. His short reign (1796-1801) falls on at the turn of the century and reflects the characteristic features of the 18th century, the era of the construction of the Russian Empire, its rapid territorial growth, when the absolute power of the Monarch gained strength, who held all the threads of government in his hands, and serfdom was the basis of the state's economy. At the same time, the reign of Paul I carries with it new principles that were developed in the 19th century - attempts to solve the peasant question, the construction of a ministerial system, the establishment of an Imperial Family, etc. Such a short reign was preceded by a very long waiting time, during which the character of the future Emperor was formed, his worldview and political views, which had a strong influence on the domestic and foreign policy of Russia in this complex and contradictory four years.

The book presents a bright palette of contemporaries' views on the personality and deeds of the Monarch, who flashed across the sky of the Russian Empire as a "fiery meteor". The publication includes memoirs, letters and documents that reveal different periods of his life and reign - from birth to death. Acquaintance with these valuable testimonies will help the reader get an idea of the era and personality of Paul I and find their own solution to the riddle of the knight Emperor.

*Publisher: "Pushkin Fund". Hard cover. Pages: 448. ISBN: 978-5-6044370-7-0*

### Alexander II

Russian people and the Caucasus. Three hundred years of war and peace. The reign of Alexander II is one of the most significant, fruitful and dramatic in Russian history.

The humane pupil of Zhukovsky, who liberated the peasants, who returned the Decembrists from Siberia, who decided - despite fierce opposition - to the necessary reforms, the Emperor turned out to be a tragic figure. Having entered into a difficult conflict with the court circles and the heir because of his love for the young princess E. M. Dolgorukaya and his marriage to her, he was not understood by the Russian society, which he dreamed of making happy. He failed to restrain the protective structures that annoyed and offend people, and was hunted and killed by his subjects.

The whole life of man and the Sovereign - from childhood to terrible death - passes before the reader against the backdrop of a turbulent era.

The book contains dozens of striking testimonies. We see Alexander II through the eyes of his mother, his friends, his associates, his opponents.



*Publisher: "Pushkin Fund". Hard cover. Pages: 656. ISBN: 978-5-6044370-5-6*





## PETROGRADSKY FINAL: The Exile and Execution of the Grand Dukes

In the series "Destruction of the Dynasty", Yuri Zhuk has written a book about the murder of the four Grand Dukes Paul Alexandrovich, Dmitry Konstantinovich, Nicholas Mikhailovich and George Mikhailovich, in the Peter and Paul Fortress in January 1919.

They were first expelled from the capital, then put in prison, declared hostages, shot without a trial and finally buried in an unmarked grave.

Unlike the anniversaries of the murder of the Emperor and his family, this memorable date has passed virtually unnoticed in Russia.

The book starts with the order to expel all Romanovs from Petrograd and its environs until further notice with the right to freely choose their place of residence within the Vologda, Vyatka and Perm provinces, published in Krasnaya Gazeta on March 26, 1918, and some reactions to it.

Then the stay of those Romanovs who went to Vologda is

described. They complained about the monotony and boredom of Vologda life, and make walks around the city to pass time, visiting churches, talking with children and, of course, writing letters every day with political observations and "philosophical reflections".

Grand Duke Nikolai Mikhailovich reports to his friend, historian F. Masson in Paris:

*"We were given a week to hit the road without worrying about how we would get to the designated places ... Undoubtedly, we owe this harsh measure to one XXX by the name of Uritsky, who was sentenced during this war to imprisonment in Copenhagen for theft and smuggling, and upon serving his sentence this subject was expelled from Denmark.*

*However, he is now one of the most influential commissars and chairman of the commission for combating "counter-revolution". He fiercely hates the Romanovs."*

Then follows individual stories about Grand Duke Paul Alexandrovich, Grand Duke Dmitri Konstantinovich, Grand Duke Nicholas Mikhailovich, and Grand Duke George Mikhailovich. They all start with a short biography and the milestones in their military services.

There are many quotes from letters and memoirs, and photo illustrations.

The central part is when the four Grand Dukes are put into the prison in the Peter and Paul Fortress, in St. Petersburg, officially as hostages, but it is clear from testimonies, that again it is M.S. Uritsky who is behind.

To A.R. Nesterovskaya, wife of the Prince of the Imperial Blood Gabriel Konstantinovich, Uritsky says - *"... I hate all the Romanovs, I hate the entire bourgeoisie and I cross them out with one stroke of my pen ... I despise all the white bones as much as possible. Now our hour has come, and we are taking revenge on you, and cruelly!"*

The exact date of the execution of the four Grand Dukes is not clearly established, some put the date January 24<sup>th</sup>, while other believe it was as late as in the early morning of January 30<sup>th</sup>, 1919.

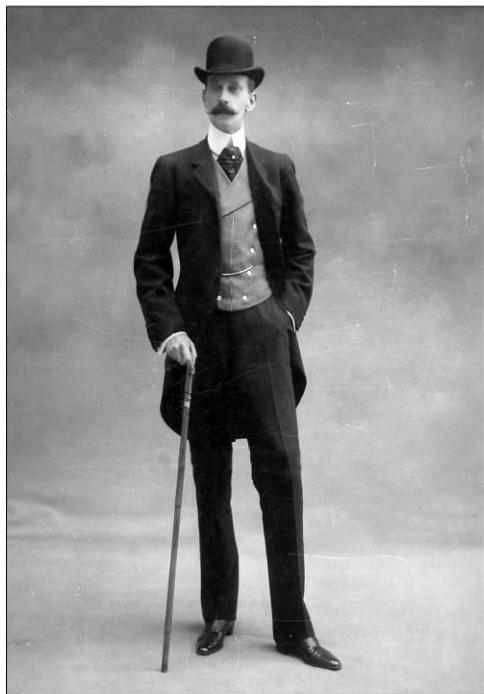
One thing is clear, on January 30, 1919, Petrogradskaya Gazeta writes:

*"By the decision of the Extraordinary Commission for Combating Counterrevolution and Speculation S [union] K [ommun] S [northern] Region, the former Grand Dukes of the Romanovs Paul Alexandrovich, Nicholas Mikhailovich, Dmitry Konstantinovich and George Mikhailovich were shot."*

It is believed that the bodies of the four Grand Dukes were buried on the area of the Fortress, and remains of more than 100 persons have been found, but so far not the ones belonging to the Grand Dukes.

The Bolshevik press launched a version that the Grand Dukes were executed as hostages in response to the "villainous murder in Germany of comrades Rosa Luxemburg and Karl Liebknecht." But in the eyes of the world community and among the Russian emigration, the attempt to give "legitimacy" to this new crime of the Bolshevik government looked like nothing more than another terrible crime.

*Publishing House: Direct Media, Moscow, 2021. ISBN 978-5-4499-1223-7*



Великий Князь ПАВЕЛ АЛЕКСАНДРОВИЧ. Париж. 1891 г.



Е. И. В. Вел. Кн. Дмитрий Константинович.  
Флигель-Адъютант Полковник  
Командир Лейб-Гвардии Конно-Гренадерского полка  
Великий Князь ДМИТРИЙ КОНСТАНТИНОВИЧ. 1902 г.

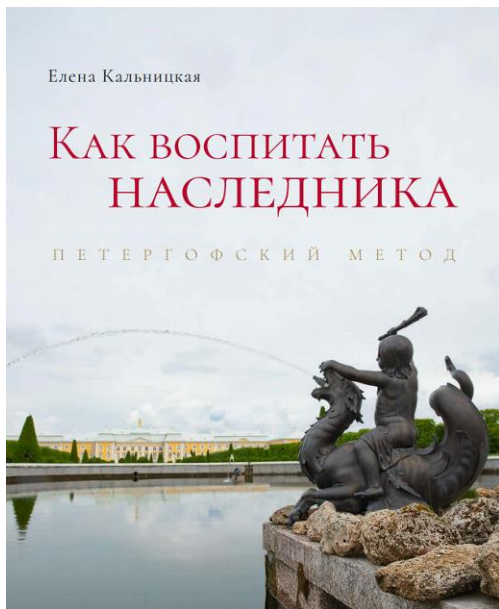


Великий Князь НИКОЛАЙ МИХАЙЛОВИЧ. 1910 г.



Великий Князь Георгий Михайлович во время одной из инспекторских поездок  
в Действующую Армию. 1915 г.





### How to bring up an heir. Peterhof method

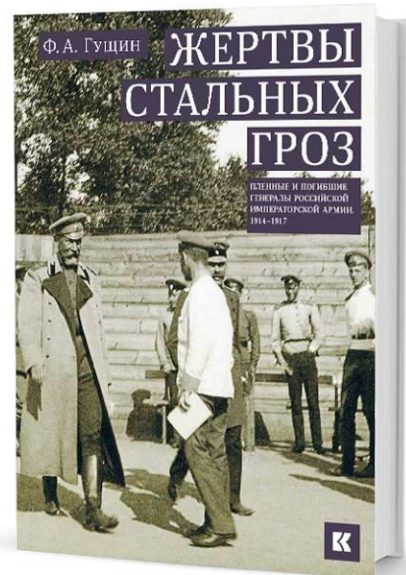
The book is devoted to the peculiarities of raising children in the families of Russian Emperors associated with Peterhof, the summer residence of the House of Romanov. The unique cultural and natural space, founded by Emperor Peter the Great, not only shaped the personality of each of its young inhabitants, but instilled in them a love for the history of the Fatherland, gave life lessons. Peterhof upbringing became for many of them the guarantee of vitality, inner dignity, honesty and hard work. The principles of this upbringing, based on love and mutual respect of children and parents, can be interesting and useful to parents of today.

*E. Ya.Kalnitskaya, Peterhof Museum. 144 pages. Print on demand. ISBN: 978-5-91598-047-0*

### Victims of Steel Thunderstorms: Prisoners and Dead Generals of the Russian Imperial Army. 1914-1917

The second edition of the monograph by F. A. Gushchin is a collective portrait of 98 military leaders of the Russian Imperial Army who were killed and taken prisoner during the First World War of 1914–1918, which was figuratively and accurately called “steel storms” by the famous German philosopher Ernst Junger. Compared to the first edition, more substantial attention is paid to being in captivity, the fate of the generals who returned from captivity, as well as their choice during the Civil War of 1918–1921. The book is supplied with a large number of photographs, for the most part, previously unpublished.

*Publisher: Kuchkovo Pole. 520 Pages. ISBN: 978-5-907174-22-1*



### Russian Officer. Code of Honour

During the Russo-Japanese War of 1904, Captain Valentin Kulchitsky wrote "Advice to a Young Officer", which, in fact, became the code of honour for a Russian officer. The book also includes: "The Duelling Code" by V. Durasov, equally fair for both civilians and the military, and the story of A.S. Pushkin's "Shot" as the brightest illustration of both officer's honour and duelling history. For a duel is "the last argument for the keeping the honour."

*Publisher: RIPOL Classic. Moscow. Pages: 224. ISBN: 978-5-386-13896-7*

Under the Hammer...

## *Romanov related items in Auctions*



### ***Historic Imperial Guard helmet locket by former Fabergé head work master up for auction***

7<sup>th</sup> January 2021, Jewellery News – A locket in the form of a miniature helmet, designed by a former head work master of historic Russian jewellery house Fabergé, is set to go under the hammer at Fellows.

The Russian Imperial Guard miniature helmet was designed by the famed Erik August Kollin (1836-1901), while his work master marks are inscribed on the piece.

Circa 1885, the locket depicts the headwear of the Imperial Guards' Horse Regiment in the Russian Empire.

The item will be lot 23 in Fellows' Fine Jewellery sale. With an estimate of £1,800-£2,400, the helmet locket will go under the hammer 21 January.

Ben Randall, jewellery specialist at Fellows Auctioneers, said: "It is a delight to be able to offer something with such emotive narrative, the fall of a dynasty, the history of a people and unimaginable luxury, encapsulated in such a small piece.

"Pre-Revolutionary pieces by manufacturers such as Fabergé are increasingly uncommon on the open market.

"The sustained demand for such items is made obvious by their quality of manufacture and novelty of design. We hope that the next owner is as thrilled as we were to add this treasure to their collection."

The sale will mark Fellows' first Fine Jewellery auction of the year, with items available to bid on online now.





## **Künker to Offer a 1757 10-Rouble Gold Coin Created by Jacques-Antoine Dassier**

On January 28, 2021, a Künker auction presents a 10-rouble piece from 1757 whose die was created by the Genevan medallist Jacques-Antoine Dassier. But this is not the only special thing about it: A small collector's hallmark proves it once belonged to the Hutten-Czapski collection.

*January 18, 2021. By Künker.*

On August 3, 1765, Jacques-Antoine Dassier signed a contract engaging him to go to Russia as a medallist. What had led to this point? Why did Empress Elizabeth, the daughter of Peter the Great, choose a medallist from Geneva, out of all possibilities, to design coins and medals at her court?

### *How to Make Friends at Court*

A Genevan goldsmith by the name of Jérémie Pauzié who worked at Elizabeth's court has left us with his version of the occurrences.

In his memoirs, he recounts traveling back to his old hometown in 1750 and 1751. In Geneva – then a hub of the luxury industry – he took the opportunity to do some extensive shopping. He knew quite well that Genevan products like watches and jewellery would be met with strong demand back in Russia. One destination during his shopping spree was the studio of Jean Dassier, at the time already 84 years old, where he bought numerous medals. These were to help Pauzié win over the essential decision-makers in order to gain employment for his own son.

Back in Petersburg, Pauzié went to the court. He was greeted by Ivan Ivanovich Shuvalov, a favourite and a lover of the Empress, who immediately wanted to see what Pauzié had brought from Geneva. Pauzié showed him Dassier's medals, and Shuvalov was delighted. "If the Empress sees those, Her Majesty will buy them immediately", he is quoted. Consequently, Pauzié gifted the medals to Shuvalov (certainly not without ulterior motives) and said he had brought a second set for Her Majesty. Not surprisingly, Pauzié was received by the Empress straight away, who was eager to see the precious things brought from Geneva. Pauzié laid them out before her: a golden egg trimmed with gemstones in the form of the imperial double eagle and Elizabeth's name, a pretty pendant, and a ring bearing a tiny watch by Jean-Jacques Pallard inside.

The Empress was enraptured. She asked to see the invoice and, without hesitating, agreed to the requested 12,000 roubles. To give some perspective: A teacher at the Academy of Arts founded by Shuvalov made only 1,000 roubles a year. After that, Pauzié reportedly gifted her the medals from Dassier's workshop. He describes Elizabeth as being so thrilled that she insisted on having Dassier at her court.

### *A New Cultural Policy for Russia*

We don't know if this is how things actually happened, or if Pauzié just wanted to earn the praise for bringing Dassier to Saint Petersburg. Either way, his appointment went hand in hand with Shuvalov's cultural policy which, more than before, was based on the French-speaking regions.

To his contemporaries, Ivan Ivanovich Shuvalov was the patron of the Russian Enlightenment. He stood in correspondence with Voltaire and the editors of the *Encyclopédie*, Diderot and d'Alembert; he supported Mikhail Lomonosov in the founding of a University in Moscow; he initiated a Russian newspaper and dreamed of establishing an Art Academy in his own palace.

One of the teachers he brought to Russia for this purpose was in fact the son of Jean Dassier, Jacques-Antoine Dassier, at the time most certainly among the most well-known portraitists and die-cutters in all of Europe. He belonged to a famous Genevan dynasty of die-cutters who made their living by creating numismatic works of art collected all over Europe. Their medal suites on the famous reformers, on the celebrities of the Louis XV era, on the British kings, or on Roman history – just to name a few – were bestsellers. Only three years earlier, Jacques-Antoine Dassier had captured the attention of educated society with his depiction of the near-blind Montesquieu, which was considered to be genius.

Thus, his appointment to the Petersburg court – whether with or without the aid of Pauzié – was definitely a coup.

#### *Chief Engraver of the Saint Petersburg Mint*

Dassier's direct superior was not Shuvalov, but Jacob Staehlin from Swabia. In today's words, we would probably best describe his tasks as what is known to us as marketing and PR. For example, Staehlin created the impermanent wooden triumphal arches and decorations that were needed for all celebrations of moving out and in. He created the drafts for emblems and tomb monuments. He also thought up such fleeting works of art like the Baroque fireworks that were an indispensable element of every court festival. He represented what we would nowadays call corporate identity – making sure that the Empress's appearance was always flawless, whatever the circumstances.

His tasks included supervising the production of coins and medals and defining the inscriptions and motifs, and thus, he became Jacques-Antoine Dassier's superior. We know that the two artists got along perfectly. And thanks to Staehlin's writings, we are very well informed about Dassier's work. After his arrival, Dassier worked on three projects simultaneously: on a nowadays extremely rare medal for his patron Shuvalov; on a die for rouble pieces; and on the die for the item that is offered at Künker on January 28, 2021 – a 10-rouble piece from 1757.



#### *Dassier's Tasks and Income*

Dassier had not been employed just to make dies. His two-year contract specifically stipulated that he should teach "the art of engraving coins and medals to as many Russian students as required". For this, he was paid 2,500 roubles a year, plus 250 Dutch ducats to cover travel expenses and another 500 roubles for paying an assistant who would support him in his work. He probably enjoyed free lodging.

After two years, Dassier renegotiated. He now received a yearly salary of 3,000 roubles, plus 500 roubles for every die he completed. This is all the more astounding as it turned out that, due to his ever-worsening tuberculosis, Dassier was in fact unable to teach young artists on a regular basis. Instead, Staehlin and Shuvalov discussed his participation in a medal suite of 150 to 180 items, dedicated to the achievements of Peter the Great.

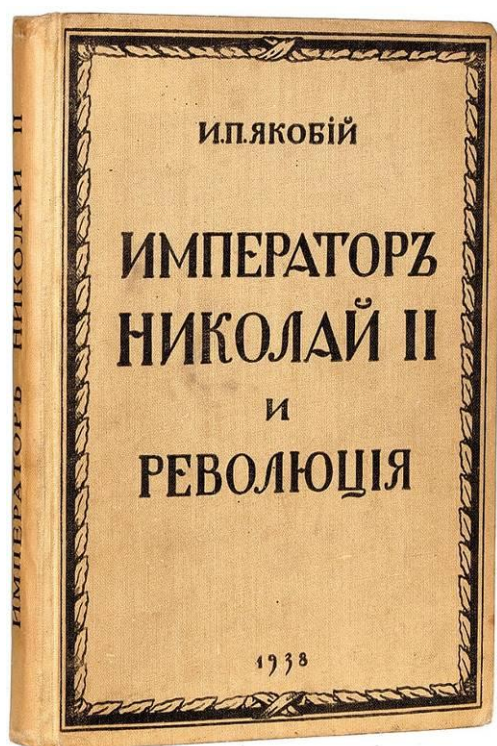
By that time, though, Jacques-Antoine Dassier was already so severely ill that he wished to return home. In the fall of 1759, he boarded an English ship, but only made it to Copenhagen. Testimony of his importance is the fact that the Danish Prime Minister himself accommodated Dassier in his own home, where he died on October 21, 1759.



### *Künker and an Exquisite Provenance*

The coin offered by Künker, a testament to Jacques-Antoine Dassier's activities in Russia, was once part of the collection of Count (and numismatist) Emeryk Hutten-Czapski, as we can see from the collector's hallmark. This well-known Polish nobleman, who gave his name to the numismatic museum of Krakow, the "Emeryk Hutten-Czapski Museum", worked in the Russian administration. During his stay in Russia, he gathered an extensive collection of Russian coins and medals, which he sold between 1882 and 1884 in order to expand his specialty field, Poland.

By the way, in 2017 Künker offered a rouble of Peter the Great dated 1707 from the Hutten-Czapski collection. In 2019 there was a set of three platinum coins from the Hutten-Czapski collection in a Künker sale. The rouble sold for 290,000 euros; the platinum set for 750,000 euros. Which price will the Dassier 10-rouble piece score? We shall see ...



### ***Litfund, Moscow, Russia, January 14***

#### *Emperor Nicholas II and the Revolution.*

Publishers: N. Kotlyarevsky, V. Bezobrazov, E. Frichero, A. Chebyshev. Tallinn, 1938. 380 p., 6 portr, size 23.5 x 16.5 cm. In publishing calico binding.

On page 3 a dedication: To the sacred memory of the Great Sovereign Emperor Nicholas II and Empress Alexandra Feodorovna, who together with their children took a martyr's death for Holy Russia.

On p. 5: All net income from the publication of this book goes to the completion of the construction in Brussels of the Russian Orthodox Church in memory of the Tsar Martyr Nicholas II and all Russian people, who were slain by the atheist power in the turmoil.

When it came out of print, the proposed book caused a great controversy in the ranks of the Russian diaspora. "None of the revolutions evokes such a lively feeling as the revolt in Russia, which overthrew the great Empire before our eyes and imposed unprecedented slavery, organized poverty and mockery of man and common sense on a great people under the guise of political order. And not a single book written about

this revolution reproduces its criminal stupidity and horrors with such vividness and accuracy, moreover, in such a condensed form as the book of I.P. Jacobius "Emperor Nicholas II and the Russian Revolution" ".

From the description of A. Savin: " An exceptional rarity (the book has never been reprinted; we meet for the first time in many years of work). The only thing we know about the author is that he is a former lawyer. The most valuable unique materials on the history of Russia, testimony of an eyewitness and a direct participant in the described events. For Slavists, historians of Russia, bibliographers, collectors."

Start price: 30,000 Roubles

**Old Album, St. Petersburg, Russia, February 8**

Postcard "No. 21. H.I.H Sovereign Emperor among officers, graduated from Officers Aviation School, 26 October 1911, in Livadia."

The Emperor stands in the middle and the third person to the right is Grand Duke Alexander Mikhailovich.

SPb. Committee for the Reinforcement of the Navy for kind donations. 9 x 14 cm.

Starting price including commission: 4,600 Roubles



Postcard "No. 28. H.I.H Grand Duke Alexander Mikhailovich among officers, graduated from Officers Aviation School, 8 November 1911, in Sevastopol."

Grand Duke Alexander Mikhailovich sits to the left of the gentlemen in civil costume. Third from left can be seen Grand Duke Michael Alexandrovich and third from right Grand Duke Kirill Vladimirovich.

Committee for the Reinforcement of the Navy for kind donations. 9 x 14 cm.

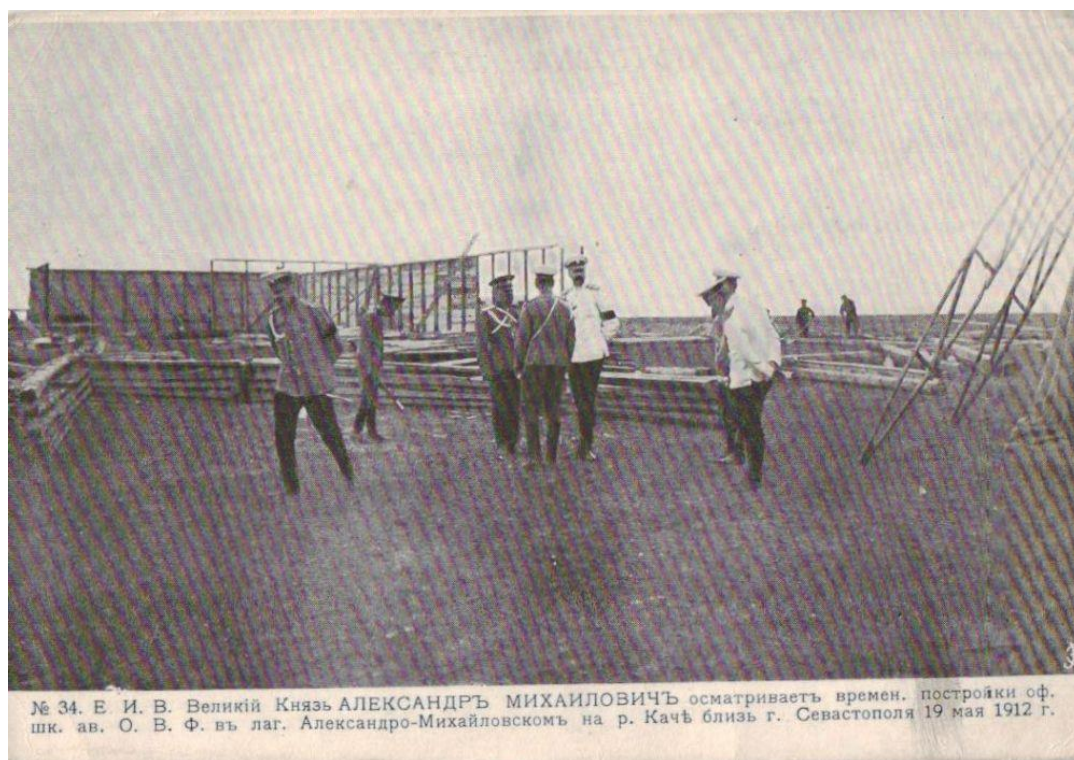
Starting price including commission: 4,600 Roubles





Postcard "No. 25. H.I.H Grand Duke Alexander Mikhailovich in the spring of 1911. Keeps track of flights in the Officers Aviation School. SPb. Committee for the Reinforcement of the Navy for kind donations. 9 x 14 cm.

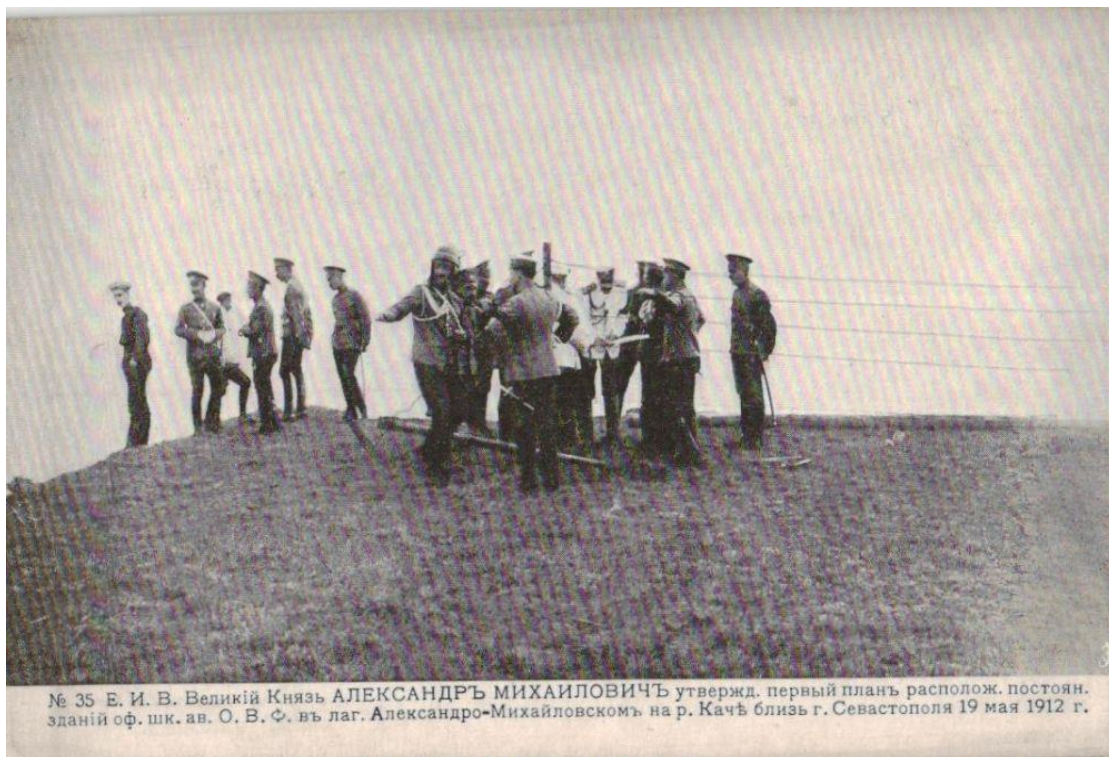
Start price including commission: 3.450 Roubles.



Postcard "No. 34. H.I.H Grand Duke Alexander Mikhailovich examines the temporary buildings. Sevastopol 19 May 1912.". SPb. Committee for the Reinforcement of the Navy for kind donations. 9 x 14 cm.

Start price including commission: 3.450 Roubles.





Postcard "No. 35. H.I.H. Grand Duke Alexander Mikhailovich approves the first plan of location of the Officers Aviation School's permanent buildings in Alexandro-Mikhailovsky Camp on Kacha river near Sevastopol 19 May 1912." SPb. Committee for the Reinforcement of the Navy for kind donations. 9 x 14 cm.

Start price including commission: 3.450 Roubles.



Postcard "No. 36. H.I.H. Grand Duke Alexander Mikhailovich accepts the report in Alexandro-Mikhailovsky camp on Kacha river near Sevastopol 19 May 1912." SPb. Committee for the Reinforcement of the Navy for kind donations. 9 x 14 cm.

Start price including commission: 4,025 Roubles.