



# Romanov News Новости Романовых

*By Paul Kulikovsky*

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## Celebrations of the birthday of Emperor Nicholas II

Emperor Nicholas II was born 18 May (Old style 6 May) 1868, as the eldest son of the Tsarevich Alexander Alexandrovich, later Emperor Alexander III the Peacemaker, and his wife Maria Feodorovna. He was the last Emperor of Russia, Grand Duke of Finland, and titular King of Poland. His official short title was Tsar Nicholas II, Emperor and Autocrat of All the Russias.

In 1981 he was canonized as a martyr by the Russian Orthodox Church Outside Russia. This led to the canonization of Nicholas II, his wife Empress Alexandra and their children as passion bearers - a title commemorating believers who face death in a Christ-like manner - on 15 August 2000 by the Russian Orthodox Church.



### ***About Emperor Nicholas II...***

"In order to understand Emperor Nicholas II, you have to be Orthodox. It is no good being secular or nominally Orthodox, semi-Orthodox, 'hobby Orthodox' and retaining your unconverted cultural baggage, whether Soviet or Western – which is essentially the same thing. You have to be consistently Orthodox, consciously Orthodox, Orthodox in your essence, culture and world view.

In other words, you have to have spiritual integrity – exactly as the Emperor had, in order to understand him. Emperor Nicholas was profoundly and systematically Orthodox in his spiritual, moral, political, economic and social outlook. His Orthodox soul looked out on the world through Orthodox eyes and acted in an Orthodox way, with Orthodox reflexes. So we too have to be Orthodox in order to understand him.

Western academics, like Soviet academics, are negative about him because they are secularists. For example, what was the Crimean War actually about from the Russian side. All Western academics sees is western-style imperialist aims, which is then attributed to Russia. This attribution is a projection of their Western self. What they misunderstands is that the parts of the Ottoman Empire which Nicholas I was interested in were those where an Orthodox Christian population had for centuries suffered under the Muslim Yoke. The Crimean War was not a colonial, imperialist Russian war to expand into the Ottoman Empire and exploit it, like those conducted by Western Powers to expand into Africa and Asia and exploit them. It was a struggle to liberate from oppression – in fact an anti-colonial, anti-imperialist war. The aim was to free Orthodox lands and peoples from oppression, not to conquer someone else's empire. As for Nicholas I being a religious fanatic, in the eyes of secularists all sincere Christians must be 'religious fanatics'. This is because secularists do not have a spiritual dimension. They are always one-dimensional, unable to see beyond their own secular cultural conditioning, 'to think outside the box'.

This is Western political propaganda, invented at the time and still parroted today. Western historians are educated and paid by Western Establishments and cannot see outside that box. Serious post-

Soviet historians have disproved these charges, invented by the Western and the Westernised, gladly repeated by Soviet Communists, as their justification for the dismantlement of the Tsar's Empire. The only justification for the charge that the Tsarevich was 'unfitted' is the fact that he was at first unprepared to be Emperor because his father, Alexander III, died suddenly and at a young age. But he soon learned and became 'fitted'.

Another favorite false accusation is that the Emperor started wars, namely the Japanese-Russian War, and the Kaiser's War, called the First World War. This is untrue. He was the only world leader who wanted to disarm, he was anti-militaristic. As regards the war against Japanese aggression, the Japanese, financed, armed and encouraged by the USA and Britain, started the Japanese-Russian War. It attacked the Russian Fleet without warning in Port Arthur – a name that almost rhymes with Pearl Harbour. And, as we know, it was the Austro-Hungarians, urged on by the Kaiser who was desperate for any excuse to start a War, who triggered the First World War.

Let us recall that it was Emperor Nicholas who for the first time in world history had urged disarmament at The Hague in 1899, because he could see that Western Europe was a powder keg, waiting to explode. He was a moral and spiritual leader, the only world leader then who did not have narrow, national interests at heart and was not rearming at huge cost. Instead, as the Anointed of God, he had at heart the universal interests of all Orthodox

Christendom, to bring to Christ all God-created mankind. Why else make sacrifices for Serbia? To have survived, he must have been incredibly strong-willed, as, among others, the French President Emile Loubet remarked. All the powers of hell unleashed against the Emperor would never have been unleashed to remove him if he had been weak. Only the strong have to be destroyed, as is confirmed by those who knew him at the time.

Some say he had very little Russian blood - The Emperor was one 128th Russian by blood. And so what? The Emperor's sister answered this very challenge very adequately over fifty years ago. His sister Grand Duchess Olga explained: 'Did the British call George VI a German? He had not a drop of English blood in him...Blood is not everything. It is the soil you spring from, the faith you are brought up in, the language you speak and think in'.

Some Russians today who describe Tsar Nicholas as a 'Redeemer' - He is certainly not! There is only one Redeemer, the Saviour Jesus Christ. What can however be argued is that his sacrifice, and therefore that of his Family, of his servants and of the tens of millions of others who were murdered by the Soviet and Fascist regimes that followed, was redemptive. Rus was crucified for the sins of the world. Indeed, the sufferings of Russian Orthodox have been redemptive in their blood and in their tears. However, it is true that all Christians are called on to redeem themselves through living in Christ THE Redeemer. Interestingly, the pious but not well-educated Russians who call the Emperor a 'Redeemer' also call Rasputin a saint."





### ***In Yekaterinburg***

May 19th, in the Church on Blood was a festive liturgy with hundreds of parishioners. Liturgy was served by Metropolitan Kirill of Ekaterinburg and Verkhoturys, by the way, he, too, same day celebrates the day of birth. The city, where was broken the life of members of the royal family, is doing everything to restore a decent memory of the Romanovs.

«It is a holiday of our church, even if it is not recorded in the all-Russian calendar. For us it is a very touching and triumph of private peace», - said Metropolitan Kirill. Bow to the saints attracts people from across the country. Among the parishioners a Moscow actress, the wife of Boris Korchevnikova from leading channel «Russia» Anna-Cecile Sverdlov. In the capital attention of the royal family did not pay, and Nicholas - her favorite saint. «Husband, too, venerates the royal family. His work is so complex, he is TV presenter. He put in his paper an icon of the royal family" - shared the actress Anne-Cecile Sverdlov.

How St. Nicholas II prayed for family well-being, it is believed that it helps those who quit smoking. People love to the emperor is not accidental. During the time of his reign in Russia opened Trans-Siberian railway, was inducted law on compulsory primary education, in every provincial town was built a gymnasium, that could not boast even European countries.

«Russia has made great results and on rates of economic growth occupied a leading position in the world. It should be noted a huge increase of the population of the country - more than 50 million. Every seventh citizen of the planet's - it was a citizen of the Russian the Empire», - has told manager of the Museum of the holy royal family Natalya Proshina. In honor of the imperial day of birth the Museum the whole day conducts tours. In addition, in Yekaterinburg was held two concerts devoted to the holiday.

### ***St. Petersburg***

In St. Petersburg was held a religious procession dedicated to the birth anniversary of Emperor Nicholas II. It was attended by about 500 believers.

Before the religious procession was at Our Savior on the Blood held a prayer service, during which was praised Nicholas II. After this believers rounded the Our Savior on Blood through the Novo-Konyushenny Bridge, have passed along the promenade channel Griboyedov up to Italian street where it turned and went back to the church.



In the procession was Orthodox believers and priests, they walked with banners and chanted prayers. Among the participants were families with strollers and children of all ages. In the hands were portraits of Nicholas II and icons with the image of the royal family. Also, a small group of nationalists joined carrying the imperial flag, and one man holding the flag of New Russia. In addition, in a crowd it was possible to notice of people in camouflage uniforms with St. George ribbons. Also present were several men with Cossacks uniforms.



After the religious procession the priests served one more moleben. In the end he said that religious processions are involving fewer people, but other than that, all of them are more difficult to negotiate. "This is the machinations of the enemies", - he considered.

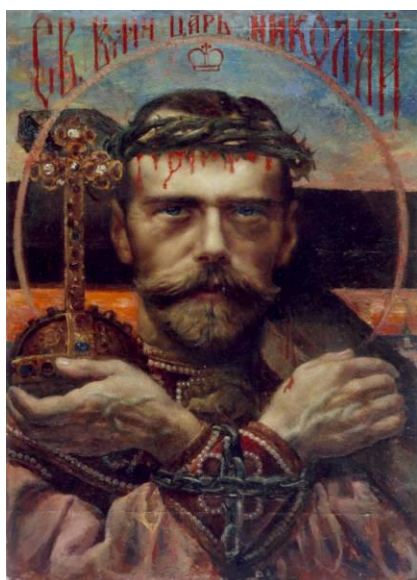
Earlier, representatives of a communist bloc in Petersburg and Leningrad region have demanded to forbid carrying out of religious procession, stating that it is "White guard rebellion in the city center" must be stopped. However, in the event was no provocations recorded.

Video - 1) <http://www.spb.kp.ru/online/news/2060004/>

2) <http://www.tv100.ru/news/v-peterburge-proshel-krestnyj-hod-po-sluchaya-dnya-rozhdeniya-nikolaya-ii-108509/>

*In Feodorovsky Cathedral - "Nicholas II: tradition interrupted or the end of the monarchy"*

"Living Water", 05/19/15 - Discussion on the topic "Nicholas II: tradition interrupted or the end of the monarchy" was held in the educational center of Feodorovsky Cathedral on May 19. The "round table" was organized jointly with the Center for Ontological Research.



The discussion was opened by rector Archpriest Alexander Sorokin, "On this day, May 6, in the old style, in 1868 was born the All-Russian Emperor Nicholas II. His identity as a statesman, a man and a Christian will we focus on in today's round table. It is symbolic that it passes in the walls of the church, which was built to commemorate the 300th anniversary of the Romanov dynasty."

Archpriest Alexander Pelin conveyed greetings to those present from Metropolitan of St. Petersburg and Ladoga Varsonofy. "The Church, recognizing the martyrdom and holy life of Nicholas II, recognized that it is for Christians a model of love and truth. Every earthly canonization means that the canonized saints are our role models. Your discussion should allow to understand the current state of Russia and bolder look in the future, because from the past can always learn a lesson," - noted the message of the lord.

Co-organizer and moderator of the meeting, Head of Research Igor Shuvalov said that "people in the world today are at a crossroads where old forms of society do not work, and new ones are not exhaustive: there are problems of civilization nature, the search for ways of development, man's place in society." In his opinion, "the technical possibilities are enormous, and the spiritual understanding is not so important to search for new standards based on a rethinking of old."

The representative of the Russian Imperial Union-Order (RIU-O) Sergey Kiselev spoke on "The Truth about the reign of Emperor Nicholas II. Restoring the Second Duma monarchy". There was a story about the development of the Russian Empire at the turn of XIX-XX centuries in the period of early industrialization, the contribution of Emperor Nicholas II in the development of Russian industry and its concern about the situation of workers. Historical examples showed that Russia was not a country of over-exploitation of workers. It was during the reign of the emperor imposed laws on the 10-hour working day and workers' health insurance. The main achievement in politics, according to Sergei Kiselyov, was to create a place of the Duma in absolute monarchy.

The representative of the international public organization "League of Byzantine" Sergey Egorov spoke on "The monarchy and the economy." Gave information how the Russian economy was developing dynamically in tsarist times, and as the basis for this development was the gold ruble. Two statesmen reformer stood at the origins of the economic recovery - Sergei Witte and Pyotr Stolypin. Home Loans accounted for 85 percent of domestic economic investment. It was the result of public confidence in the

solid gold rubles. The state budget has increased from 1.3 to 3, 5 billion rubles, while taxes were low. It notes the increase in population and the peak of fertility, and thus living conditions were favorable. These findings contradict the popular belief that the monarchy - a decadent regime.

Eugene Bestuzhev representing humanitarian-political center "Strategy", talked about "The monarchy and democracy." According to him, the country's constitutional and parliamentary monarchy perfectly implement democratic values: the separation of powers, fair elections, the people's interests above the state. However, they have a strong parliamentary control over the executive. The speaker noted the connection with the religion of the monarchy, he believes that in Russia there is no opposition between democracy and orthodoxy. If the monarchy returned to her place, you could recreate this close relationship and fruitful cooperation.

The independent expert Michael Scrubs submitted a report on "Nicholas II as the anointed of God", denoting agreed with the Scriptures view the pre-revolutionary Russian Church in the person of the king, "King - a special vessel of the Holy Spirit, a special tool in the hands of God, the Bishop of Foreign Affairs. The power of the monarch is not secular and ecclesiastical. Righteous policy - an integral part of Christianity" - he summed up.

After the speech, the keynote speakers began a discussion in which opinions of supporters clashed in the revival of Russian monarchist tradition and their opponents.

There were a variety of opinions presented and they came to the conclusion that the subject is extensive and many of its aspects will be covered in subsequent meetings of the "round table".



### ***In Lipetsk***

May 19 in Lipetsk in street Bolshie Kljuchi was held a prayer and reading of the Akathist in honor of the Tsar-Martyr Nicholas II. The initiators was the Lipetsk "Community Holy Royal Martyrs."

### ***In Livadia, Crimea***

At the Northern entrance to Livadia Palace was on 19 May unveiled a bust of Emperor Nicholas II. The monument is created in the studio of M. Serdyukov in Krasnodar region on design by Artist of Russia Alexander Apollo.

The bust of the Emperor is on a pedestal made of marble. The height of the podium 1,90 m. and the bust 1 m. The total weight - 4 ton 300 kg. Bust of the Emperor is painted to look like bronze.

The installation of the monument was a joint project of the Imperial Orthodox Palestine Society, the charity fund "Revival of Cultural Heritage", Nicholas Berlyukovsky monastery and of the Council of Ministers of Crimea.

Thousands of visitors of this unique cultural reserve will be able to see the monument every day and offer their prayers, think and analyze what happened and what should not be repeated, - said the fund.

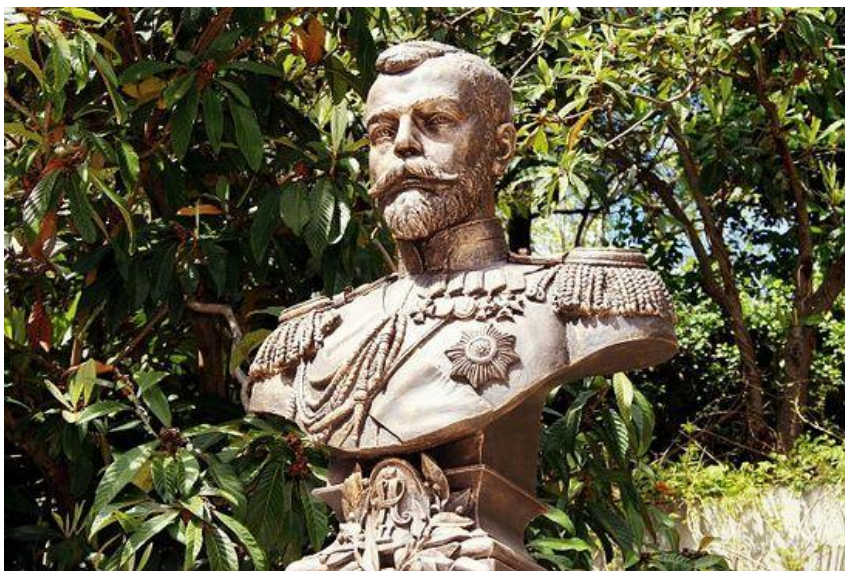


Minister of Culture of the Republic of Crimea Arina Novoselskaya and the prosecutor of the Crimea Natalia Poklonsky took part in the opening and consecration of the monument to Emperor Nicholas II.



The prosecutor of the Crimea Natalia Poklonsky told about her project to hang in the Livadia Palace portraits of the imperial couple. According to her the paintings will be hung in the fireplace room.

"The event will be somewhere in 3-4 weeks and will be a very beautifully. Portrait of Alexandra Feodorovna - left of the fireplace, on the right side from the fireplace - Nicholas Alexandrovich. They will be in beautiful robes in full growth, as on historical photographs", - said Poklonskaya.



The portraits are manufactured according to her personal commission, however refused to answer to a question, at whose expense. In addition to the portraits, on the initiative of the prosecutor, for Livadia Palace will be made a large sculpture of the imperial family. As the composition of the memorial on Ganina Yama it will include a sculpture of Nicholas II, his wife Alexandra, as well as of the Grand Duchesses Olga, Tatiana, Maria, Anastasia and Tsarevich Alexei.



## Romanovs and Cossacks in Kuban

On 15 May, Paul Edward Kulikovsky with his wife Ludmila visited Kuban - alias Krasnodar Region - at the invitation of the Department of Media of Krasnodar Region and Russian-English weekly newspaper "South Times", to take part in the two day media festival "Pulse of five million", which took place in the resort "Orbita" in the village of Olginka in Tuapse district.



The festival, held for the 11th time, was attended by 500 media professionals and 13 special guests, who made master-classes and shared their experience. Among them were Paul Kulikovsky, editor of "Romanov News" and Ludmila Antonova - deputy of chief-editor of the magazine "Russian History".

Official opening of the festival was in the concert hall of the resort. Newly graduated journalists from the University in Krasnodar went on the stage and gave the oath of allegiance to the profession, received big applause, and congratulations and gifts from Anna Milkova, the new acting vice-governor of the Krasnodar Region (Herself a journalist by profession). The acting governor of the Krasnodar Region Vladimir Kondratyev met later the chief-editors of the leading Kuban media.

The Master-classes offered all sorts of topics, like sport journalism, with participants of the Olympic Winter Games; bobsleigh Alexey Pushkarev and skier Natalia Makagonova, a local the Kuban boxer Dmitry Pirog, and the reporters: I. Kazakov (press attaché of Russian national football team), S. Vorobiev (promoter of the Formula 1), and Alexei Popov (Formula 1 commentator on TV Russia2). Other topics were: "How to implement efficient business model for regional newspapers", "New times - new requirements: Internet portals, newspapers and TV. Design, content, service, particularly", "Photography as a way of emotional and aesthetic impact on the reader", "The Role of professional associations in the community of journalists", "Perspectives of modern regional television. TV as a means of exposure, upbringing and education. Modern TV - friend or foe?", "Freedom of speech and responsibility for words", "Modern trends in the interaction of business and the media", "Problems of distribution of printed media", "War correspondent in peacetime", "State support of the print media in 2015", and many more.

There were something for everybody and with very interesting speakers, who not only shared their professional experiences, but also gave personal views on their topics, and sometimes went beyond in conversations.

And it all worked very well, were arranged efficiently and the satisfaction among participants was clear.

Video - <http://www.youtube.com/watch?v=jUysBZs3gT8>





### "Romanov News" and "Russian History"

- What a coincidence, to be in Olginka - a "sweet name" for Olga's place - and there to talk about Grand Duchess Olga Alexandrovna.

- I am happy to return to Kuban, where my grandfather Guri Kulikovsky was born. It is a welcoming, hospitable land with unusually warm people - said Paul Kulikovsky.

The village Olginka was founded in 1864 as part of the coastal defence. The village name was in honor of Grand Duchess Olga Feodorovna - born Cecilie Auguste, Princess and Margravine of Baden, wife of Grand Duke Mikhail Nikolaievich.

Paul Kulikovsky made a presentation with slides about "Grand Duchess Olga Alexandrovna and her stay in Kuban". He was talking about her life and important events of her time, adding quotes from letter, diaries and interviews, and finished with information about his journal "Romanov News" - how it started, its content, who are the readers, and why he does it.

After the presentation was held a press conference during which Paul answered numerous questions from Kuban journalists about the life of Grand Duchess Olga Alexandrovna, the Romanov family today, monarchy and Russia.

In the end of the session Ludmila presented "Russian History" magazine and talked about the importance and challenges in creating scientific historical magazine written in popular language.



The moderator of the meeting was the chief editor of "South Times" Marina Tugaeva

The festival ended with a party at the waterfront, 3 orchestras playing, entertainment, speeches, World Cup ice hockey (Russia-USA) on a big screen, and a grand finale with fireworks.

### **Krasnaya Polyana**

On 17 May the trip went to Krasnaya Polyana. The city is located in the Western Caucasus, 39 kilometers (24 mi) from Sochi, and it is home to several alpine ski resorts, along the Mzymta River. The lift-served summit climbs to 2,320 meters (7,610 ft). The resort hosted the Alpine and Nordic events of the 2014 Winter Olympics in Sochi.

The loss of ski areas in South Caucasus after the dissolution of the Soviet Union increased Krasnaya Polyana's prestige and importance for Russia's elites. By the 21st century, the locality had emerged as one of the most sought after ski resorts in the country. This is the favorite skiing area of Russian President Vladimir Putin, who can easily reach Krasnaya Polyana by helicopter from his country residence of Bocharov Ruchey near Dagomys.

### Romanovsk

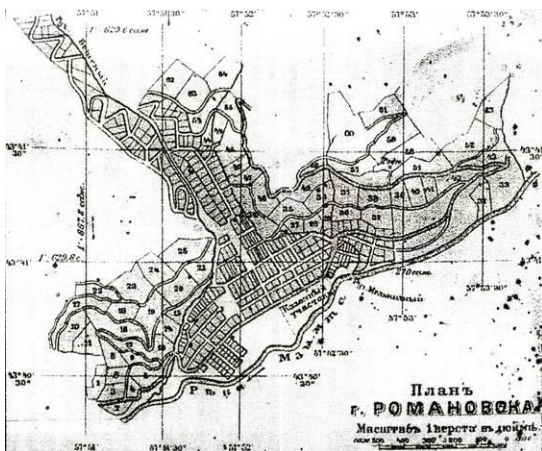
The history of the area is very interesting, as the city Krasnaya Polyana was at one point in time called Romanovsk, in honor of the Romanov dynasty.

Although the vicinity is rich in prehistoric dolmens and contains ruins of about twenty medieval forts, the settlement first appears in recorded history in 1835.



A map showing the four armies' attack on Krasnaya Polyana. Grand duke Mikhail Nikolaevich in 1864.

On May 21, 1864 the four armies lead by Major General P.H. Grabe, Major-General P.N. Schatiloff, Major General V.A. Gaiman and Lieutenant General Prince D.I. Svyatopolk-Mirsky met the Chief of the Army - Grand Duke Mikhail Nikolaevich - for moleben, and signing a manifesto on the end of the 47 years of the Caucasian war - With artillery salute and a ceremonial march of the troops.



In honor of the dynasty of Russian tsars, it was decided to found the city Romanovsk (Романовск). The area became a part of the Russian Empire and those residents who did not swear allegiance to the Empire were removed to the Ottoman Empire. Russian soldiers, leaving the army after the end of the war, stayed in the new village. However malaria and continued attacks from (Circassians) mountaineers decreased the population rapidly. 14 years later the village was uninhabited.

Only in 1878 came again people. They were Greeks, who were looking for vacant land for settlement - Murat Ksandinov and Fedor Fanaylov.

The thick overgrowth of fern, the leaves of which had a reddish brown color in fall, made them rename the village to "Krasnaya Polyana" (lit. Red Glade). The new settlers that followed were ethnically diverse, including not only Russians, but also Greeks and Estonians.



To make the city more accessible, a winding mountain road to Adler (Sochi) was inaugurated in 1898 and parts of this old road can still be seen.

### *The Tsar's hunting lodge*

On the southern slope of the ridge Achishkho, 1050 meters above sea level, was in 1901 built an imperial hunting lodge, by architect A.I. Nosanevicha, and slightly below houses for his entourage. The three-story building was in English style and is said to had 50 rooms. Nearby places was declared "reserved hunting" the royal family.



It was followed by building of houses for Counts Sheremetev and Bobrinsky, other nobles and high-placed dignitaries.

Emperor Nicholas II never visited by the hunting lodge, nor the city Romanovsk. The hunting lodge's first guests arrived in September, 1903 - Grand Dukes Alexander and Sergei Mikhailovich. Particular Sergei Mikhailovich loved the mountains around the hunting lodge and came several times.

During Soviet time is was mainly a military sanatorium, but after Soviet's collapse started a struggle with "privatizers". An "entrepreneur" with a registered legal entity in the Cayman Islands got hold of the property, and the destruction of the historic building started.



*Grand Duke Sergei Mikhailovich in the middle*



*The "Tsar's hunting house" in 1995 and in 2003.*





The "Tsar's hunting house" with all the surrounding land was bought by Helen Baturina, the wife of Moscow Mayor Yuri Luzhkov. Following Luzhkov's resignation in 2010 she sold the property. New owner is rumored to be Oleg Deripaska.

The house has now been rebuilt, but only the foundation contains elements of the original building. There is no public access to the property today. A stone wall and big gate makes it almost impossible to see the house.

However with a smile and some negotiation skills of Ludmila and Paul Kulikovskys was granted

entry to the area on condition of no photos made. Walking around the house and the garden, one could still get a very good impression of the scale of the house and the very beautiful location, overlooking the valley and with a great view to the snow topped mountains on the other side - indeed an Imperial location.

The name Romanovsk was still on official maps until 1921, but the name Krasnaya Polyana was now the dominating name.

In Rosa Khutor - a new ski resort built 2003-2011 - is a pedestrian bridge crossing the Mzymta River named "Romanov bridge", so there is still some reference to the dynasty there.

The skiing season was about to finish - it last here until 25th of May - and one cannot go to Krasnaya Polyana, without going up in the mountains. From the resort of "Gorki Gorod" the Kulikovskys went by the lift up to the top, called K17 - which is located at an altitude of 2.375 meters.



However go on skis they did not, although the possibility was - the snow is still good - but instead were breathing the clean fresh air, enjoying the sun and the spectacular view of the snow covered mountain tops.

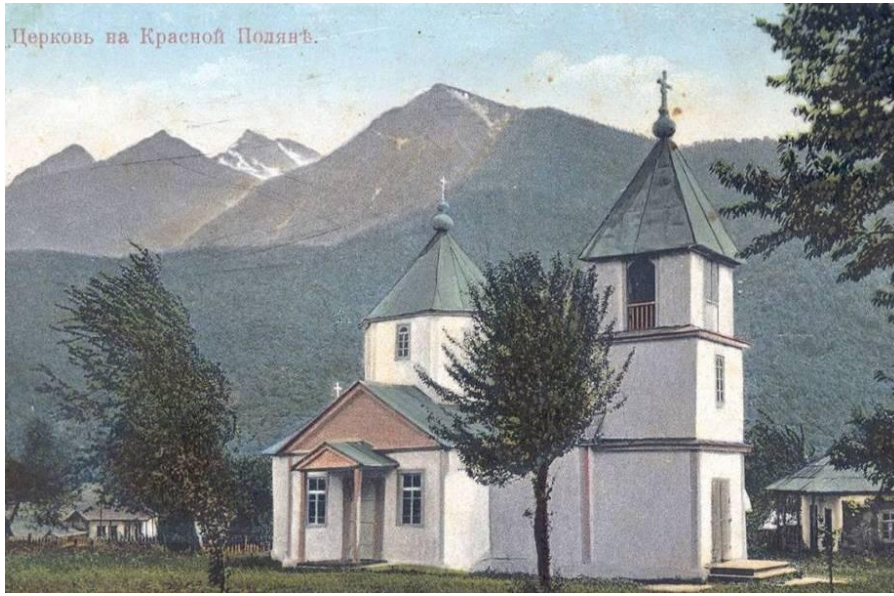


Same day they went fishing in the trout farm "Big Fish" - and caught the very tasty royal trout!





On the birthday of Emperor Nicholas II was visited the Church of the Holy Great Harlampy in the center of the village Krasnaya Polyana.



Church of the Holy Great Harlampy, was built in 1900 and worked until 1937, after which it was destroyed by the Soviet authorities.

Construction of a new church with the old name began in 1992 on donations of the faithful. On a project made by architect F.I. Afuksenidi, born in Krasnaya Polyana. The construction of the church lasted for 9 years, in 2003 it was opened to the faithful. The building and the interior decoration is made in the classical style of a Greek places of worship.

In the iconostas of the church is the Royal Martyr Nicholas and in front of it was lit candles.





## Sochi

On 19 May, Kulikovskiy couple visited the Sochi Art Museum established in 1971 and located in a building of the 30-ies of the last century. It has a collection of silver and edged weapons II-I centuries BC, ancient Russian icons, and of course, a collection of paintings, drawings and works of decorative art of the nineteenth and twenty-first centuries.

A temporary exhibition was made using modern multimedia equipment and one of the specials was the possibility to "walk" into a masterpiece painting - you walked in front of a green screen and it was projected to the painting - great fun.

In Sochi's major tourist attractions the "Riviera Park of Culture and Leisure" was Paul Kulikovskiy invited to plant a Magnolia tree on the Alley of Glory, also called the "glade of friendship", which was started by a Sochi-born cosmonaut.

Opened in 1898 it is the oldest park in the city, with a small botanical garden adjacent to the park, home to dozens of exotic trees and shrubs from all around the world.





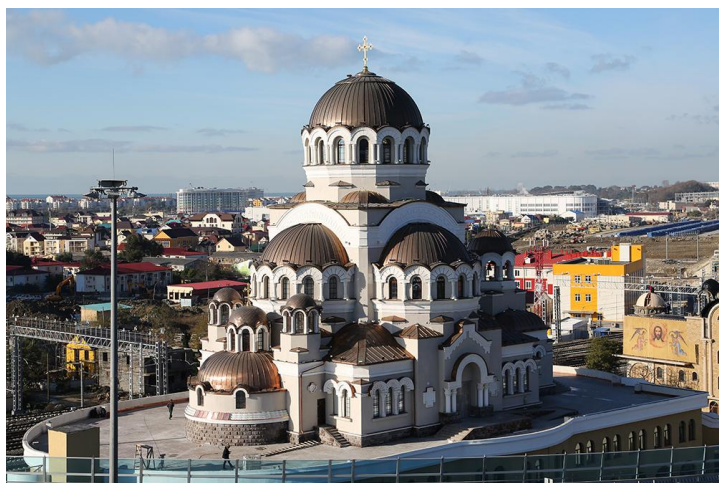
A hole was already made and the 1,5 meter high Magnolia tree was waiting next to it. Ludmila and Paul Kulikovskiy showed that they did not shun manual work and each with a shovel started to add earth around the tree and upon completion added water to the tree. In front of the tree was already placed a plate with text - "Planted tree, 19 May 2015, Kulikovskiy, Paul Edward, direct descendent of Romanov dynasty".

Video - <http://www.youtube.com/watch?v=WZBu5h8e510>

After leaving a note in the guest book could the couple walk to one of the major attractions in the park - the Dolphinarium. The one hour show includes besides dolphins, walrus, sea lion, and Beluga whales (white whales). After the show the Kulikovskys were invited to swim with dolphins.

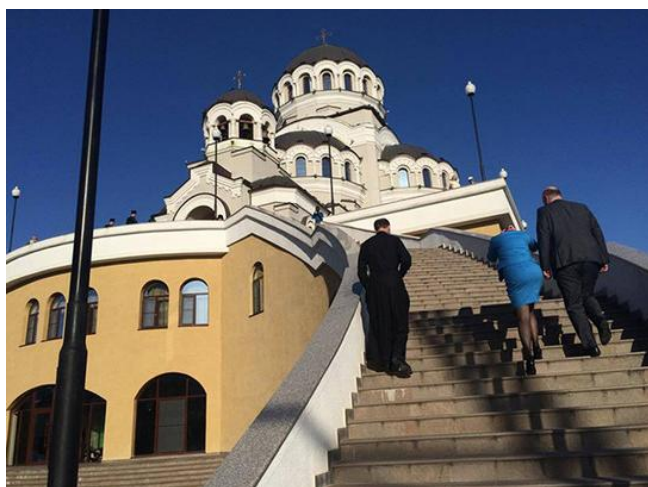
A sightseeing tour brought the couple to the Cathedral of St. Archangel Michael - a diminutive church built in 1873–1891 in order to commemorate the victorious conclusion of the Caucasian War - to the Winter Theater (1934–1937), another rigorously Neoclassical edifice, surrounded by 88 Corinthian columns, the Railway Station (1952) - one of the most remarkable buildings of Sochi, and other historical locations.

Driving towards the new part of Sochi, where is the Olympic Park train station, the Formula 1 Grand Prix racetrack and the Olympic Park itself, was made a stop at the Cathedral of the Holy Face of Christ the Savior. Some also calls it the Olympic Church, as it was built for the Olympic Park and opened just one month before the games started in 2014.



During excavations in the city of Sochi in 2010 was found ruins of an ancient Byzantine church of IX century. A stone was taken from the ruins and was laid in the foundation of the new cathedral.

February 2, 2014, Metropolitan Isidore of Yekaterinodar and Kuban consecrated the church in honor of the Holy Face of Christ the Savior. Three days later, Patriarch Kirill conducted a prayer service with the presence of athletes from Russia, Belarus, Ukraine and Moldova, as well as officials and politicians who helped in the Olympic Winter Games in Sochi. Prayer for the Paralympics was made on March 6.



The bells started ringing, when the couple began to climb the stairs. At the cathedral the guests were received by Archimandrite Flavian.

First made Archimandrite Flavian a tour around the Cathedral, showing the ancient stone from the Byzantine church, now placed in the foundation, and then inside, at alter and even the not yet finished areas in the basement. Over a cup of tea was discussed the development of the church construction and it future plans.

The end of the tour in Sochi was around the Olympic Park, where could be seen the latest developments - like the Olympic stadium is now being enlarged to be ready for even more spectators at the FIFA World Cup in football 2018.



#### *Krasnodar*

20 May was made another stop in Krasnodar. The city was founded on January 12, 1794 as Yekaterinodar, meaning "Catherine's Gift", recognizing both Catherine the Great's grant of land in the Kuban region to the Black Sea Cossacks and Saint Catherine of Alexandria, who is considered to be the patron of the city.

In December 1920, as a result of the October Revolution, Yekaterinodar was renamed Krasnodar (Gift of the Reds).

At the Church of the Nativity Ludmila and Paul Kulikovsky was received by Archpriest Alexander (Ignatov) and a children choir.



They were shown the lower and upper church and told about its most precious icon and the history of the cathedral. In the end Archpriest Alexander took them to a rare relic - a lock of the hair from Emperor Nicholas II, cut when he was a child.

The history of the Church of the Nativity in Krasnodar began in 1980-ies, when in the south-western part of the city began to be built a new neighborhood "Jubilee." They planned to settle 60 000 inhabitants. In the late 80s, several young families living in new, converged in religious beliefs and decided to organize the Orthodox community. In the late summer of 1991, Orthodox parish was officially registered. The church was designed by two architects of Krasnodar Subbotins.





May 10, 1992 was the laying of the first stone. The first dome with a cross on a bell tower was erected in the late autumn of 1997, and the central - in early summer 1998. Construction was completed in November 1999 and consecrated two months later - January 2, 2000. The first liturgy was held at the feast of the Nativity of Christ the Savior on the night of 6 to 7 January 2000.

In the City Hall of Krasnodar there was a reception, where Kulikovskys were greeted by Natalia Makhanko, the Deputy head of the municipal entity Krasnodar city, on behalf of the Mayor.

Video - <http://www.youtube.com/watch?t=31&v=7CiiinSBKWA>

The radio station Kazak FM in Krasnodar began its history on 19 December 2011 and is an "only positive emotions" radio.



"KAZAK FM welcome a descendant of the House of Romanov - Paul Kulikovsky. He is the great-great-grandson of Emperor Alexander III, great-grandson of Grand Duchess Olga Alexandrovna. The descendant of the House of Romanov is accompanied by his wife Ludmila Antonova. Our Guest does not yet speak in Russian, but with the help of his spouse we bit by bit collects information about the descendants of Russian Tsars and how the past of the family of Paul intertwined with Kuban. These and other topics will be raised in the interview with Marina Popovich."

Listen to the interview here - <http://kazak.fm/events/item/239#>

*Krasnodar State Historical and Archaeological Museum-Reserve in the name of Felitsyn* kept the Kuban Cossacks regalia. Most of this collection was returned from USA during 2007-2009.

The regalia were rescued from the advancing red Army and in 1920 secretly sent to Novorossisk, then - to Constantinople, Greece and on April, 5th, 1920 it was transported by train to Belgrad. There, packed in a box, the Cossack regalia were stored in a cellar of one of military museums until November, 1938. During the WW2 a bomb hit the museum and in the chaos a lot of the items were robbed. In 1941 the remaining objects were taken out by the Germans army. After war the Kuban regalia were found in the American zone of occupation in Munich and was returned to the Ataman of the Kuban army - Captain Naumenko, who transported them to USA, where they finally ended up in Howell, New Jersey.



The regalia is awards from Monarchs to Cossacks for service, decrees about giving lands, regiment banners given for heroic victories in battles, symbols of Ataman power, presents from Empress Catherine II to Nicholas II, charters, uniforms, and weapons. In additions can be seen books, magazines, photographs, letters, and other documents.



- \* Top left - Catherine II's decree on giving land and rights to the Cossacks.
- \* Top right - Banner from Nicholas II in 1896 on the 200 years anniversary of the Kuban Cossacks.
- \* Middle left - uniform of a Cossack trumpeter in the era of Emperor Alexander II.
- \* Middle right - A Faberge made cover for a decree by Emperor Alexander III (as seen above).
- \* Ludmila and Paul Kulikovsky in the room with the Kuban Cossacks regalia.



### *Taman, at the Azov sea*

21 May Kulikovskys went on a trip to Taman Peninsula, which borders on the north with the Sea of Azov, on the west with the Strait of Kerch (Crimea) and on the south with the Black Sea.

In the late 980s it came largely into the possession of the Kievan Rus, before falling to the Kipchaks about year 1100. The Mongols seized the area in 1239 and it became a possession of Genoa, along with Gazaria in Crimea, in 1419. The Khanate of Crimea seized the Taman Peninsula in 1483, and it fell to the Ottoman Empire in 1783. In 1791, during the Second Russo-Turkish War, it passed into the control of the Russian Empire. Russia ceded it back to the Ottomans in 1792. It finally passed to Russia in 1828.

There is a Mikhail Lermontov Museum in Taman and that was the first stop. Actually it is a bit funny as Lermontov did not like Taman - he wrote:

*"Taman is the worst little town of all the seacoast towns in Russia. I almost died of hunger there and, moreover, an attempt was made to drown me". M. Yu. Lermontov, A Hero of Our Time, 1839.*

Anyhow, now there is a museum and even a monument of him, overlooking the coastline to the Azov sea.

Ludmila and Paul Kulikovskys had a guided tour of the museum, which gave them a slightly different picture of Lermontov - he was a genius writer, but also a spoiled brat, doing whatever he wanted, and was asking for troubles, which ended with him being killed in a duel.



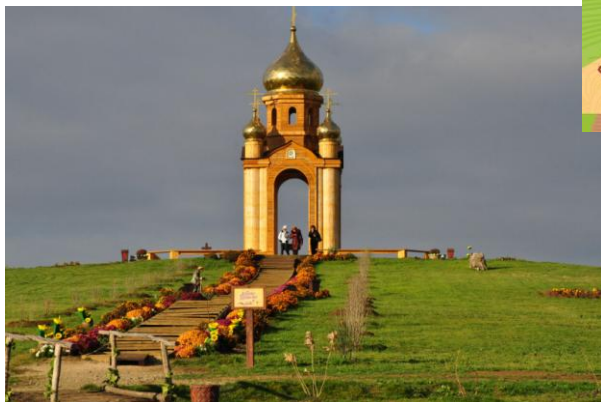
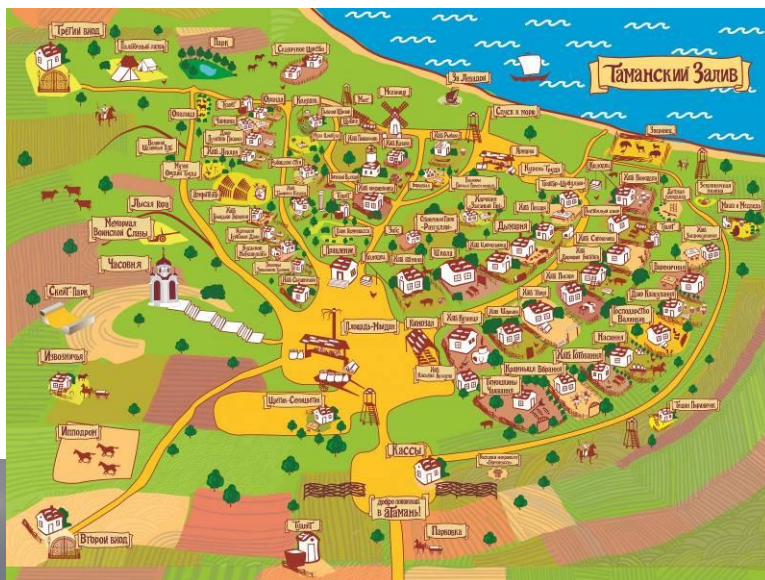
### *"Ataman"*

Then they went to the ethnographic complex "Ataman", a reconstruction of a Cossack village. The idea of creating a "atamans" is a historical reconstruction of the Cossack village, belongs to the former governor of the Krasnodar Territory Alexander Tkachev (now he is Minister of Agriculture).



Construction of "Ataman" began in 2009. In accordance with the master plan, each farmstead gives visitors an idea of a topic related to everyday life, material culture, crafts, folklore of the Kuban

The total area of "Ataman" more than 60 hectares. In addition to the topics on the history of the Kuban Cossacks, part of her museum exhibitions devoted to the rich history of the Taman Peninsula in general. There are also ethnic folklore festivals.



At the gate to "Ataman" the Kulikovskys got a warm welcome, received with bread and salt, local samples of food, vodka, and Cossack singing. A guide took them around the village to the main houses, giving information about Cossacks culture and history.

One first notice the chapel on a hilltop, then the central square, surrounded by all the most important

administrative buildings. Here was the priest's house and the Ataman's house. Around the corner was the Cossack village school and a tavern. It is a fun place for the entire family, an interactive outdoor theme park, with a picturesque view of Azov Sea.

The Kulikovskys visit in Taman finished in the "Chateau Taman" with a tour of the factory and storage facilities and a wine tasting - the full assortment; white, red, rose, sparkling wines, dessert wine, cognac, aged sparkling wines and aged brandies - an assortment of more than 100 wines.

Web site - <http://kuban-vino.ru/main>





## Shakhty and Don Cossacks - Part 2

After the monument to Emperor Alexander II was unveiled in Shakhty on 29 April - on his birthday - Ludmila and Paul Kulikovsky spent some additional days in Shakhty, with visits to the former Don Cossacks capitals - Novocherkassk and Starocherkassk.

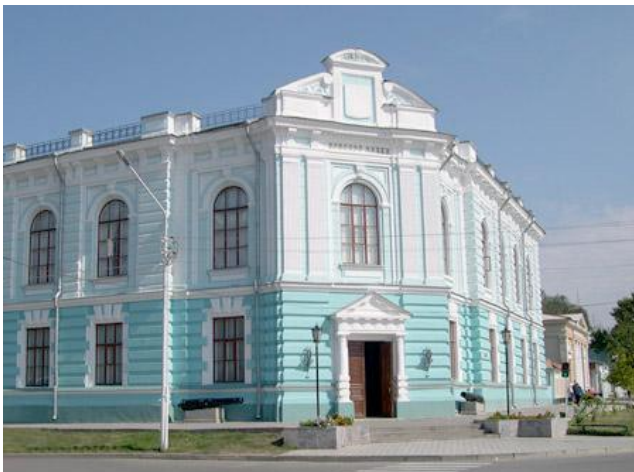


In Novocherkassk was the first visit at the City Hall, with the Mayor of Novocherkassk Vladimir Kirgintsev.

"I am pleased to welcome you in Novocherkassk" - said Vladimir Kirgintsev. "Our city began to be built after Emperor Nicholas I wrote his decision on the plan, "So be it!". This year we celebrate 210 years of Novocherkassk. The city then began to building a church, which last year received the status of a Patriarchal Cathedral. Now the cathedral is being restored, and I highly recommend you go there and assess the scale of the restoration work."

The Mayor of Novocherkassk told the Kulikovsky couple of important events, which will be in Novocherkassk, among them the Fifth World Congress of Cossacks, scheduled in the autumn.

- The family of the Romanovs has always had a special attitude towards the Cossacks, - said Paul Kulikovsky - I, too, have a special feeling when I visit places associated with the Cossacks.



### *Museum of Don Cossacks*

In the center of the city is an old two-storey building at the entrance of which lie two ancient cast iron cannon. This is the Museum of the History of the Don Cossacks. The Museum is an architectural monument of the late XIX century, unique in that it was built specifically for the newly created Don Museum.

The director of the museum Svetlana A. Sedinko greeted the Kulikovskys and then they had a guided tour.

Museum of the History of the Don Cossacks opened in 1899, but in fact it's much older, as the first collected items were shown in already in the 1880-

ies. The opening of the museum was preceded by considerable organizational and collecting work of local lore enthusiasts rallied in the "Society of Friends of Don antiquity." In 1886-87 was formed a committee on the project of a Don Museum chaired by the Assistant Ataman I.M. Dobrynin. In 1894 began construction on the building for the museum designed by the academician A.A. Yaschenko in



which the museum is located today. Construction was carried out on public donations and funds provided by military treasury. November 22, 1899 opened the Don Museum. In February 1941, the museum was named Museum of the History of the Don Cossacks. During the occupation of Nazi troops employees managed to keep the most valuable objects and most of the collections. Shortly after the end of the war, Novocherkassk Museum reopened.

In 1946, from the National Museum in Prague to the Museum of the History of the Don Cossacks were returned 2726 objects which had been taken abroad in 1920. This return of museum items made it possible to re-create the Museum of History of the Don Cossacks, not only by name, but in fact also.

Today, the museum has 150 thousand objects in its collection, including: Cossack Army military and regimental banners of XVIII- XIX century; Cossack military and domestic costumes; weapons as well as firearms; charters, documents, an extensive collection of paintings; portraits of Atamans of the Don Cossacks; imperial portraits; and a significant collection of rare book, newspapers and photos.







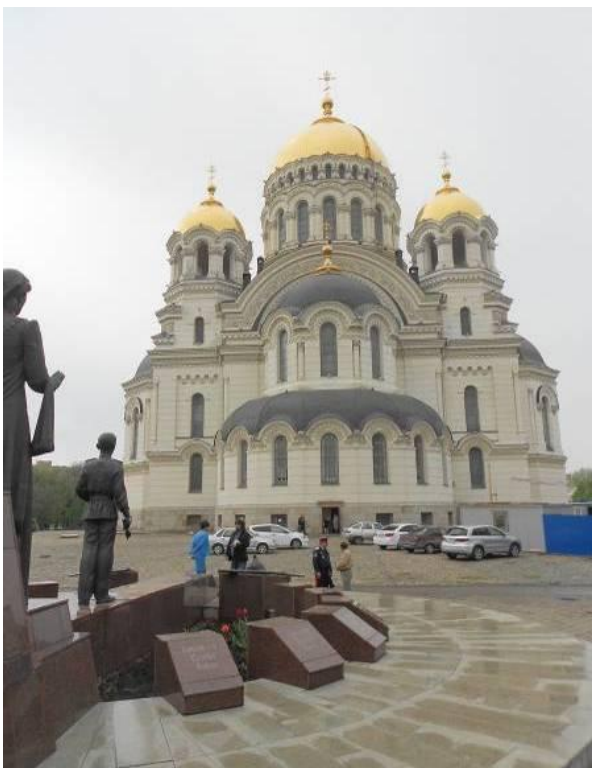
### *Monument "Reconciliation and Harmony"*

Behind to the Ascension Cathedral stands a monument with a figure looking like Tsesarevich Alexei Nicholaievich - the last Ataman of all Cossacks armies.

The monument is called "Reconciliation and Harmony" and is designed by sculptor A. Sknarin. It was erected in 2005 for the 200th anniversary of the city. The monument symbolizes the unity of all the Cossacks of the world regardless of their political affiliation.

During the Civil War of 1918-1920, part of the Cossacks went over to the Red Army, and the rest remained on the side of the Whites. Accordingly, the monument depicts on one side - "budënovka" and rifle, and on the other - a Cossack cap and saber. Around the monument is placed memorial plates with the names of all the Cossack troops in Russia and abroad, and in front of a memorial monument on the plate are written the words "In the name of the memory of the past. In the name of the present and future of the Cossacks, we have come to reconciliation and harmony. Thank God we are Cossacks".





### *Ascension Cathedral*

Ascension Cathedral is one of the largest churches of the Russian Empire and the main church of the Don Army. The five-domed building, which stands 75 meters tall, is a notable example of the Russian Neo-Byzantine architecture. It was erected between 1891 and 1904 on the site of an earlier church. The first church on the site collapsed in 1846 and a replacement church collapsed 17 years later.

The existing church building was designed by a local architect, Alexander Yashchenko, and dedicated in 1905. The worshipers were expelled from the church by the Communists in 1934. The Orthodox congregation resumed services in the upper church in 1942, after the Communists had been ousted from the Don Region by the German Army.

In the lower church are buried Cossack heroes; Matvey Platov, Vasily Orlov-Denisov, Yakov Baklanov, and other atamans of the Don Cossack Army.

The cathedral is currently under restoration and the main part is full of scaffoldings. Only one side of the church is still open for service.



Large-scale restoration work started in 2001, with the cathedral's facade being completed in 2005, equipped with an illumination system and a projection on the facade of biblical stories. In 2014 His Holiness Patriarch of Moscow and All Russia Kirill on the day of Easter 2014 decreed the Ascension Cathedral the status of All Cossacks Armies Patriarchal Cathedral, making it the second Patriarchal Cathedral in Russia. (The Assumption Cathedral in Moscow Kremlin being the first). It is supposed to be finished soon, as it is to host the Fifth World Congress of Cossacks, held from 12 to 14 October 2015.



Ludmila and Paul Kulikovsky visited the cathedral, lit candles at the icons in the side that is open for service, saw the ongoing work in the middle section and then went to the crypt below to pay their respect to heroes of the Don Cossack army.



#### *Starocherkassk*

Formerly known as just Cherkassk is a rural locality in Aksaysky District of Rostov Region, with origins dating from the late 16th century. It is located on an island, making it very convenient for a fortress and military camp, but inconvenient for administrative matters and as a trade center - in spring the island was often flooded by Don river and the crowded wooden city was subject to several devastating fires.

In its heyday in the 18th century, Cherkassk was a busy city with a strong fortress, where was fierce battles between Ottoman, Crimean and Cossack forces.

In 1805, the Don Army's Ataman Matvei Platov moved the capital to the newly and specially built city of Novocherkassk (literally New-Cherkassk), which was on a hill, about 40 kilometres from Cherkassk. Most of the residents of Cherkassk moved to the new capital. The remnants of the old city got the name of a stanitsa (village) of Starocherkassk (literally Old-Cherkassk). Now it is a site of important museums, a tourist center and orthodox male convent.

#### *The Museum of Cossacks Abroad*

In October 2010 opened an unusual museum in Starocherkassk, in a new building right on the shore of the blessed quiet Don. It tries to show the history of the Cossack in other countries, and especially the cultural and historical, spiritual heritage, which left the Cossacks Cossack abroad.

It is a private museum, which has received support from many Cossacks abroad, but the main effort is due to Konstantin Nikolayevich Hohulnikovu and businessman Igor Semenov. There has now been collected about 4 million pages of archival documents and about three thousand pictures.

On display are old and new objects, many paintings are new, showing main events in the history of the Don Cossacks, and then there are reproductions of old photos.



The many photos of Cossacks in exile and their achievement are most interesting and then the museum on the top floor have its own little chapel - On its walls are icons of the Holy Royal Martyrs.



While walking on the main street in Starocherkassk Paul Kulikovskiy were invited into a souvenir shop and asked to write a greeting on a wall. All the other walls were already full of writings from famous persons, but one was still bland and he became the first to write on it.





### *Resurrection Cathedral*

The first stone cathedral on the Don was the Resurrection Cathedral, built from 1706 by 1719. Until 1805 it was the main church, not only in Cherkassk, but the whole area of the Don Cossacks and was also called the Army Cathedral.

Emperor Peter I helped the construction with money, utensils, professionals and allegedly personally took part in the construction (that is stated on a commemorative inscription). The cathedral is surrounded by a two-tiered gallery. The interior of the cathedral is striking in its decoration, in contrast to the restrained outer appearance. The unique 6-tier carved gilded iconostasis is 19 x 23 meter and contains 149 icons and from the middle of the XVIII century.

Before the iconostas are cast metal plate with inscriptions, that tells her was standing in praying Grand Duke Michael Pavlovich in 1817, Emperor Alexander I in 1825 and Tsarevich Nicholas Alexandrovich (Nixa) in 1863.



Near the cathedral is a two-tiered belfry 45.8 meters high. It is the only building of its kind in the South of Russia. The bell tower consists of a basement, quadrangular, octagonal and crowned by a cross.

Near the bell tower is lined captured Azov fortress trophies, such as doors from the fortress' gates, canons, and a yoke of trade weights.





There is also a monument in memory of Tsarevich Nicholas Alexandrovich's visit on 5th of August, 1863.

### *Cossack campaign*

Back in Shakhty the Kulikovskys were invited to meet and greet the Cossacks riding from Volgograd to Sebastopol in honor of 70th anniversary of Great Patriotic War. They started on 17 April, joined by others Cossacks from Astrakhan, Rostov, Voronezh regions and the Republic of Kalmykia, riding for 47 days, 1395 kilometers, through the Volgograd, Rostov, Krasnodar regions and the Republic of Crimea, hopefully completing the trip on June 12 in the hero-city of Sevastopol.

The about 150 Cossacks had made a field camp on the outskirts of Shakhty, where the Mayor of Shakhty Denis Stanislavov greeted them in Don Cossack uniform. Paul Kulikovsky wished them a good journey and Father Simeon (Esin) from the Prokovskaya Cathedral blessed them. Later were made a circle of Cossack were Paul Kulikovsky told about his family and himself.





## Inverness artist is Russian royalty in retirement

May 15, 2015, San Francisco Chronicle, Home & Garden, by Leilani Marie Labong

The red-shingled home at the end of a tiny street in Inverness is in pretty good condition considering its 110 years, during which it has been a tourist hotel, a brothel, and, for the past four decades, a cozy nest for real-life royalty.



*Russian prince and artist Andrew Romanoff lives with artist Inez Storer in this home in Inverness, California.*

In the 1970s and '80s, Prince Andrew Romanoff of Russia and his wife, Inez Storer, raised their blended family of six children here in true "Brady Bunch" style ("I could not watch that sitcom if you paid me!" says Storer), and now maintain the quiet, creative lives of longtime community elders and respected artists.



*Russian prince and artist Andrew Romanoff on the patio of his home in Inverness, California.*

While the stacks of dog-eared books, piles of routinely played board games, threadbare rugs, dusty photographs and creaky floorboards are comfort and joy in everyday form - evidence of a beautifully lived-in home - it's a far cry from what could have been.

As the great nephew of Czar Nicholas II, the last of Russia's emperors, Romanoff was fourth in line to the throne, and now, at the ripe age of 92, the oldest living kin. Had Nicholas II and his family not been murdered by the Bolsheviks in 1918 - a massacre that has been fervently denied by the Russian government, and only recently proven by forensic science - Andrew Romanoff could have been czar of Russia.

Six palaces, an imperial train, and jewels aplenty could have been part of his inheritance. The monarchy could have been his birthright.

But even the best-laid plans are no match for the course of history. Romanoff's grandmother, Grand Duchess Xenia, sister of Czar Nicholas II, had been rescued from the Russian upheaval by cousin George V, better known then as the King of England. As such, Romanoff was born and raised in London, in a 23-room grace-and-favor home called Frogmore Cottage, on the grounds of Windsor Castle. There, his childhood was seemingly normal and carefree, with days spent frolicking in the

woods, fishing for perch, tempting lightning by waiting out bad weather under tall oak trees, and, when his boyish attention span allowed, learning to paint from his father, an artist and nature enthusiast.

Romanoff, whose artistic career began in the early 1970s, immortalized these snapshots of daily life as an exiled royal through his charming folk art, a selection of which was recently compiled into the second edition of a picture book memoir titled, "The Boy Who Would Be Tsar," published by Gallery 16 in San Francisco.

Quirky, comical and vibrant, Romanoff's works defy the usual oil-on-canvas or graphite-on-paper formats. Instead, his memories are expressed with colored pencil on Shrinky Dinks, 8- by 10-inch thermoplastic sheets that shrivel to postcard size after baking at 350 degrees for four minutes.

"There is magic in the way Shrinky Dinks turn colors jewel-like in the oven," says Gallery 16 owner Griff Williams. "It appeals to Andrew's sense of wonder."

More commonly regarded as "naive art," Romanoff's style is distinguished by childlike illustrations, which include, according to his wife, a peculiar notion of perspective.



*Russian prince and artist Andrew Romanoff waits for his art to shrink in the toaster oven in the studio of his home in Inverness, California.*

"Naive artists can put an ocean in the middle of a desert and not think anything of it. Sometimes I tell Andrew if I think it's gone too far - like a woman's breast coming out of her arm or something," says Storer.



*A painting of Russian prince and artist Andrew Romanoff displayed in his studio at home in Inverness, California. It was painted by friend Axel Nelson, 2013.*

She met Romanoff in 1973 when he was a recently widowed father of two boys who had moved to Inverness to help his cousin Igor Sazevich, an architect in nearby Point Reyes Station, build houses. Before that, Romanoff worked as a farmer outside London, a lieutenant in the British Navy, and even as the proprietor of a head shop. He had arrived in the United States in 1949 with a mere \$800 to his name, the royal wealth purportedly locked up in assorted British financial institutions. According to Storer, attempting to recover the fortune would require long, complicated litigation. "The interest alone probably greatly benefits the banks," she speculates.

In the red-shingled house, the couple's art collection, in slapdash arrangements on the walls and tucked into spare nooks on the

shelves, features works by celebrated artists such as Bill Wiley, James Havard and Deborah Luster.

Romanoff's pieces are also in the mix, and when viewed in close proximity to Storer's collages and mixed-media paintings - works of "magical realism" that resemble the offbeat composition of dreams - some visual parallels, inevitable after more than 40 years of marriage, emerge.

Their pieces possess an enchanting sincerity that manifests through charming caricatures, the use of simple texts and, in keeping with Storer's preceding observation, an imaginary sense of perspective.



Such inspired endeavors are even more heightened, perhaps because they serve as a foil to the couple's low-key, small-town routine: Morning coffee on the hay bales at Toby's Feed Barn with cousin Igor; a daily purchase of just enough carrots for a glass of fresh juice; tending to the garden's bounty of potatoes, onions, lettuce and tomatoes; foraging for chanterelle mushrooms on a hillside near the house; and, of course, hours devoted to art-making in their private studios.

Sometimes Pilates is on the docket — “to keep us young!” says Storer, 81. Sometimes the day requires a meditative exploration of the marshes at the Point Reyes Seashore. Sometimes an impromptu picnic, with roast chicken and assorted provisions from Cowgirl Creamery, fills the lunch hour.



Hardly regal but deeply cherished, the couple's golden years seem to be full of the same lovely ordinariness that characterized Romanoff's childhood, proving that that normalcy - whether in the shadows of Windsor Castle or in the wilds of West Marin - can be its own kind of wealth.

"There is no substitute for independence and freedom," says the prince. "Not even a crown."



### Conversations about succession - Part 3

Russian Idea - Author: Oksana Karnovich

"Russian idea" continues a series of interviews with Russian aristocrats. We offer you a conversation with Baron Eduard Faltz-Fein (Shorten version) and Prince Dmitry Mikhailovich Shakhovskoi.

Conversations started when Prince Nikita D. Lobanov-Rostovsky met with Baron Eduard Faltz-Fein in the estate "Askania Nova" in Vaduz (Liechtenstein) to talk about his friend Serge Lifar. At the end of the interview, the Baron expressed extreme concern that Maria Vladimirovna, in 1992, declared herself "the head of the Russian Imperial House, Her Imperial Highness, the Empress and the Grand Duchess," and her son Georg of Hohenzollern - "crown prince to the Russian throne." Naturally the question arose whether a Prince of Prussia, one of the heirs to the throne after all descendants of Louis Ferdinand, grandson of the last German Emperor Wilhelm II, who declared war on Russia and started the First World War, can be announced to be Russian "Grand Duke" George Romanov?

For example, the English law of 1919 says persons who fought against the British Empire is deprived of all titles and awards. In connection with the announcement of George as a candidate for the throne we have a paradoxical historical situation. The descendants of the people that led Russia to a national catastrophe, betrayed her, is trying to achieve for themselves the official status of the Russian Federation, imposing itself as the only "heir to the imperial throne."

**Baron Eduard Faltz-Fein (B. F-F)** - Dear Nikita

and Oksana, when you finish signing my book, let's talk about the Romanovs, because I think the situation is scary. From morning to night I think about it, why contemporary Russians chose person named George, who is not Romanov? He is Hohenzollern, his father is Franz-Wilhelm of Hohenzollern. How come the boy is called George Romanov? That's impossible! In Le Monde newspaper in Paris was published a long article on four pages, about the quarter centenary of House of Romanov. It was all wrong. I now want to write them, "Do you not want to write the truth?"

"His Majesty", "the heir to the Russian throne" - Georgy Romanov is not! " His mother - born Romanov, but he is not a Romanov. His father Hohenzollern - German. Mother divorced, but the boy

has to continue to carry the name of his father. Yes or no? Worldwide it is so. In a divorce the wife can take the name of the new spouse, but the boy is in any case cannot take the mother's name. He appropriated the name of Romanov and when coming to Russia, he is taken at a high level. I was so angry. I am also angry that in the papers, "His Imperial Majesty." Next week I will write to Le Monde.



**Prince Nikita Labonov-Rostovsky (P. L-R)** - Dear Baron, the situation, in my opinion, is very simple.

This is the normal fabrication. Maria Vladimirovna, a very energetic and punchy person. She has a son, and she wants to prove him as the heir. Even if in Russia there is no imperial power, he being theoretically an heir could use privileges. He is already on the board of directors in Russian companies, where there are money. Romanovs themselves stopped to denounce him. Why this is happening?

Because Nikolai Romanovich Romanov, grandson of Nicholas I and our good friend, honest, intelligent and civilized man (died September 15, 2014 in Tuscany - OK). But he has daughters and no son. And no matter how much I asked him to do something, he always refused, believing, that he fulfilled his duty when once he told about this lie in the press,.

**B. F-F** - Why is that?

**P. L-R** - Because he has no incentive. Daughters, the end of his line. The son of a German prince of Hohenzollern the mother takes under her own name. Typical dynastic game.



**B. F-F** - In Russia, anyone knows that this boy is the son of Hohenzollern?

**P. L-R** - Someone knows, but most do not. This is not the first and not the last time in history, when the mother is trying to break through their child.

**B. F-F** - He has a Russian passport, and it says that he is Romanov?

**P. L-R** - Yes he does. He is registered as Romanov.

**B. F-F** - If Yeltsin gave the boy a Russian passport, and it says Romanov, many believe it. I think so.

**P. L-R** - Yeltsin did not understand. Patriarch Alexy supported all this, being ignorant. Almost everybody in Russia is simply indifferent.

I went to Rougemont (Switzerland), had a long conversation with the Prince Imperial Blood Nikolai Romanovich Romanov, begged him to take the initiative to expose, but he refused. His brother Dmitry said more than once that Maria Vladimirovna cannot be called either "Grand Duchess" or Head of the Imperial House.

I begged Nicholas Romanov to go to the anniversary. A Fund has been established in Russia, which would provide an aircraft for him from Gstaad, where he go directly to St. Petersburg. The conversation took place at dinner with his wife Svevo (Italian Countess Svevadella Gherardesca. - OK) in the Gstaad Yacht Club. They agreed, and a week later he refused. I guess he did not want to meet them.

**B. F-F** - Or ill? ..

**P. L-R** - He said that it is too hard and too difficult to move. I replied that in this case the noblesse oblige. For me it is most depressing, because I am well aware of Nicholas Romanov.

Yeltsin promised Russian passports to all Russian aristocrats, when he came to power. The announcement was made at the City Hall in Paris. Very few people accepted the offer. And then, about eight years ago, Vladimir Putin reiterated this offer at a reception at Jacques Chirac, and 200 people in Paris received preferential visa, and some even a passport.

### **Interview with Prince Dmitry Mikhailovich Shakhovskoi**

OK - Dmitry Mikhailovich, I would like to know your opinion as a historian on the subject of succession in the house of Romanov. About the legality of the assigned titles of Princess Maria, expressed already Baron Eduard Pfalz-Fein, Prince Nikita Lobanov-Rostovsky, Prince Alexander Troubetzkoy and Count Sergei Kapnist and Yury Trubnikov told how Maria Vladimirovna was presented to Boris Yeltsin.

### **Prince Dmitry Mikhailovich Shakhovskoi**

**(P. S)** - We must adhere to historical objectivity, we should not indulge in any version, you have to try to find a common approach. Let's start with the fact that after the abdication of Nicholas II, Grand Duke Michael decided to give the people the opportunity to express their will through popular vote, ie through the Constituent Assembly. This creates the impression that Mikhail wanted to return to the position in 1613. He saw what was happening was turmoil. And for him it was an important step to get out of the troubles. We should not forget that the Romanovs - the first dynasty in Russia, who had been elected. Rurik reigned by right of his kin. They were joined by the Romanovs. Alexis Mikhailovich repented of the sins of Ivan the Terrible as his descendant! This shows the sequence of perception of statehood, which emphasizes the "Titulyarnik."



**OK** - Mikhail refused to accede to the throne because he could not go against Tsar Nicholas II, to whom he swore oath?

**P. S** - I do not think. Abdicated in favor of his brother, Nicholas II laid on his shoulders all the responsibility. I can say the following. Renouncing, he gave him the last word. But sovereign and Mikhail Alexandrovich - both were led by the thought of the good of Russia. I read a sermon of St. John (Maximovich) of Shanghai. He writes that he condemns anyone who went against the oath. This also

applies to part of the military generals, and all those who made the Emperor sign the abdication and provoked the 1917 revolution ... Renunciation - this fateful moment. It is important that, historically, it has been perceived by society very hard. Everybody were left with nothing. The oath to the sovereign was also oath to Russia. And abdication didn't take from them this oath.

**OK** - You can, of course, think that one of the reasons why Grand Duke Mikhail Alexandrovich, knowing the laws of succession, could refuse the supreme power because of the morganatic marriage with Natalia (nee Sheremetyevskaya).

**P. S** - Hardly. If the Emperor pointed to his brother Grand Duke Mikhail Alexandrovich, therefore, the issue becomes secondary. There should not be fantasizing.

**OK** - But, in your opinion, can proclaim Maria Vladimirovna Romanova George Hohenzollern-heir to the Russian Imperial House?

**P. S** - It seems to me, in the spirit of the law, as long as there are heirs in the male line, you cannot nominate successors through the female line. But if you change or interpret the law differently, of course, you all agreed by this law. If we return to the question of the line of seniority, of course, a representative of the senior line - Vladimir K., and then there's closest relatives, the descendants of Alexander II, including His Serene Highness Prince Yurievsky, who is also Romanov. Do not forget that Yurievsky got his name as one of the first names of the Romanovs - Yuriev - Koshkin. This is a Romanov name, not some other. Prince Yuri Dolgoruky not an ancestor of the princes of the same name, rather Dolgorukov, who are descended from the Chernigov princes.



**OK** - Logically, if derogate from the laws of succession to the throne, the Prince George A. Yurievsky, being a direct descendant of Emperor Alexander II and Princess Catherine Dolgoruky, has the same reason to declare himself the heir? It is obvious that the family Bagration-Mukhrani is not a reigning home. After the annexation of Georgian principalities in 1801 to the Moscow State they have not kept the sovereign rights, as an oath of allegiance to the Russian tsar, that is the rejection of a king's claims. Therefore, they will automatically lose its sovereignty.

**P. S** - In this case, there is some precedent that can be used. It is a fact that Grand Duchess Tatiana K., who married Prince Constantine Bagration of Mukhrani in 1911, was to give up all rights to the throne because her marriage was seen as a morganatic. Because the only Georgian prince, who had a

special status, were Serene Georgian Princes, too Bagratids.

I perfectly understand that all of these questions can be perceived painfully. But we must stick to the history. All this was before 1917. After 1917, many things are changing and you want a new look. This does not mean that I have a new fresh look. This is just an attempt to look into the matter. I just share my thoughts. First you need to consider the facts and then act according to conscience. Of course, I try to be objective. All my ancestors swore oath to the Emperor. And I think if I continue the tradition I cannot refuse from oath to Russia. As for the oath to the emperor, there is no emperor. And when they gave the oath? When the emperor (or Grand Duke) come to the throne. When there was a connection with one hand right heritage and government. From my point of view, it is. Remember when sworn to Nicholas Pavlovich Romanov. Thought that they would swear allegiance to Constantine, his brother. And in fact, Alexander I did not prepare anything, and if I am not mistaken, thought that Nikolai Pavlovich is his heir. But he didn't warn anyone about it. You always have to prepare the future. And this was a mistake of Alexander I. 1825 revolt was also partly due to this. My colleagues generally do not accept Maria Vladimirovna.

Each has its own point of view. Incidentally, we note that Count Pyotr Sheremetev's origin is of the same root, as well as all the Romanovs - from Fyodor Koshka. This is the same kin of Kobyla.

**OK** - It is therefore important to collect the views of the best representatives of the Russian aristocracy - though not unanimous, but trying to get to the truth.



**P. S** - The best view is the view of the objective historian who was cooked in this mess and understood something. These conversations are familiar to me from childhood. December 13 was the celebration of the 90th anniversary of the Unification of the Imperial Guard. I remember when was the last anniversary of the Life Guards Regiment. My father was the secretary of the regiment. Celebrated the anniversary in the presence of the Grand Duke Vladimir Kirillovich. And thereby, if you wish, and Preobrazhensky Guards Regiment Association saluted our representative of the Romanovs. I remember how it happened, and what a strong impression on me, it has produced. I saw unhappy, a modest representative of the genus, on whom fell an excessive burden and who is in some kind of impasse.

**OK** - It is difficult when there is no family support ...

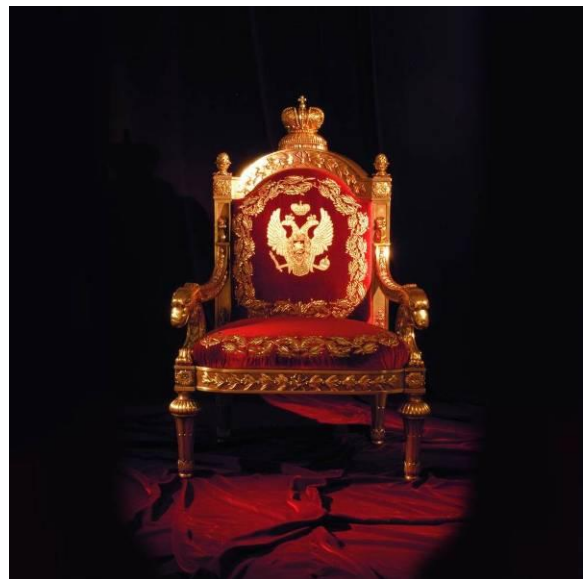
**P. S** - The rest of the house of Romanov were deeply offended by the decree according to which Vladimir K. started giving new names to their relatives - Romanovsky or Romanovskie. The first time it was after Grand Duchess Maria Nikolaevna married the Duke of Leuchtenberg. Offspring called Leuchtenberg - Prince Romanovsky. Consequently, the name of the Romanovsky should not be given to representatives in the male line. Ultimately, the correct title of George, speaking from the point of view of Vladimir Kirillovich and Gotha Almanac - Romanov-Holstein-Gottorp-Hohenzolern, as the male line of the Romanovs died out in the eighteenth century. But it is quite clear that this branch discusses how to maintain continuity and to take the first place in terms of seniority. And stand out among the younger generation of the Romanovs, preserving the Russian language.

**OK** - Dmitry M., in your opinion, what motivated Vladimir Kirillovich, when he announced himself as the heir of the Imperial House, with no real power?

**P. S** - I think the most important thing - it is the position of Grand Duke Mikhail Alexandrovich. His refusal of the throne, which, in fact, apply to all, clearly Kirill did not recognize. And as soon as he was abroad, declared himself the heir to the Imperial House. This is logical, because he was the eldest. But it certainly did not match, for sure, the opinion of the late emperor, who issued a secret order, giving this branch if they would have descendents, another title. A lot of people know it. By the way, I can be first seen this act and never quoted it, not counting this helpful. But now it is published. The Emperor gave a secret order, if the Grand Duke will have children, they must bear the title of "Kirillovsky." All that was before 1917, before the abdication of the emperor and, of course, before the birth of Vladimir Kirillovich. The

order was secret and, therefore, did not affect the list of persons of the royal family in the court calendar. It is also possible to believe that if there is a family law, he must somehow prevail. Quite consistently, this branch continues to believe that it claims to the throne and such, it was the only one. There's a definite pattern. But this pattern is, of course, does not rely on the laws of succession of the Russian Empire. Why? Because from the moment of the revolution, in general, there was a suppression of all laws. Laws can be continued not only by one who is the heir, but one that has real power, or is crowned emperor. That's a point of view it seems to me more correct. I do not presume to speculate where this branch was right in where it was wrong. There is one thing that depresses me that Kirill Vladimirovich changed names all members of Romanov, who had morganatic marriages, calling them Romanovsky, Ilyinsky, etc.

I feel for Vladimir Kirillovich special respect and, of course, to the entire family. Besides, I met Vladimir Kirillovich very often, since the 80s. When was the celebration of the Baptism of Russia, I told him: "This is an important event - the Baptism of Russia, Your Highness." (He had a right to the title of "Your Highness", by the way, all the grand dukes, when they still had a few, decided that he, as the son of a senior, has the right to wear the title). And I said to him: "If Your Highness wants to celebrate the millennium of the Baptism of Russia, it is necessary to do it in Russia, in Moscow. It does not matter - agree or disagree, be allowed or not allowed. The most important thing - after all speak. It is your right, and quite naturally do it in honor of St. Vladimir, whose name you wear. Still remains that at this point



you was with Russia. In this case, it can be seen as a definite historical sequence. I also advised him, since he was the eldest, to unite all the Romanovs. But, unfortunately, Leonida, despite all her mind, prevented that.

**OK** - Prevented? Why?

**P. S** - Because, from her point of view, Vladimir Kirillovich was only one who had legitimate right. I think the most important thing right that he had, is that he was the oldest. This right of seniority, because the laws after 1917 can stay for a family, but do not have more than, say, a specific weight, because they are officially abolished, they can act in a narrow range. For example, the Guards association lives by the motto "For Faith and Loyalty", the Union of nobles, live by the laws of the Russian Empire until 1917. And when we take the Union nobles, we accept these laws. In this area, the law continues to exist.

**OK** - But whether legally that Maria Vladimirovna distributed titles?

Maria Vladimirovna awarded the President of the Russian Academy of Arts Zurab Tsereteli, the Imperial Order of St. Anna

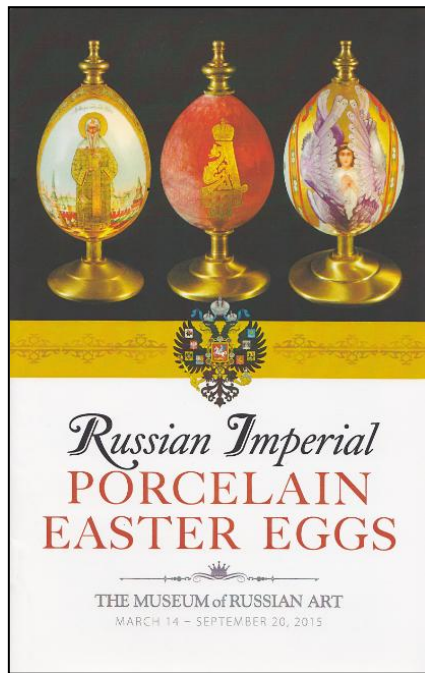
**P. S** - In this case, I am very sorry that titles are given. For us, this is totally unacceptable from a historical perspective. She takes this right to her own detriment. This is illogical. It is perceived as a wrong step. Why? Because she may be the oldest, but she does not have state power. But it is necessary to have both. In other words, to somehow keep or to assert her rights, she lacks the national recognition or acknowledgment of the Constituent Assembly. In the first place there is the will of the people. I think this approach is the most sober. Expose errors of predecessors - wrong, but also they should not be ignored! Everyone can make mistakes. Learn from mistakes. Now they embarrass us, but they were made at a time when there was a complete mess. That is an error at all, and always have been. Don't judge, and you will not be judged.

I worked out for myself a certain point of view - it's allegiance to Russia. The first Russian dynasty - this is my family, genus Rurik, whose concern for Russia has always been in the first place. Which, of course, does not imply any ridiculous claims. In this vein, quite rightly, an exhibition Rurik in Moscow. But surprisingly, from Rurik, which is not too small (there are several genera), none of the genus has been submitted. As if all Rurik extinguished with his son Ivan the Terrible. This is even more wrong that after faded branch of Ivan the Terrible, was nevertheless tsar Shuisky from the Rurik family. But we should not deal between candidates. We all know that it was in 1613. Although not exactly know how elected Mikhail Feodorovich, but, anyway, he was elected by Zemsky Sobor, and the act was drafted. And all the people, including the Rurikovichi, including Gediminovichi, including the nobility, sworn to the Emperor of Russia. Perhaps this should be followed. The most important may be considered a service to Russia. All that is good for Russia - is good, and all that is bad for Russia - it is bad.





## "Russian Imperial porcelain Easter eggs" in Minneapolis



Is on until September 13, 2015

Drawn from a remarkable collection of Imperial porcelain owned by Raymond Piper, the exhibition includes approximately seventy presentation Easter eggs featuring Russian orthodox saints, Imperial monograms, traditional Russian geometric patterns, ornate floral designs, and more.

These beautifully painted porcelain Easter eggs were produced at the Imperial Porcelain Factory in St. Petersburg during the 19th and early 20th centuries. Commissioned by the Romanov Imperial family, porcelain eggs were presented to relatives, friends, and courtiers at Easter time. The art of painted eggs reached perfection during the reigns of Nicholas I (1825-1855) and Alexander III (1881-1894).

Also included in the exhibition are eggs from other notable 19th century porcelain factories, porcelain vases, and photographs of the Imperial family.

In the booklet (the cover seen to the left) from the exhibition the collector Raymond Piper tells his story about the Imperial Easter eggs -

*"My first acquisition, The saint Nicholas Easter Egg, came from a London dealer in 1975. it was a consolation prize, as all the treasures purchased during that summer's trip to Russia were confiscated at the Moscow Airport. Only later did this important patron saint of Russia reveal his significance. To me, he is the namesake saint of Nicholas I and Nicholas II,*

*Every egg has a story to tell, some with obvious religious significance and others with their individual beauty. The Rooster Egg foretells the denials of Apostle Peter, the Sistine Madonna Egg shows the Wedgwood influence, the 1917 Egg from the Dowager empress Maria Feodorovna signifies a last gift from the Romanovs.*

*During the WWI years, Tsar Nicholas II presented red Double-Headed Eagle or St. George Cross Eggs to heroic soldiers, whereas the Empress attended to the wounded soldiers at her Tsarskoye Selo Hospital, giving them a small white ciphared egg with a red cross on the back.*

*With the downfall of Communism, many of these miniature works of art are now being returned to their homeland to restore the historical legacy of the Romanovs. Wealthy Russian collectors are buying back this artistic ancestral heritage as a tangible link to their Imperial past. In addition, many other European and American collectors have entered the hunt, sending the prices upwards. Thus this collector has a huge filed called "those that got away". The hunt and the adventure are sure to continue.*

*Many thanks to The Museum of Russian Art for shining a spotlight on this art form. TMORA's "gift" to the public is very much appreciated. Special regards Ray Piper."*







## The Romanovs - St. Petersburg in Saint-Briac"



Exhibition July 4 to August 30, 2015 in Saint-Briac, France.

Saint-Briac, picturesque Breton village was from 1921, the home in exile of Grand Duke Cyril Vladimirovitch of Russia (1876-1938), grand-son of Alexander II and Nicolas II's cousin, his wife Grand Duchess Victoria Feodorovna (1876-1936) and their three children: Maria, Kyra and Vladimir.

After his death, his son, Vladimir (1917-1992) continue to be loyal to this place, and transmitted all his affection to it to his wife, Leonida (1914-2010), but especially to his only daughter Maria. In turn, her son spent the best years of his childhood in St. Anne's School in Saint-Briac.

It is within this framework and to trace this family saga, that the Association of History and Heritage Country with its President Dr. Marc Bonnel and support of the Mayor of Saint-Briac-sur-mer, Vincent Denby-Wilkes, with expertise by Cyrille Boulay, presents an unprecedented cultural event for the region.

This unprecedented exhibition in France will through a wide selection of more than 300 works of art, consisting in particular of the key portraits of the imperial family, from Tsar Alexander II to Tsar Nicolas II, through Grand Duke Vladimir Alexandrovich and his wife Grand Duchess Maria Pavlovna, relatives of Grand Duke Cyril, but also with the parents of Grand Duchess Victoria, the Duke and Duchess of Edinburgh Alfred, and his grandmother, Queen Victoria, retrace the private universe of this famous Dynasty.



Presented in this exhibition: busts, prints, porcelain, silverware, but also personal items of the royal family, like the imperial orders Grand Duke Cyril, the collection of cigarette cases of Grand Duke Vladimir Alexandrovich, the fans of the Empress Maria Feodorovna, the showcase of Fabergé objects

grand Duchess Maria Pavlovna, the books of the library of the Duchess of Edinburgh, or commemorative objects of the coronation of Tsar Alexander III, not to mention the works painted and sculpted by the Grand Duchess Victoria Feodorovna, made in the workshop Pierre-Victor Grandhomme (1851-1944), or with the assistance of Julie Nozal (1880-1966).

Thus, all those precious memories with history from collections Russian and French private, will highlight the close ties since 1921 Romanov to this region and the people of Saint-Briac, the moving testimonials will be presented to the public. An ad hoc filmography complement this rich evocation history.



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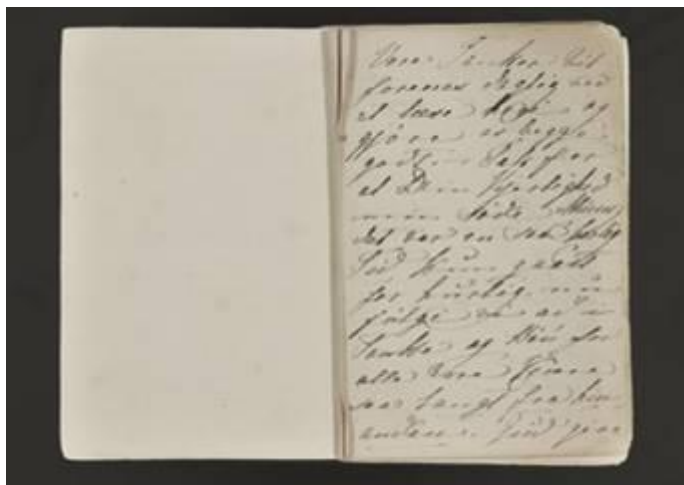
**The exhibition "Return of the story. Documents on the history of Russian emigration. Exhibition of recent acquisitions. In 2012-2014. "**

May 26, 2015 in the Exhibition Hall of the Federal Archives was opened a historical and documentary exhibition "The Return of History. Documents on the history of Russian emigration. Exhibition of recent acquisitions. In 2012-2014.", which is the latest report of the State Archive of the Russian Federation on the return of the document acquisition Russian from abroad in recent years.

On display are documents from the archives of the Yusupovs, purchased at Paris auction Olivier Coutau-Begarie and transferred to GARF by V.F. Vekselberg, chairman of the group of companies "Renova".

The book "The Power of Everyday urgent needs" (Journal - Bible), was a present to Empress Maria Fedorovna from her mother Queen Louise of Denmark, with its dedicatory inscription and mark of the stamp of the Empress. London. 1895.

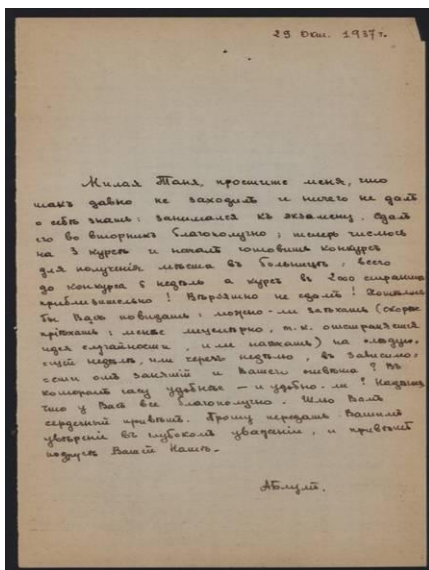
There is also letters of Grand Duchess Anastasia Mikhailovna to her father Grand Duke Mikhail Nikolayevich, memories of F.F. Yusupov, numerous photographs of members of the House of Romanov, and memorabilia: Tsarevich Alexei's cufflinks, pocket watch from company P. Bure for the coronation of Emperor Nicholas II, memorial cup with portraits of Russian emperors made for the 300th anniversary of the Romanov House.







Electronic copies of documents from the archives of the Holy Trinity Seminary in Jordanville, NY (USA), about the life of the royal family in Tobolsk and investigation of the circumstances of their death in Yekaterinburg.



One of the centerpiece of the exhibition is previously unknown original letters of Sourozh Metropolitan Anthony (A.B. Blum) to Tatiana Sergeyevna Arkadyeva for 1930-1950s.

There are documents from foreign higher military science training of General N.N. Golovin, acquired and transferred to GARF by the International Charity Fund "Constantine", with the mediation of the Russian ambassador in France, A.K. Orlov. It tells about the training for the entire period of their existence - in the years 1927-1944. Among them - orders, reports on enrollment, curriculum, lists of students and graduates of courses, maps, and documents attesting to participation in the creation and funding of training by Grand Duke Nicholas.

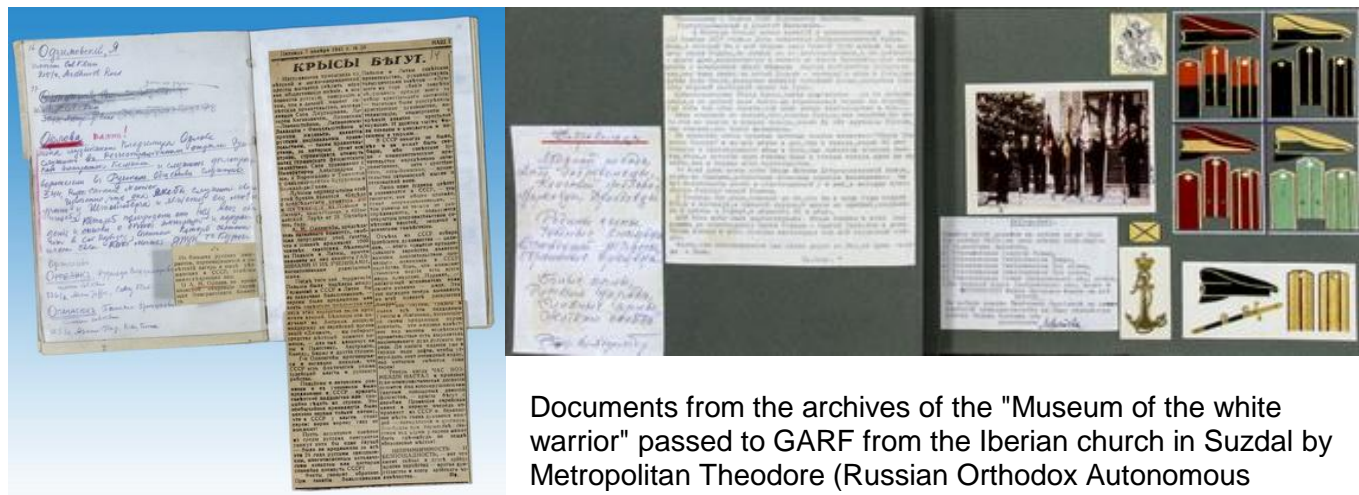


Farewell to the victims of the tragedy of Alapaevsk. Picture taken after a funeral service at the church of the Russian Orthodox Mission in Beijing. Apr. 16, 1920 Unknown photographer.

Documents on the History of the First World War and the participation in it of officers Akhtyrsky Hussars are presented, with notes of participants in the events of those years with the memories of the fighting, escape and immigration into exile, authentic field books of Colonel G.N. Psiola who died in the Civil War, of Captain V. Aglaimova, the last chairman of the Management Board of Akhtyrskys in the United States, as well as lists and profiles of the members of the Society.

The exhibition includes from documents G.K. Mannerheim, who was elected an honorary member of the Association of the 12th Cavalry Division of General A.M. Kaledin, which consisted of Akhtyrsky Regiment during the First World War in which he fought, the future Marshal of Finland.

The exhibition displays documents from Basil Musienko purchased for GARF by A.D. Gnedovsky, CEO of investment company "Veles Capital": Notebook with records of emigrants who had contact with Soviet institutions and organizations in Shanghai in 1946-1948, and expressed a desire to return home.



Documents from the archives of the "Museum of the white warrior" passed to GARF from the Iberian church in Suzdal by Metropolitan Theodore (Russian Orthodox Autonomous Church), which talk about the Fund to assist former cadets.

The exhibition also includes photos of the Winter Palace and drawings of the Palace made by Grand Duke Andrei Vladimirovich.

Previously unknown documents of the writer, publicist P.P. Shostakovskiy original letters of Patriarch Alexy I of Moscow on the establishment of the Annunciation Orthodox community in Buenos Aires, and the construction of a church in the name of the Annunciation (Moscow Patriarchate).

The exhibition also shows the documents of religious and public figure K. Skvortsov, about his involvement in the creation and work of the Brotherhood of "Orthodox Action" in Belgium, a prominent figure in correspondence with ROCA, letters of archpriest K.V. Kiselev, documents of the "second wave" of emigration, documents of the Shanghai Municipal Police of the National Archives of the United States and much more.

Video - [http://tvkultura.ru/article/show/article\\_id/134442/](http://tvkultura.ru/article/show/article_id/134442/)



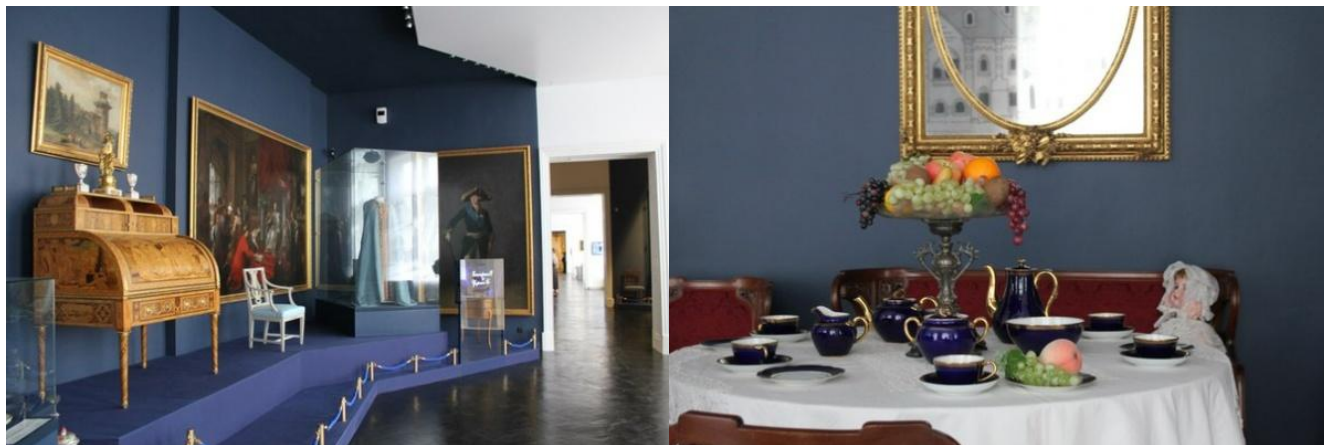
## Update exhibition "The Romanovs at Tsarskoye Selo"

May 26 in the halls of the Small suite of the Catherine Palace was opened the fully renovated exhibition "The Romanovs at Tsarskoye Selo". The exhibition space is decorated by designers and there are now many more artifacts - about 100, some of the items are exhibited for the first time. Each of the seven room is devoted to one of the owners of the imperial residence Tsarskoye Selo - from Elizabeth to Nicholas II - and there is added multimedia screen.

In the new exhibition (it is just like the old, but now made in chronological order) are iconic pieces from the historical collection: formal portraits, uniformed dresses, furniture, bronzes and porcelain. The unique exhibits of the historical palace collections reflect the personal tastes, preferences and interests of members of the Romanov dynasty.



Among the subjects - portraits "Russian Grenadiers", "Grenadier Svirid Redivanov from Moscow" (related to the history of the Amber Room and dynastic contacts Russia and Prussia in the era of Nicholas I); Bogdan Villevalde "Oath of His Imperial Highness Tsarevich Nicholas Alexandrovich in St. George Hall of the Winter Palace" (1861); Portrait of Empress Alexandra Feodorovna by Nicholas Bodarevsky (1907); Uniformed dress made in the form of the Cavalry Corps (1770), belonged to Empress Catherine II; tapestry "Monkey and Parrot" (1770) during the time of Alexander I it was in the White Small Dining Room, and in the last decade - in the museum. Ceremonial dress of Empress Elizabeth, made by Belgian artists specifically for the Catherine Palace in 2009, is moved to a new exhibition hall.



Screens with multimedia clips in non-stop make it possible to get acquainted not only with the owners of Tsarskoye Selo, but to tell how presented a particular owner themselves at the residence. Rounding up the exhibition is a small "cinema" - visitors can learn about the history of this part of the palace in a film made on the basis of archival materials and the preserved iconography.

Video - 1) <http://www.otr-online.ru/news/v-peterburge-otkrilas-44408.html>

2) <http://www.youtube.com/watch?v=EiCnebfZnoc>



### Children's portrait of Emperor Paul I returned to Pavlovsk Museum

Museum-Reserve Pavlovsk near St. Petersburg received a child portrait of Emperor Paul I as a gift. The painting disappeared from the palace during the Great Patriotic War and until recently was considered lost. It was kept in a private collection, and returned to the museum with the help of benefactors.

From Petersburg Alexei Nikolaevich Shmargunenko came the beautiful child portrait of Grand Duke Paul Petrovich, a Russian work of the XVIII century. This gift is extremely important for Pavlovsk, as the portrait comes from the historical collections of the Pavlovsk Palace - told the press service of the State Museum "Pavlovsk".



The portrait, which dates from the late 1750s, depicted Paul Petrovich aged 1 to 3 years. He wore a caftan of brocade with silver ribbon and star of the Order of St. Andrew and the Order of St. Anna in the neck. Little Paul Petrovich is presented in a landscape, a tree trunk is visible on the left and on the right - a marble vase. Small-format portrait was painted by an unknown Russian artist of the second half of the XVIII century. Some critics believe that it was made by Alexei Antropov, a well-known artist working for the court and who created several portraits of Emperor Peter III.



From the middle of the XIX century until 1938 the portrait of young Paul I is mentioned in all the accounting documents of the Pavlovsk Palace. In the catalog of portraits of the royal family of the Pavlovsk Palace, compiled in 1849 by State Secretary of the Imperial Academy of Arts Vladimir Grigorovich, the portrait appears at number 59. In the lower left corner of the portrait has remained a figure 59 written light blue paint.

During the pre-war general inventory in 1938 was recorded the presence of the portrait in the inventory book of the Pavlovsk Palace Museum. "For unknown reasons, at the present time, the portrait was not evacuated at the beginning of the Great Patriotic War and stayed in the palace during the Nazi occupation. Portrait was considered missing and was included in the published catalog of cultural property stolen and lost during the Second World War in 2000"- noted in the press service of Pavlovsk.

This is not the first return of the exhibits in Pavlovsk. At the end of April in Pavlovsk Museum returned a marble vase that was stolen from the palace during World War II, when German troops occupied the famous suburb of St. Petersburg. In 2014 the museum had returned 135 rare books stolen and exported to Germany during the occupation.



### **Exhibition "Traces of Cossack past" in Rostov**

May 22, 2015, for the 110th anniversary of the birth of M.A. Sholokhov, State Hermitage Museum opened in the new exhibition halls "Sholokhov Center" of the State Museum-Reserve of M.A. Sholokhov in Rostov-on-Don the exhibition "Traces of Cossack past... The Russian Cossacks culture in monuments of XVIII-XX centuries from the collection of the State Hermitage."

The exposition consists of 239 works of painting, drawing, sculpture, decorative arts, weapons and items of military ammunition, books and monuments faleristics. The vast majority of the exhibits have never been demonstrated in the southern regions of Russia; Many monuments were first published in the exhibition catalog.

The State Hermitage Museum has a world-class work of art, dedicated to the history of the Russian Cossacks. Collection of Russian and Western European art of the Hermitage gives you the opportunity to follow in the portraits as the history of the Cossack dynasties, and the iconography of the individual characters. The exhibition presents one of the earliest paintings "Cossack" portraits from the museum's collection - a portrait of Don Ataman, General of Cavalry V.P. Orlov (Unknown artist, 1800).

Of great interest in the Hermitage collection are battle paintings, depicting the exploits of Russian Cossacks in military campaigns of the XIX century: at the time of the War of 1812 and foreign



campaigns of the Russian army in the Russian-Turkish War and the Crimean War, during the events in Poland and Hungary. The exhibition presents a picture of "Crossing the 51st Don Cossack regiments across the river Tisza in 1849," a prominent Russian painter of battle scenes Bogdan Villevalde, the painting "The Cossacks at the road well," written perhaps one of his pupils, as well as academicians of painting canvas H. D. Dmitriev-Orenburg "Attack of the Green Mountains troops MDSkobelev in 1877", which until 1917 was adorned East Gallery of the Winter Palace.



A large group of Hermitage exhibits related to the history of the Cossacks, make drawings and graphic works. Note graphic portrait of Yermak Timofeyevich, made in 1818 by the famous Russian painter AG Venetsianov. A few graphic works of the XIX century devoted to the events of the Patriotic War of 1812 and participation in the Cossack military units.

A substantial group of works of art from the Hermitage make drawings of various forms of Cossack connections throughout XVIII-XIX centuries. This excellent work of A.I. Sauerweid and colored lithograph of the famous multi-volume work of the historian A. Viskovatov "Historical description of clothing and weapons of Russian troops."

In "Sholokhov Center" visitors can see unique works of decorative art relating to the history of Russian Cossacks: the famous "military" plate with the image of the Russian army uniforms, portrait of Count M.I. Platov on the cup in 1814, performed at the Paris manufactory Joseph Dart.



Enviably fullness and unique safety features excellent Hermitage collection of military and civilian costume XVIII-XX centuries., Including many rarities. The exhibition includes uniforms in the form of Cossack units that belonged to Emperor Nicholas I and Alexander II and heir, Crown Prince Alexei Nikolayevich, a dress and a fan of the Empress Maria Feodorovna, wife of Alexander III. For the first time outside the Hermitage exhibited costumes cameras Cossacks V.K. Mitichenko, T.K. Jashik and K.I. Polyakov, bodyguards of the last empresses of the House of Romanov.







Many monuments, presented at the exhibition are of memorial character and have exceptional historical value. First of all, it is presents, who came from representatives of the Cossacks to the Russian monarchs, and offerings from emperors and members of the imperial family of Russian to the Cossack troops. This complex is particularly noteworthy monumental silver sculptural group of the Life Guards Cossack regiment, the officers of his presentation to Emperor Alexander II, and a silver inkwell, the shoulder straps with tiny Cossack attributes - a gift Semirechensk Cossacks to Tsarevich Nicholas Alexandrovich.

The State Hermitage Museum has an excellent collection of banners, weapons and firearms and military ammunition, including stored remarkable monuments "Cossack antiquities." Several Cossack checkers come from the collection of Emperor Alexander III, a passionate collector of weapons.

The most important group of exhibits are the books from the collection of Scientific Library of the State Hermitage, many of whom had previously been in the libraries of Emperor Nicholas I, Alexander II, Empress Alexandra Feodorovna. It copies on the history of the Don Cossacks, and the Guards Cossack units, maps, tables, notes, programs.

Several exhibits from the Hermitage collection and the personal collection of G.V. Vilinbakhov, are devoted to the history of Russian Cossacks in the post-Soviet period.



Video - [http://tvkultura.ru/article/show/article\\_id/134306](http://tvkultura.ru/article/show/article_id/134306)



## Hermitage received figures of guards cavalry middle of xix century

May 21 2015 the State Hermitage received 154 figurines of the Russian Guards cavalry middle of XIX century, created by the artist-modeler Alexey Ivanovich Gulyaev.

In 1979, Aleksey Ivanovich visited the exhibition of tin soldiers in the Hermitage. A small exhibition in the Small Church of the Winter Palace led to the emergence of a collection in a few hundred toy soldiers, each of which was cast according to the unique maker's technology and painted manually.

In the set of figurines, transmitted to the Hermitage are 12 regiments of Russian Guard and of His Majesty's convoy. They will fill up the collection of department «Arsenal», and subsequently will go into the exposition of the Museum of Russian Guard, which is being created in Hermitage.

On behalf of the Hermitage the collection was received by Deputy General Director G.V. Vilinbakhov.





## The miniature replica of the imperial regalia

The beginning of XX century was marked by a grand event - the World Exhibition in Paris in 1900. Faberge started to prepare for the exhibition a year before the opening. Emperor Nicholas II and Alexandra Feodorovna allow the jeweler to expose in Paris a number of things from the Cabinet of His Imperial Majesty, including several Easter eggs made by his firm on the highest order.

However, Faberge would present to the experts something else - something new and special. In June 1899 he requested royal permission to carry out his idea:

"With the intention of the forthcoming Paris World Fair to make exact copies in reduced form of the imperial crown and regalia, and not allowing myself to decide to do this without the knowledge or permission of the Department of the Cabinet of HH, I inform about my intention and ask to obtain for me, the possibly of a resolution to make an offer."

The answer to the memorandum was short and clear: "Highest allowed, but not for sale."

The miniature replica of the imperial regalia was made during the year - "Big crown made of 1083 diamonds and 245 rough diamonds, roses. Orb - out of 65 diamonds and 654 roses, scepter - 1 diamond and 125 roses."



- Participation in the Paris exhibition marked the beginning of international glory of Faberge, - says Marina Nikolaevna. - He was awarded the gold medal of the exhibition and the Order of the Legion of Honor, recognized as one of the best artists in the world. The copy of the jewels as soon as the

exhibition was over, was placed for safekeeping in the Diamond Room. 1902 by the order of the emperor, it was acquired from the Faberge Cabinet of HIH and has since kept in the Gallery of the jewelry in the Hermitage.



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### In Pulkovo Airport opened a statue of Emperor Peter I in the form of a traveler

On 14 May in Pulkovo Airport was installed at the new landing gallery in the domestic flights passenger terminal (former Pulkovo-1) a figure of Emperor Peter I, who was the first of Russian rulers to go on a long journey to Western Europe and is the founder of St. Petersburg.







Emperor Peter I is sweeping the terminal in coat and cocked hat. But in the hands holding modern suitcase on wheels and mobile phone.

The author of the sculpture is Mikhail Dronov and the figure itself is cast from bronze. The sculpture is fully consistent with the height of Petra.

Video -

<http://www.ntv.ru/novosti/1408483/>

### In St. Petersburg is restored a unique outdoor mosaic, hidden after the revolution



In St. Petersburg, was restored one of the masterpieces of Russian art, which was considered lost during the Soviet era. 12 May on the facade of the main building of the Institute of Film and Television was inaugurated and consecrated the famous street mosaic, depicting one of the episodes of the Scriptures.

The masterpiece of the XIX century was found under a thick layer of paint in the restoration of the building. This of course, wonderful, but a classic story of St. Petersburg. Found in the restoration of the buildings - not a rarity. Here and this time the paint scraped off from the facade, and there - a mosaic of a century ago.

Almost a century ago the mosaic were considered lost, but now the episode of Scripture on the facade will explain, give the history of the place, the architecture of the house and its bell tower. At the beginning of the XX century there were school boards Synod and parochial school to the church.

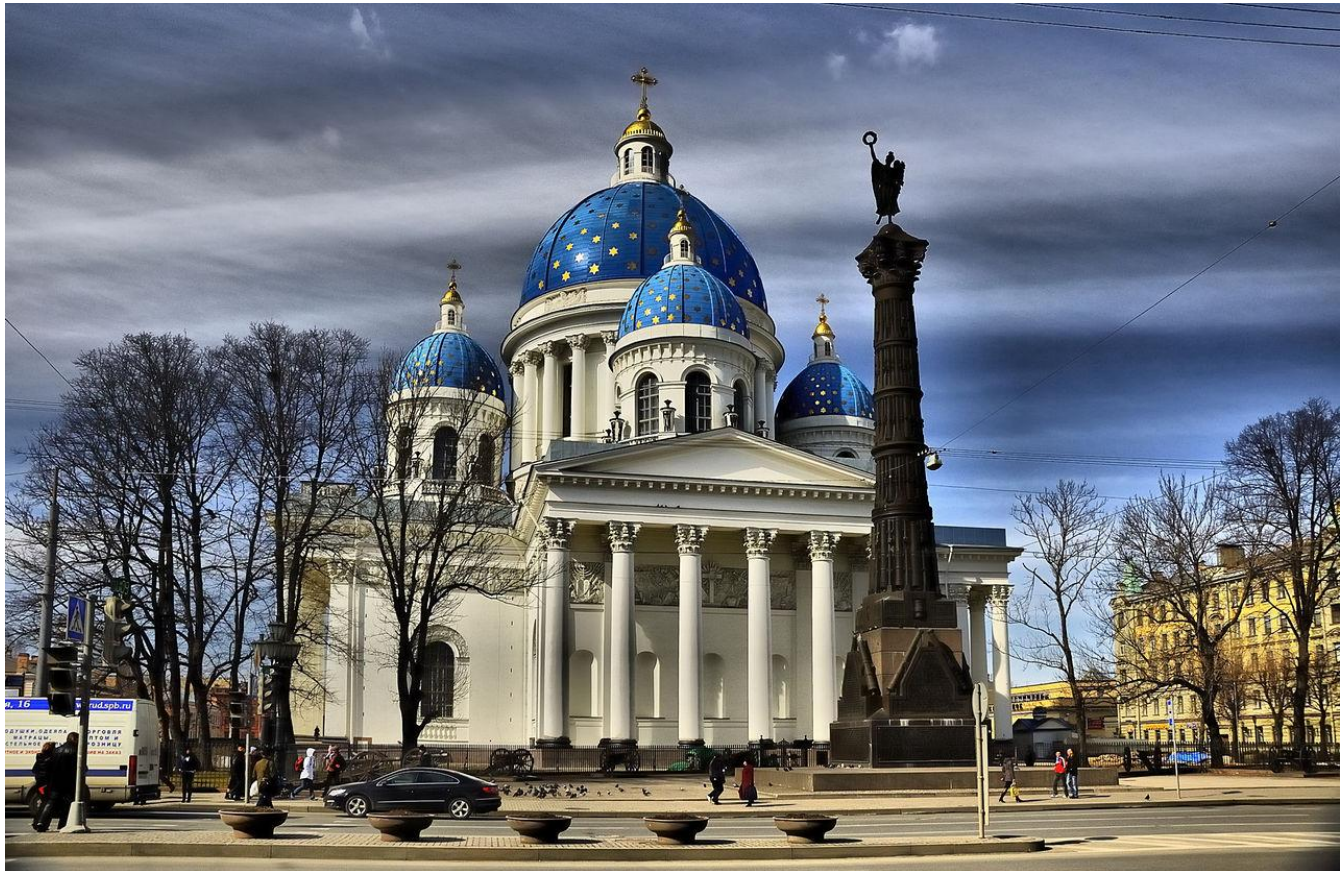
It turned out when the power in the country was changed, they did not destroy panels with Jesus, just plastered it over. Now, this is the only street mural in St. Petersburg, which is comparable to the decor of the famous Church of the Savior on the Spilled Blood.

Video - <http://www.ntv.ru/novosti/1407078/>



## Holy Trinity Izmailovsky Cathedral in St. Petersburg is nearing the end of its restoration

Pictures of eight cherubs was found under the arch of the Holy Trinity Cathedral of the Izmailovsky by restorers. The murals were plastered in the XIX century. For whatever reason - experts do not know yet. Now anyone can see the unique murals. Restoration of the church in St. Petersburg has lasted almost 20 years, but now comes to an end.



Holy Trinity Izmailovsky Cathedral is a regimental church. With its fate, as military service - with the hardships, privations ... and conquests. Restorers under the arch of the dome rescued from the captivity of old plaster cherubs eight. Ironically, this painting is not painted over during the Soviet era, but much earlier - in the days of the Russian Empire.

"We believe ... there is documentary evidence that in the 30s of the last century, just after the scenic design set by the decision of Nicholas I, part of the paintings was painted over," - said the chief specialist of the department of arts and crafts KGIOP Catherine Krupnikova- Balashov.

What specifically did not like the emperor - the historians do not know. There is not even any particular working version. The painting is made in a unique technique alsekkko. Artists painted on dry plaster. The fine work of the architect Vasily Stasov was entrusted to Yaroslavl masters Medvedev. This is their only St. Petersburg work.

And it is, by the way, survived miraculously. In 2006, the cathedral burned and the roof fell down. Traces of fire are still visible. Soot ingrained in granite stairs. However, this is the last place where there are still evidence of the tragedy. Twenty years of restoration is coming to an end.





Ahead - the installation of bells. In total there will be 17. One can see the belfry only from the street. Inside prevent partition. This is an element of the original design.

"If it were not for this partition that split off the main square and the small volume of the dome, of course, all the glass would be scattered", - says head of department Andrei KGIOP Sokoltsev. By the way, for so long - 19 full years - the Cathedral was restored at the request of the parishioners themselves. Church was not close for the major repairs, but constantly carrying out the service and even the sacred music concerts.

In gratitude, the people have taken over some of the costs. For example, the internal decoration was restored on the parishioners' money.

"Behind me - the central iconostasis. And that was formed from the iconostasis of the mites, which brings our members, people who tried to help the cathedral"- shows the rector of Holy Trinity Cathedral of the Izmailovsky Gennady Bartov. Most of the work is already done, the church is open to all.

Video - [http://tvkultura.ru/article/show/article\\_id/133462](http://tvkultura.ru/article/show/article_id/133462)

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### **To the Trinity Monastery in Penza arrived an icon of St. Tsarina Alexandra**



To the Trinity Monastery was delivered an icon of St. Tsarina Alexandra Feodorovna. It was brought by parishioners from Seraphim Diveevo monastery, in the Nizhny Novgorod region.

The icon was painted recently, but it was venerated as miraculous. Accompanying the icon said that four years ago, one of the believers had a vision, like the monastery was captured by enemies.

"People were afraid to go out from the ground, and then saw there is a woman in white, and they knew her. It was the mother Alexandra. She took people out", - told a parishioner of St. Seraphim Diveevo monastery Michael.

They made it in the studio of Palekh in three years. After that, they began to carry it to cities in the country.

Parishioners of Seraphim Diveevo monastery told stories of miraculous healing of believers who venerate this icon. In Penza the icon will be all day, then it will be taken back to the Nizhny Novgorod region.

Video -

[http://www.penzainform.ru/news/religion/2015/05/12/v\\_troitckij\\_monastir\\_dostavlen\\_obraz\\_tcaritci\\_alek\\_sandri\\_fedorovni.html](http://www.penzainform.ru/news/religion/2015/05/12/v_troitckij_monastir_dostavlen_obraz_tcaritci_alek_sandri_fedorovni.html)

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## "Russian ANZACs" in Australian history



### 06.05. Tsarskoye Selo Museum

Australian Ambassador to Russia Paul Myler visited the State Museum "Tsarskoye Selo" and visited the museum of the First World War. Mr. Mailer gave the museum copies of photographs, which depicted the Russians who fought in the First World War as part of the Australian and New Zealand Army Corps (ANZAC), and the book "Russian Anzacs in Australian history" by Australian historian Helen Govor and some commemorative medals.

In 2015 Australia celebrates the 100th anniversary of the landing of the ANZAC Corps at Gallipoli Peninsula. In 1914, when World War I broke out, many young Australians volunteered to defend the "Motherland England." It was decided to send military forces to Europe and from volunteers were formed special

Australian Imperial forces - Australian Imperial Force (AIF). Out of this grew the Australia and New Zealand Army Corps (ANZAC - Australian and New Zealand Army Corps).

Every year on April 25 across Australia has one of the most sacred holidays to Australians - Anzac Day. On this day in 1915 the Australian side, along with other Allied forces landed under heavy fire of the Turkish army in the mountainous coast of the peninsula of Gallipoli in the Dardanelles Strait. According to the plan of the British military strategists it should be allowed to not only capture the Dardanelles, but also pull Turkish troops from the Caucasus front, and thus help to one of the main allies - Russia. Australia sent to the Gallipoli peninsula 60 thousand young soldiers that made up the main body of the ANZAC. The Baptism of fire for the troops and, consequently, the baptism of the Australian Army, was precisely the landing on the peninsula. The campaign was poorly carried out on the command of English, but the Australians showed fighting qualities. And although it was essentially a defeat of the allies, in the consciousness of r Australians Gallipoli has a special place. Hence, they are counting the genuine creation of their nation and its unity.

As part of the Australian Expeditionary Force at Gallipoli was included about 150 natives of Russia - representatives of many nations of the Russian empire: the Russian, Belarusians, Ukrainians, Poles, Finns, Baltic natives, Germans, Ossetians, English and even a Frenchman. Among them - they came from all over the country: the mechanic Georgy Vasilyev from Vladivostok, the carpenter Ivan Volkov of Vyatka province, driver Ivan Kazakov from Moscow, Gregory Smagin worker from Yeniseisk, Vladimir Lopatin from Smolensk, Alexei Kazakov from Kazan. It is interesting that among the sailors were several high-ranking families: Alexander Karelin - the son of a prominent official from St. Petersburg, and his father George Kamyshanskii from Kerch, Peter K., was a prosecutor of St. Petersburg Judicial Chamber. All these and many other names became known only recently - after the hard work in the archives of the Australian researcher Helen Govor.



The greatest number of natives of Russia was observed in a number of infantry battalions. However, in almost every battalion fought at Gallipoli, had at least one Russian. Several people were in the artillery



and cavalry, in the medical unit. They often joined the army in droves, or making friends in the camp, went to serve in the same unit.

Throughout the First World War a quarter of male natives of Russia, living in Australia, joined the Australian Army. In percentage terms, it was more than among the Australian population, which at that time was almost 5 million people.

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## **Vase stolen during World War II is returned to Pavlovsk Palace**

### **Pavlovsk Palace Museum**

April 29, 2015 in the Pavlovsk Palace, the Northwest Bank of Sberbank of Russia gave the museum a vase that during the occupation of Pavlovsk was taken away by the Nazis.

The architect Brenna in 1799 created in the Pavlovsk Palace the Cavaliers hall. "In the corners, two years later, was installed two porcelain stoves, and above them are two white marble vases." There were the vases until 1870.

And then in the museum hall Cavalier antiques and vases traveled for many years into the next room: one on the stove, the second - on display cabinets with antique ceramics and small bronzes. Inventory middle floor of the Pavlovsk Palace, made in 1908, confirms that there was "Vases of white marble, with lids and handles shaped like a horn of plenty, height. -13 3/4 Ver-2 ". They are also on the inventory records of 1938.

September 17, 1941, German troops occupied Pavlovsk. Museum staff in just an hour before the arrival of the invaders continued to hide in cellars or in the ground in the park remaining exhibits. Many pieces of stone, including marble vase white or evacuated from Pavlovsk or hide in the basement of the palace failed.



January 24, 1944, immediately after the liberation of Pavlovsk, work began on the palace conservation and the search for the remaining items. Pair of vases was not among them, information on the vases are published in the "Consolidated catalog of cultural property stolen and lost during the Second World War." Volume 2. The Pavlovsk Palace. Moscow. 2000. № 111 and 112. 243 pp.

Several years ago, an Austrian citizen auctioned at Hermann Historica in Munich one vase. Dutchman Kees van der Sluijs wrote the chief custodian of the GMZ "Pavlovsk" Alexei Guzanova and informed the sale objet had the inventory numbers of the Pavlovsk Palace. And then other sources, including its own monitoring suggested: perhaps this subject belongs to the Pavlovsk Palace.

The scientific part of the Museum-Reserve has gathered overwhelming evidence that this is the showpiece of the Pavlovsk Palace, stolen by the Nazis during the occupation. At the request of the Russian Federation, the vase was removed from the auction and temporarily withdrawn from the owner. The case was sent to the Munich court, which led the investigation for two years. In the end, it agreed with the plaintiff, but the owner was found as a bona fide purchaser, which means that the object must be returned to the Pavlovsk Palace, but the owner has a right to ask for compensation.

Long negotiations with the owner of the vase could come to nothing, if not personally, Sberbank German Gref and Austrian partners of the bank had contributed, and the charity fund "Step Forward". And two months ago Svetlana Movchan, the head of the Organization Department of Administration of the North-West Bank of Sberbank of Russia, brought to the State Museum "Pavlovsk" the vase of white marble, end of the XVIII century.

Everyone's efforts of the international community interested in the return of cultural property looted by the Nazis, made it possible to exhibit the vase again in a collection State Museum "Pavlovsk".

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## *Romanov* **buzz**



Prince Dimitri Romanovich announced his intention to visit the Crimea in an interview with ITAR-TASS. "My father was 22 years old when he left Russia. On board of the ship, he looked while moving away from his native shore. He was not able to return, but filled in the Crimea some Russian soil into a bottle and took it with him everywhere, wherever he moved" - said the prince.

Roman Petrovich was the son of Grand Duke Peter Nikolaevich, a cousin of the sovereign, and Grand Duchess Militza Nikolaevna, the daughter of the king of Montenegro.



May 6th, 1906, Emperor Nicholas approved the basic law of the Russian Empire. It can be said that this actually was the first constitution. It consisted of two sections, 17 chapters and 223 articles. A fundamental piece of legislation regulate the division of powers and responsibilities between the emperor and the Russian parliament. All laws adopted by the Duma to be approved by Nicholas II. In the "Code" was introduced and a special section, which allowed the Emperor in between sessions to publish new laws only on its own behalf. Most of them had lost legal force in 1917, when there was a collapse of the monarchy. Video - <http://360tv.ru/news/den-v-istorii-6-maja-21927>



On June 20 to September 27, 2015, will be the exhibition "Fabergé: Jeweler to the Tsars" be on view at the Oklahoma City Museum of Art. More than 230 rare and storied treasures created by the House of Fabergé will be celebrated in the exhibition. The exhibition, drawn from the Collection of the Virginia Museum of Fine Arts, Richmond, will showcase Peter Carl Fabergé's fine craftsmanship in pieces of jewelry and adornments once belonging to the Russian Imperial family.

From dazzling Imperial Easter eggs to delicate flower ornaments and from enchanting animal sculptures to cigarette cases, photograph frames and desk clocks, Fabergé often turned the most mundane objects into miniature works of art. The vast majority of his designs were never repeated, and most pieces were made entirely by hand. The success of his business was inextricably linked to the patronage of the Romanov dynasty and the close ties among the British, Danish and Russian royal families, who often exchanged works by Fabergé as personal gifts.



**OKC** OKLAHOMA CITY  
**MOA** MUSEUM  
OF ART



An award-winning new documentary recounts the rollercoaster fortunes of the House of Fabergé, whose pre-1917 works inspire levels of devotion among seasoned collectors. This captivating new film tells the fascinating story behind the most prestigious name in luxury: Fabergé.

"FABERGÉ: A LIFE OF ITS OWN" - Film Trailer - <https://www.youtube.com/watch?v=z63Do7qwFHc>





The presentation of the restored carriage of Catherine II in Tsarskoye Selo. To restore the carriage was possible thanks to a XVIII century engraving found in the collections of the Russian Museum. It is only known that the carriage was the first for Catherine the Great. The coach has a round body and original suspension - the body seemed to hover in the air. With this transport the sovereigns almost did not feel road irregularities. In this carriage was traveling to his coronation Paul the First. After the revolution, the carriage was never repaired. And now Moscow restorers gave it a second life.  
Video - [http://tvkultura.ru/article/show/article\\_id/133239](http://tvkultura.ru/article/show/article_id/133239)



25th anniversary of the Russian Nobility Assembly is marked in the end of May. It all started on May 10, 1990, in Varvarka, Moscow, where was held the first historic meeting on the revival of the nobility in Russia. The anniversary celebrations will start in the evening of May 28 at the Central House of Scientists with a concert by choir of Petrovsky Monastery. May 29, will be a meeting of the Council of the Nobility and, at its end (approximately 18-00) will open the jubilee exhibition of the Association of Artists of RNA. May 30, will be the anniversary congress. May 31, will be an anniversary ball.



In Orsha's urban Center of Culture arrived exhibits brought from Mogilev, the exhibition "Crowned family", which opening was timed to the International Day of Family. Aim of the exhibition - educational work with the Orsha youth under the statement of traditional family values.

The solemn opening May 15, 2015 was attended by rural dean of Orsha Archpriest Valeriy Serko and the clergy deanery, representatives of the local administration, pedagogues and culture workers. Accompanying lecture material for the exhibition on the theme "The Tsar's Family - a sample of family life and of Christian piety" was presented by Head of the Slavic Philology of the Mogilev Pedagogical University Sergey Somov.



UNESCO experts are not opposed to the dismantling of the 14th Corps of the Moscow Kremlin, but it strongly recommended to abandon the plans for the reconstruction the Chudov and Voznesensky monasteries destroyed in 1929-1930 on its territory, said material published on the site of UNESCO.



On 27 May, at noon came Prime Minister Dmitry Medvedev to the Peter and Paul fortress and as by tradition, on the birthday of St. Petersburg, from the gun battery of Naryshkin bastion was given a salvo. Dmitry Medvedev visited the Peter and Paul Cathedral, where lie the founder of the city Peter the Great. The prime minister was shown the renovated wooden gilt iconostasis. This unique monument of decorative art was created in the years 1725-1726 on the design of the Italian architect Domenico Trezzini and Russian architect and artist Ivan Zarudny. The restoration to the original look of the iconostasis was started only a few years ago and now has been completed.

Video - <http://topspb.tv/news/news74550/>



The monument to Alexander III, in the Marble Palace, is now looking at an Asian girl on a furious tyrannosaurs Rex. At least, so it seems to many of the visitors. The fact is that not so long ago in front of the Emperor "peacekeeper" was erected by famous Russian art group the "First Rider". An exhibit of contemporary art made of glossy black fiberglass. The sculpture is about six meters high and with very formidable temper. However, the horse and his famous rider to the provocations do not respond: standing, as if nothing had happened. You cannot say that about the dinosaur, poor climb, out of himself, to show how formidable he is. Ordinary reptile - insignificant stimulus for one of the most balanced rulers in history, and therefore, a conflict cannot be here. However, this situation suits far not all visitors to the courtyard at the Marble Palace. Older people reeling head indignantly, and some have just said that it was no good and the element of contemporary art is not appropriate. "In my opinion, it's not a funny joke. This sculptural pun is not appropriate, let him be removed somewhere else"- reacted to the sculpture of a man passing by.



In Crimea, on 28 May, opened the forum "Elizabeth's legacy today." The venue Livadia Palace, was not chosen by chance. After all, for centuries, the peninsula held a special place in the life of the Romanovs. In the marble hall of Livadia Palace - the scientists, clergymen and representatives of sisterhoods in Russia, Ukraine, Belarus and Kazakhstan recalling the activities of the Grand Duchess. "We are following in the footsteps of her. This is an example and the light of what we have to do. A woman who had everything and gave up everything, her example shows us how this can be done" - assured nurse Fevronia. "It showed the path of service, prayer and active charity - says Bishop Alapaevsky Kamensky and Methodius.

Crimea in the life of the Romanov family, as well as throughout the history of Russia, occupied a special place. Elizabeth Feodorovna often came there and her husband - Sergei Alexandrovich, as a child loved to paint Crimean landscapes. Several unique paintings were found recently - Here is one of them - a small Moorish fountain at the Livadia Palace. Sergey made it when he was only ten years old. This picture will soon join the Livadia museum's collection.

"Forum "Elizabeth's legacy today" is for the first time held in the Crimea - says the head of the republic of Crimea Sergey Aksenov. - Mercy, compassion, love of neighbor - understood by all. These qualities helped to survive all residents of the Crimea."

Video - <http://www.vesti.ru/doc.html?id=2615490#>



"The Last Days Of Rasputin (2015)" a video from English Channel 6. "Helen Rappaport and Dominic Lieven are among the writers, thinkers and historians exploring the downfall and legacy of Grigori Rasputin. The Siberian peasant and faith healer rose from obscurity to become an adviser to Tsar Nicholas II and his family, before being assassinated in December 1916, and the contributors



examine whether he was motivated by sex addiction or was a seer who only wanted the best for Russia" - it says.

Another sex, scandals, and lies story.... It starts with "In 1905 Rasputin arrived in Petrograd...." - in Petrograd? In 1905! "A city that was a hotbed of sex, sin and revolution". The truth about Tsar Nicholas.... "He was weak. he was physical brave, but morally weak". Well, now you are warned.

Video - <http://www.youtube.com/watch?v=ouvjswldyhq>



29 May in the Kaluga State University, was handed by Maria Aksakov a collection of 64 etchings "History of the House of Romanov," to the Kaluga Museum of Fine Arts. Maria Aksakov is the daughter of the officer, member of the White movement Alexander Gershelman (1893-1977), who had assembled the collection.

Gershelman was awarded in the First World War the Order of St. Anne's 4-th degree "for bravery", fought in the North White Army Corps until 1920. Then, being treated in Warsaw, he learned about the evacuation in the Crimea. In 1931 he founded a parish of the Russian Orthodox Church in Vienna. Later, with the start of World War II Gershelman refused to accept German citizenship and to go to serve in the Wehrmacht. In 1948, he moved to Argentina and 13 years later became one of the organizers of the exhibition of ancient Russian art in Buenos Aires.

"In the history of the Kaluga region is the first time that such a large collection is transferred from abroad", - said Deputy Governor of the Kaluga region, Vladimir Potemkin.



A memorial concert for Grand Duke Michael Alexandrovich, brother of Emperor Nicholas II, was arranged on 30 May in the Academy Hall of the Mikhailovsky Palace, St. Petersburg, a branch of the Russian Museum.



An interesting video about the history of finding the icons which Emperor Nicholas II prayed in front of in the Feodorovsky Sovereign Cathedral. The royal icons was spotted in Europe and returned to Russia by a philanthropist Igor Vozyakov, the founder of the Museum "House of Icons and Painting named after S.P. Ryabushinsky".

Video - <http://www.youtube.com/watch?v=eAOuXmWZkxk>



Latest development on Ropsha Palace. The project, developed by JSC "SPb-Project", provides demolition of the portico and destroying parts of the walls to about a meter from the eaves. The work has started and was videotaped by citizens. (See video in the article <http://www.fontanka.ru/2015/05/29/160/>) However the technique of the works plunged experts into shock. "This is barbaric destruction of genuine parts of the building" - said Michael Milchik, the deputy director of the Research Institute "Spetsproektrestavratsiya". "Emergency disassemble portico is possible and necessary, but gently, while maintaining all the elements in the integrity and secured" - he said.

"This is unacceptable, it is destruction of the monument" - agreed Alexander Margolis, chairman of the St. Petersburg branch VOOPiK. However, in GMZ "Peterhof" irregularities in the conduct of work do not see. "A crime I cannot see. According to the technology, it is well done" - said director Elena Kalnitskaya.

By October 30, the contractor will be required to complete the demolition of structures and cover-up fragments to be preserved. For further work money in the budget is not found.





The Spectator, 28/05/2015, Andre Van Loon - "The half-dozen men who could have changed history in 1914". The best way to govern a country is through an educated aristocracy: Dominic Lieven's provocatively old-fashioned view, applied to the end of Tsarist Russia

"Towards the Flame: Empire, War and the End of Tsarist Russia" by Dominic Lieven  
Allen Lane, pp.448, £25, ISBN: 9781846143816

The veteran Russian historian Dominic Lieven's new study of Russia's descent towards the first world war is deeply researched, highly valuable in its focus on Russia, and unfailingly well-written: more proof of Lieven's profound knowledge of the Russian empire.



One of his earlier works, *Russia's Rulers Under the Old Regime* (1989), focused on the 150 men who ran Russia until 1917. *Towards the Flame* shares that work's careful attention to a tiny elite of well-educated, cosmopolitan, mostly aristocratic men. With breathtaking directness, he says that fewer than 50 men (and it was all men) in Europe in 1914 took the decisions that led their countries into war. *Towards the Flame* starts with a few donnish chapters from what Lieven calls the 'God's eye view'. We learn about Europe's struggles with nationalism, geopolitics and international economics. Though Lieven is not the first to say so, it is useful to be reminded that either Germany or Russia could have gained mastery of Europe by avoiding war and developing their industries instead. Russia was a giant in the making, before the calamity that was its 20th (and, arguably, the start of its 21st) century.

All too often, discussions of Russia in the period revolve around the fate of Nicholas II and his family, Rasputin and the revolutionaries. Lieven provides a welcome corrective, analysing Russia's foreign policies as directed by little-known, if highly influential, individuals. He is excellent in his discussions of Grigorii Trubetskoy, Aleksandr Izvolsky, Alexander Benckendorff and Serge Sazonov; and their critics such as Petr Durnovo, Roman Rosen and Aleksandr Giers. His scope includes the emergence of the Triple Entente, the Balkan Wars (1912–13), the 1914 crisis and the first years of the war.

Throughout, one is struck by Lieven's empathy with the elite he discusses. He sets himself apart by his knowledge of original memoranda, letters and memoirs, many of which can only be found in obscure Russian archives. He is unafraid of expressing his opinions on the arguments put forward by some officials before they were rejected or expropriated by the key decision-maker: Nicholas II.

An interesting and perhaps provocative aspect of *Towards the Flame* is Lieven's rather old-fashioned view of how a society ought to be run. He sides with civilised individuals occupying key functions in a state's apparatus, according much less importance to, in Russia's case, power-hungry revolutionaries. When things go wrong, it is because the emperor or his officials have failed in their duties. Better government requires better education and intelligent responsiveness. Diplomacy and understanding, rather than bombast and force, are what make states truly great. There is nothing wrong, in other words, with an elite, as long as that group of individuals is honest and true.

*Towards the Flame* has a mostly sombre tone — as though Lieven were channelling Jeremy Paxman in his last years on Newsnight, rather than the bright geekiness of Evan Davis. It is sad to learn Lieven is battling illness and will probably not write another full-length study.

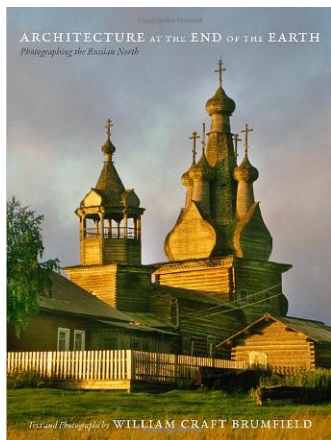
In the closing pages he considers whether America's current decline, and China's rise, stand a better chance of being managed without some form of catastrophe. He is not hopeful they will be, noting that the prospect of Europe's destruction in 1914 did nothing to curb the aggression. It is as though he has



seen too much of human stupidity not to doubt the prospect of civilised behaviour taking a leading role. The worst that can be said about Towards the Flame is that we should all hope Lieven, even as he's right about the past, is wrong about the future.

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## "Architecture at the End of the Earth: Photographing the Russian North"



Carpeted in boreal forests, dotted with lakes, cut by rivers, and straddling the Arctic Circle, the region surrounding the White Sea, which is known as the Russian North, is sparsely populated and immensely isolated. It is also the home to architectural marvels, as many of the original wooden and brick churches and homes in the region's ancient villages and towns still stand. Featuring nearly two hundred full color photographs of these beautiful centuries-old structures, *Architecture at the End of the Earth* is the most recent addition to William Craft Brumfield's ongoing project to photographically document all aspects of Russian architecture.

The architectural masterpieces Brumfield photographed are diverse: they range from humble chapels to grand cathedrals, buildings that are either dilapidated or well cared for, and structures repurposed during the Soviet era. Included are onion-domed wooden churches such as the Church of the Dormition, built in 1674 in Varzuga; the massive walled Transfiguration Monastery on Great Solovetsky Island, which dates to the mid-1550s; the Ferapontov-Nativity Monastery's frescoes, painted in 1502 by Dionisy, one of Russia's greatest medieval painters; nineteenth-century log houses, both rustic and ornate; and the Cathedral of St. Sophia in Vologda, which was commissioned by Ivan the Terrible in the 1560s. The text that introduces the photographs outlines the region's significance to Russian history and culture.

Brumfield is challenged by the immense difficulty of accessing the Russian North, and recounts traversing sketchy roads, crossing silt-clogged rivers on barges and ferries, improvising travel arrangements, being delayed by severe snowstorms, and seeing the region from the air aboard the small planes he needs to reach remote areas.

The buildings Brumfield photographed, some of which lie in near ruin, are at constant risk due to local indifference and vandalism, a lack of maintenance funds, clumsy restorations, or changes in local and national priorities. Brumfield is concerned with their futures and hopes that the region's beautiful and vulnerable achievements of master Russian carpenters will be preserved. *Architecture at the End of the Earth* is at once an art book, a travel guide, and a personal document about the discovery of this bleak but beautiful region of Russia that most readers will see here for the first time.

About the Author - William Craft Brumfield is Professor of Slavic Studies at Tulane University. Brumfield, who began photographing Russia in 1970, is the foremost authority in the West on Russian architecture. He is the author, editor, and photographer of numerous books, including *Lost Russia: Photographing the Ruins of Russian Architecture*. In 2002 he was elected to the State Russian Academy of Architecture and Construction Sciences, and in 2006 he was elected to the Russian Academy of Fine Arts. He is also the 2014 recipient of the D. S. Likhachev Prize for Outstanding Contributions to the Preservation of the Cultural Heritage of Russia. Brumfield's photographs of Russian architecture have been exhibited at numerous galleries and museums and are part of the Image Collections at the National Gallery of Art in Washington D.C.

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Under the hammer...

### Romanov related items in Auctions



#### **Relics of the House of Romanov will go under the hammer at an auction in Italy**

In Italian auction House Bonini, will be put up for auction several objects related to the Romanov family. The auction is a bit unusual, as it starts with a price double the lowest estimate and after a month the price is reduced.

From Russian TV channel "Vesti" on May 7th - *"The shashka of Supreme Commander of the Imperial troops of Grand Duke Nikolai Nikolaevich Romanov - Nikolasha deservedly is the central exhibit of the future auction. The edged weapon in the family was transferred to the heirs in the male line. But male children of Uncle Nikolasha there is not. It ended up with his grand-nephew Nicholas Romanov. On the table is almost all the Romanovs took with them, running away in a hurry from the palace Dulber. Icons and valuables. What can you take with you on a ship? Climbing the "Marlboro" said grandmother Elisabeta Romanov - Countess Sheremetev, she took her pearl necklace. It bought a house in Antibes and gave a little money. "They took with them what was at hand, when they were in the Crimea. Leaving the rest with the hope to come back. They were convinced that they would return to Russia", - says Elisabeta Romanov.*

*April 30 the remains of the Grand Duke and his wife, Anastasia was brought to Moscow. Everything connected with the imperial family should go home - it was his will. Nikolai Romanovich passed away in September 2014. "It is not easy to part with things - but it is a decision that took his father during his lifetime. Before his death, he thought, and always said that it would be right - leave things to people of the imperial family, scholars, museums - those who understand it's value, and would study it. Our dream, and the dream of Nicholas Romanov, is for it to go to Russia", - says Elisabeta Romanov."*

Video - <http://www.vesti.ru/doc.html?id=2562260>



#### **Shashka of Grand Duke Nikolai Nikolaevich Romanov Jr.**

On May 1st started the auction for Grand Duke Nikolai Nikolaevich Romanov Jr.'s shashka with sheath. Caucasus. 1850-1870 ca. Steel, wood, gilt bronze, silver gilt, niello, enamel, leather and fabric. The weapon: 965 mm. (810 × 32); 790 g. The scabbard: 910 mm.; 530 g.

Distinctive label hanging from the sleeve and bearing on one side the inscription "Подарокъ кн. Шервашидзе" (Gift of Prince Shervashidze); other side imperial monogram in Cyrillic characters of the Grand Duke Nikolai Nikolaevich, under Romanov crown.



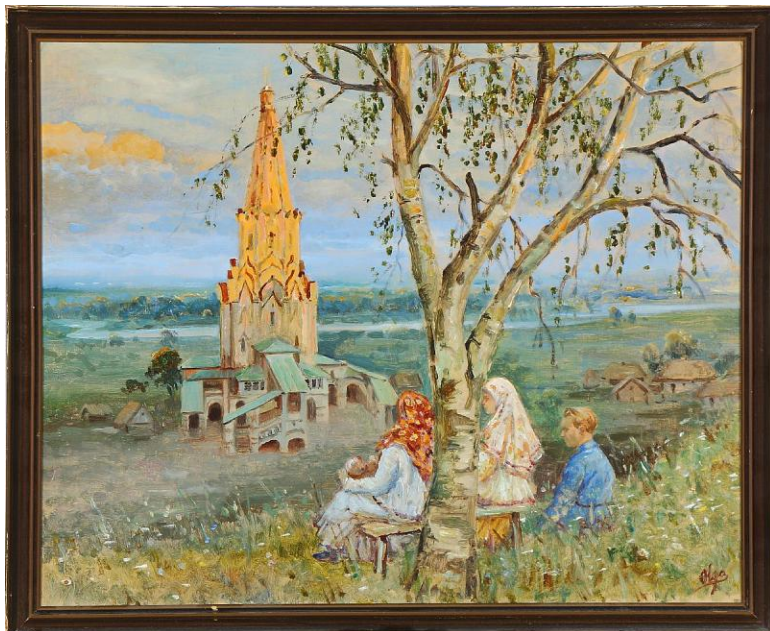
Provenance: Georgii Dmitrievich Shervashidze (1847-1918), Nikolai Nikolayevich Romanov (1856-1929); Pyotr Nikolayevich Romanov (1864-1931); Roman Petrovich Romanov (1896-1978); Nikolai Romanovich Romanov (1922-2014); Heirs Romanov.  
Estimate: € 70,000 - € 120,000, Auction start bid: € 140,000

***Bruun Rasmussen, Copenhagen, Denmark, on 11May:***

Painting by Grand Duchess Olga Alexandrovna. Colorful flowers in the window sill on Knudsminde in Ballerup, Denmark. Signed Olga. Oil on cardboard. 56 x 46 cm.  
Price est.: kr 20,000 / € 2,700

***Bruun Rasmussen, Copenhagen, Denmark, on 11 June:***

Painting by Grand Duchess Olga Alexandrovna: View of a Russian village church in the evening sun. Signed Olga. Oil on panel. 33 x 41 cm.  
Price est.: Dkr 10,000-15,000 (€ 1,350-2,000)



Coasters painted by Grand Duchess Olga Alexandrovna: Set of twelve white enamel glass coasters with flowers, mounted in sterling silver. A. Michelsen, 20th century. Diam. each c. 7 cm. (12).  
Price est.: Dkr 10,000-15,000 (€ 1,350-2,000)





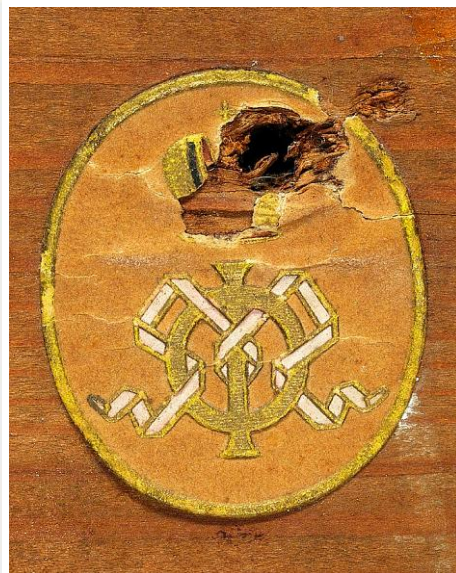


Service painted by Olga Alexandrovna: "The Hvidøre Service" - a collection of 14 porcelain parts, decorated with gold edges and pansies in colours on white ground, comprising six side plates, two dishes, two pair of cups, one smaller dish and sauceboat. Decorated by Grand Duchess Olga Alexandrovna, while she lived in Denmark 1920-1949. Bing & Grøndahl. (14). Price est.: Dkr 4,000-6,000 (€ 535-805)

Painting by Lev Felixovich Lagorio: Coastal view from Jaffa near Tel Aviv. Signed and dated L. F. Lagorio 1897 (in Cyrillic). Oil on canvas. 25 x 37 cm. On the reverse of the frame Tsaritsa Maria Feodorovna of Russia's owner's label with mitre crowned Cyrillic monogram. Provenance: Tsaritsa Maria Feodorovna of Russia (1847-1928), hence the daughter Grand Duchess Olga Alexandrovna (1882-1960). She sold it to the present owner's father in 1947, when she emigrated to Canada.

Lev Felixovich Lagorio, b. Teodosia, Crimea 1827, d. St. Petersburg 1905.

Price est.: Dkr 30,000-40,000 (€ 4,000-5,350)



Empress Maria Feodorovna's table: A round Neo-Rococo gilt, white painted wood and gesso table, profiled top of white marble, pierced apron decorated with rococo flowers and foliage, cabriole legs with X-shaped stretcher adorned with vase. Marked with blue chalk "Tilhører Dagmar" (Dagmar's property). Fire Stamped with crowned "KE", kongens ejendom (The King's property) and F 4546, stencilled marked with three waves and "UDGÅET" (withdrawn). Second half of the 19th century. H. 80 cm. Diam. 148 cm. Price est.: kr 75,000 (€ 10,000)





**Christie's, New York, USA, on 20 May:**

This Russian auction in Christie's had so many interesting object that almost the entire catalogue could be included here. However due to space, here is only a few of the highlights.



A rare jeweled silver and gold maid of honor cipher. St. Petersburg, 18th century and later. In the form of the Cyrillic initial 'E' for the Empress Catherine II, set with rose-cut diamonds mounted in silver-topped gold, surmounted by a diamond-set crown, the reverse applied with a later gold hinged double pin and pin guard, apparently unmarked. 2 5/8 in. (6.7 cm.) high.

Estimate \$60.000-80.000 /Sold for \$62.500

A jeweled two-color gold and guilloché enamel imperial presentation brooch. Apparently unmarked, Russia, period of Alexander II (1855-1881). Converted from a

ring, of diamond form, the central dark blue guilloché enamel plaque with the cipher of Emperor Alexander II beneath an Imperial crown, within a border of old-cut diamonds, unmarked. 1 in. (2.5 cm.) high. Estimate \$10.000-15.000 /Sold for \$13.750



A rare jeweled silver and gold maid of honor cipher. St. Petersburg, 1828-1855. In the form of the Cyrillic initial 'A' for the Empress Alexandra Feodorovna, set with rose-cut diamonds mounted in silver-topped gold, surmounted by a hinged rose-cut diamond-set Imperial crown, unmarked, numbered III, with the original pale blue moiré silk ribbon. 2 5/8 in. (6.7 cm.) high.

Estimate \$50.000-70.000 /Sold for \$112.500

An important jeweled silver-gilt imperial presentation brooch by F.

Butz, St. Petersburg, circa 1883. In the form of the cipher for Emperor Alexander III, set with rose-cut diamonds, beneath a diamond-set Imperial crown, the reverse applied with a pin, apparently unmarked, one edge engraved with the number III. 1 1/4 in. (3.2 cm.) long.

Provenance: Grand Duchess Xenia Alexandrovna (1875-1960). Prince Nikita Alexandrovich (1900-1974). Prince Alexander Nikitich (1929-2002).

Estimate \$12.000-15.000 /Sold for \$30.000



A jeweled gold imperial presentation brooch by Fabergé, with the workmaster's mark of August Hollming, St. Petersburg, circa 1913, scratched inventory number 3495.

Circular, centering an Imperial crown within a square reserve, the crown and corners set with faceted gem stones, within openwork filigree scrolls, all within a rose-cut diamond border, marked on pin and pin guard. 1 in. (2.5 cm.) diameter.

Provenance: Supplied by Fabergé to the Imperial Cabinet on January 10, 1913 at a cost of 150 roubles under the number 3495; entered into the Cabinet's stock under the number 289.

Discharged in 1916 for the journey of Dowager Empress Maria

Feodorovna (1847-1928) to Kiev.

Decommissioned on May 23, 1917; the brooch possibly remained in the possession of the Dowager Empress. Estimate \$20.000-30.000 /Sold for \$43.750



An important jeweled and enameled two-color gold imperial presentation snuff box marked K. Hahn, with the workmaster's mark of Carl Blank, St. Petersburg, 1899.

Rectangular with canted corners, the hinged cover enameled in translucent steel blue over a wavy guilloché ground, bordered with trails of yellow gold flowers and pink gold rosettes, the corners set with cabochon emeralds, centering an applied diamond-set Imperial double-headed eagle within an oval cartouche enameled in translucent opalescent pink on a sunburst guilloché ground, within a rose-cut diamond border, all within a translucent red champlévé enamel

border, and sides and base plain gold, with everted semi-circular gold thumb-piece.



The inside cover inscribed in French, 'Given by His Majesty the Emperor Nicholas II to Dimitri Stancioff Bulgarian minister in St. Petersburg on the occasion of the Conference of Peace of 1899, met at the Hague in 1899', marked inside cover and base. 3¼ in. (8.2 cm.) wide.

Estimate \$120.000-180.000 /Sold for \$665.000



A rare and important enameled gold commemorative pendant probably by Fabergé, St. Petersburg, circa 1888. Oval, the front enameled en plein with the icon of the Mandylion, the reverse engraved with the crowned ciphers of Emperor Alexander III and Empress Maria Feodorovna and the Russian inscription 'In memory of [our] salvation', all within a blue enamel border, the lower edge engraved in Russian '[To] Dear Xenia', with suspension ring and loop, indistinctly marked on loop. 1½ in. (3.8 cm.) high.

Provenance: Grand Duchess Xenia Alexandrovna (1875-1960). Prince Nikita Alexandrovich (1900-1974). Prince Alexander Nikitich (1929-2002).

Estimate \$14.000-18.000 /Sold for \$27.500



Grand Duchess Olga (1882-1960) - Easter table

Signed 'Olga' (lower right). Watercolor on paper. 8 x 9 7/8 in. (21.6 x 23 cm.)

Provenance: Princess Nina Georgievna Chavchavadze (1901-1974). Prince David Pavlovich Chavchavadze (1924-2014).

Estimate \$2.000-3.000 /Sold for \$3.500



A miscellaneous group of drawings and paintings by Grand Duchess Xenia Alexandrovna (1875-1960).

Comprising miscellaneous drawings and watercolor paintings, signed and dated by the Grand Duchess,

some with handwritten inscriptions, together with a watercolor painting by Grand Duchess Olga (1882-1960). The largest 7 3/4 x 9 1/2 in. (19.7 x 24.1 cm.)

Provenance: Grand Duchess Xenia Alexandrovna (1875-1960). Grand Duke Andrei Alexandrovich (1897-1981). By descent to the present owner.

Estimate \$5.000-7.000 /(Did not sell)



An important jeweled and enameled gold and agate signet ring by Fabergé, Petrograd, circa 1915, scratched inventory number 91968.

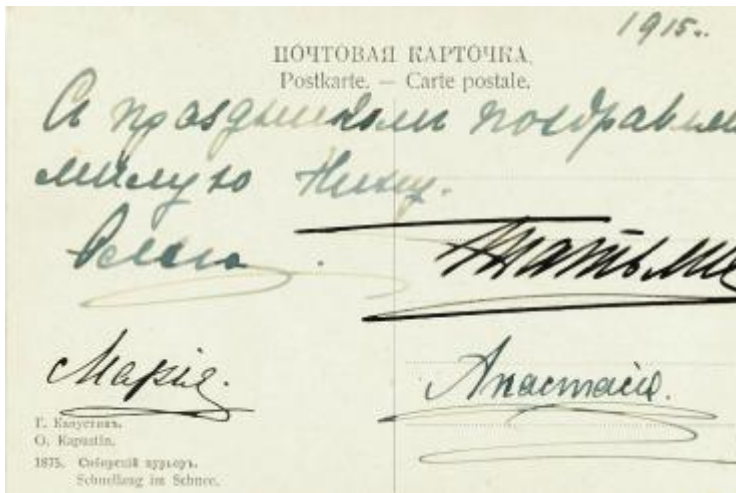
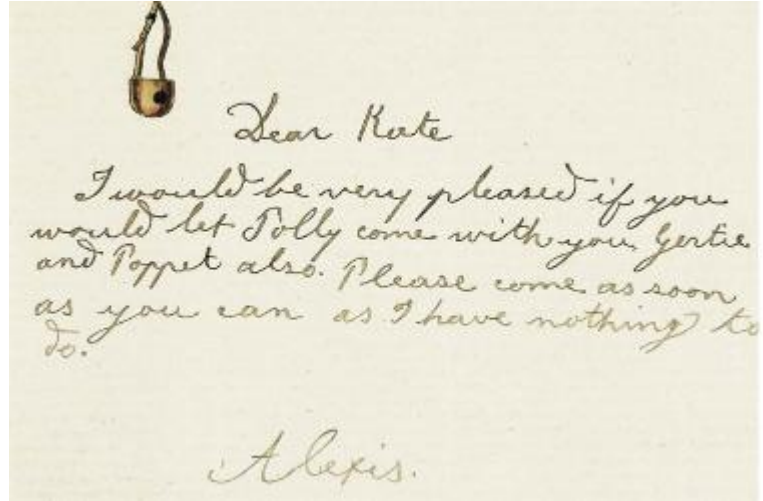
Of typical form, with an oval agate matrix engraved with the cipher of Grand Duchess Tatiana Nikolaevna beneath an Imperial crown, the border enameled with white diamond pattern on a royal blue ground, apparently unmarked.

Provenance: Purchased by Empress Alexandra Feodorovna (1872-1918) from Fabergé's Petrograd branch on March 18, 1915 for 80 roubles.

Estimate \$14.000-18.000 /Sold for \$47.500



Tsarevich Alexei Nikolaevich (1904-1918). Portrait photo, shown three fourths in military coat and hat, 3¼ x 2 in. (95 x 51 mm.); together with a letter, inscribed 'Dear Kate/ I would be very pleased if you would let Polly come with you, Gertie and Poppet also. Please come as soon as you can as I have nothing to do./Alexis.', 6 x 3¾ in. (152 x 95 mm.), all within a later gilt frame. Estimate \$3.000-5.000 /Sold for \$10.625



Imperial family: a postcard signed and inscribed by Grand Duchesses Olga Nikolaevna, Tatiana Nikolaevna, Maria Nikolaevna, and Anastasia Nikolaevna. The front with a reproduction of a painting by G. Kapustin, the reverse addressed to Princess Nina Georgievna, with Christmas and New Year's greetings from all four grand duchesses, signed and dated 1915. 3 ½ x 5 ½ in. Provenance: Princess Nina Georgievna Chavchavadze (1901-1974). Prince David Pavlovich Chavchavadze (1924-2014). By descent to the present owner. Estimate \$3.500-4.500 /Sold for \$5.250



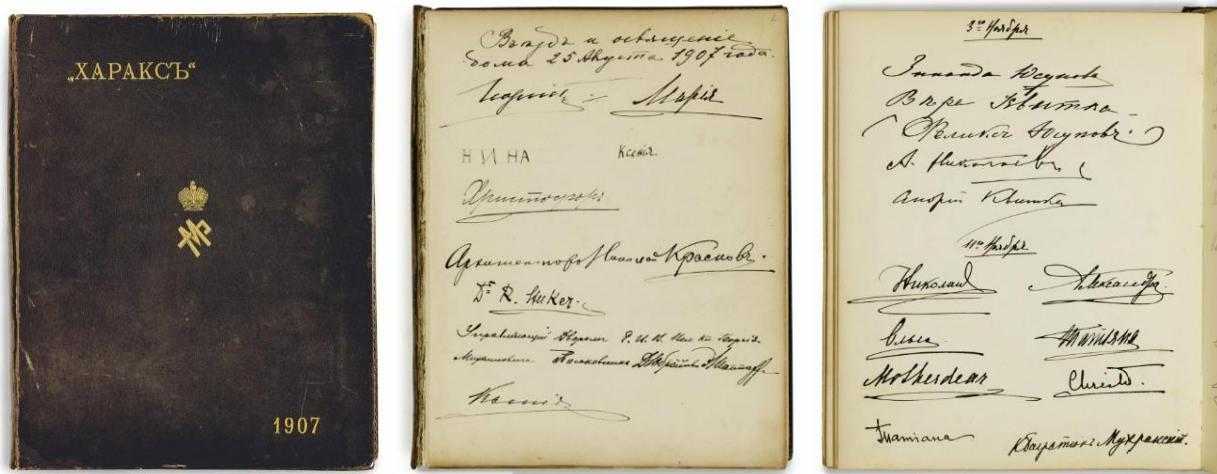
Imperial family: a postcard signed and inscribed by Grand Duchesses Olga Nikolaevna, Tatiana Nikolaevna, Maria Nikolaevna, and Anastasia Nikolaevna. The front with a reproduction of a painting by I. Shishkin, the reverse addressed to Princess Nina



Georgievna, with Christmas and New Year's greetings from all four grand duchesses, signed and dated 1917. 3½ x 5½ in. (9 x 14 cm.)

Provenance: Princess Nina Georgievna Chavchavadze (1901-1974). Prince David Pavlovich Chavchavadze (1924-2014). By descent to the present owner.

Estimate \$3.500-4.500 /Sold for \$4.375



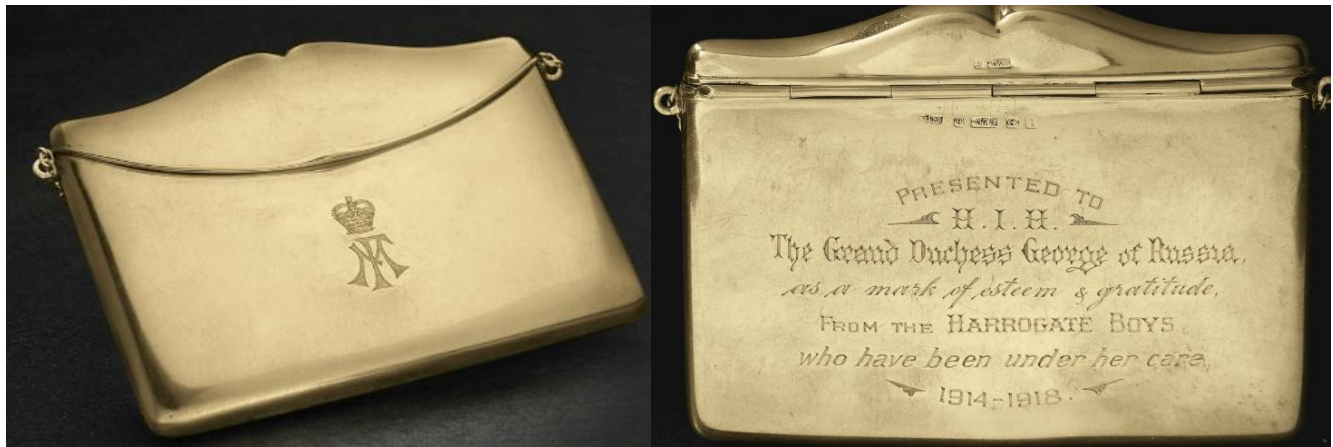
Kharaks: a leather bound guest book. Russia, circa 1907.

The cover stamped in Russian Kharaks, and with the cipher of Grand Duke George Mikhailovich and the date 1907, the binding by Petersen, St. Petersburg. Signed by Grand Duke George and family and their visitors to Kharaks, including Emperor Nicholas II, Alexander Feodorovna and family, Grand Duchesses Xenia and Olga Alexandrovna, Feodor Chaliapin, Felix Yusupov, et al.

Marking the opening of the palace in 1907 and the rescue of members of the Russian Imperial family from Yalta in 1919 by the HMS Marlborough.

Provenance: Grand Duke George Mikhailovich (1863-1919). Princess Nina Georgievna Chavchavadze (1901-1974). Prince David Pavlovich Chavchavadze (1924-2014).

Estimate \$10.000-15.000 /Sold for \$35.000



A gold purse presented to Grand Duchess Marie Georgievna.

Maker's mark 'H.M.', Birmingham, 1910. Rectangular, with rounded corners and hinged cover, the front centering the cipher of Grand Duchess Marie Georgievna, the reverse inscribed 'Presented to/ Her Imperial Highness' The Grand Duchess George of Russia/ as a mark of esteem & gratitude/ from the Harrogate boys/ who have been under her care/ 1914-1918', with link chain, marked on reverse 3½ in. (9 cm.) wide.

Estimate \$2.000-3.000 /Sold for \$2.500



A letter and drawings by Grand Duke George Mikhailovich, Petrograd, 1918. Two drawings by Grand Duke George Mikhailovich to his family, depicting his prison cell in Petrograd, the front and reverse of each letter inscribed, the reverse of one letter inscribed in French "...A little souvenir from the room I occupy, within my new palace, cell#:223"

The other inscribed on the reverse in Russian "For my dearest Xenia, in remembrance from Papa", signed and dated throughout; in later matte and frame

Each letter 8 3/8 x 5 1/4 in. (21.3 x 13.3 cm.)

Estimate \$10.000-15.000 /Sold for \$17.500

In June of 1917, as the Russian Revolution escalated, Grand Duke George was granted permission to go to Finland, hoping eventually to reach Sweden or Norway. He remained there until April of 1918, when he was arrested, brought back to Petrograd and then exiled to Vologda. In July, he was once again arrested and returned to

Petrograd, where he was imprisoned along with his brother Grand Duke Nicholas Mikhailovich (1859-1919) and their cousin Grand Duke Paul Alexandrovich (1860-1919). In a letter to Grand Duchess Marie, he wrote: "If it were not for you three who are everything to me in life, it would, I believe, be indifferent to me if I were shot" (Grand Duchess George, A Romanov Diary: The Autobiography of H.I. & R.H. Grand Duchess George, G.N. Tantzios and M.A. Eilers, ed., New York, 1988, p. 232). While still imprisoned, Grand Duke George sent the present lot, a sketch of his prison cell, to his youngest daughter Xenia in London.

In January 1919, the three grand dukes were executed by a Bolshevik firing squad. The grand duchess learned of her husband's death in the newspaper on February 4, 1919, news which was confirmed the following day by a wire from Finland. "It is useless," she recalled, "to try to describe the agony I went through having to tell this news to my poor girls..." (Grand Duchess George, op cit., p. 239).

Grand Duke George Mikhailovich.

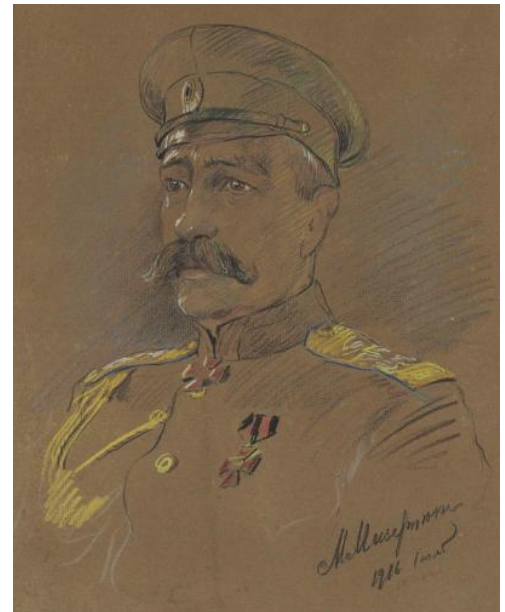
Signed in Cyrillic and dated 'M. Mizernyuk/1916, June' (lower right). Graphite, pastel and charcoal on paper. 14 1/2 x 11 in. (37 x 28 cm.)

Provenance: Grand Duke George Mikhailovich (1863-1919).

Princess Xenia Georgievna Chavchavadze (1903-1965).

By descent to the present owner.

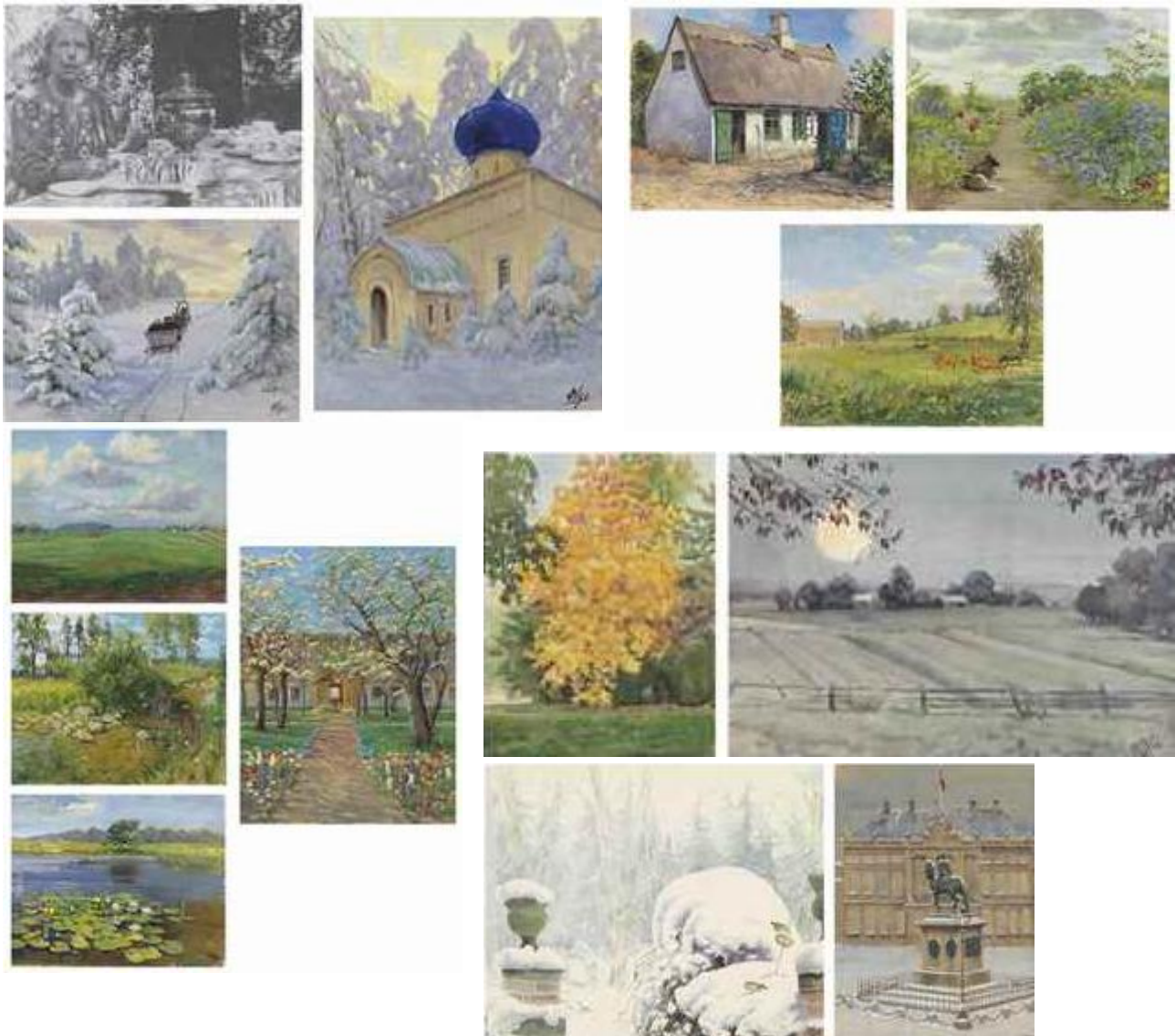
Estimate \$10.000-15.000 /Sold for \$12.500





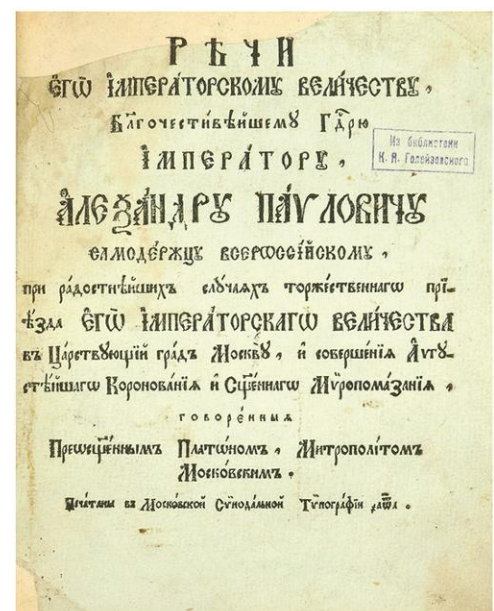
**Christie's, London, UK, on 1 June:**

The auctions starts with several Grand Duchess Olga Alexandrovna paintings.

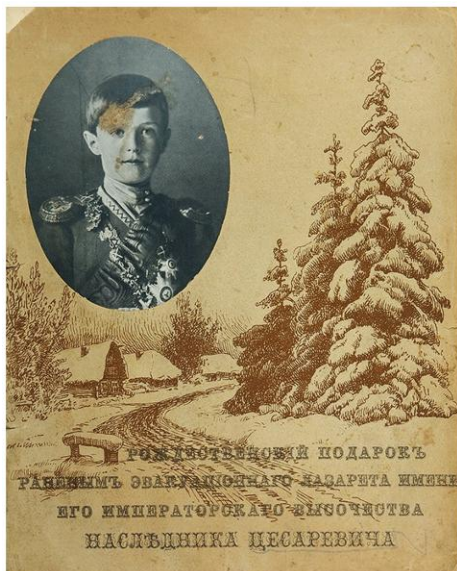


"A winter scene" and "A view of Jacques-Francois-Joseph Saly's equestrian statue of King Frederik V" (1723-1766). Signed 'Olga' (lower right). The first watercolour on paper; the second watercolour, heightened with white, on card. The first 8¼ x 10¼ in. (21 x 26 cm.); the second 7 3/8 x 5 3/8 in. (19 x 13.6 cm.).  
Estimate £2,000 – £3,000 (\$3,132 - \$4,698)

The ceremony consists of 12 offices in the disposition of various banners, including the sad black flag, the national emblem, with the release of the marshals, ministers, members of the State Council, the imposition of medals, awards and regalia, with a procession of mental processes, and so on.  
Estimate: 18.000 - 20.000 rubles.

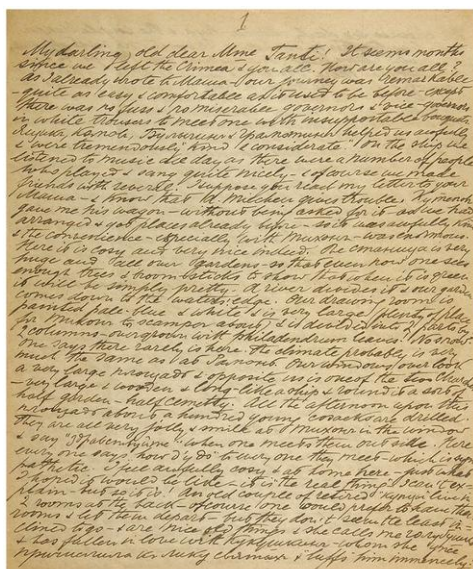






Christmas Gift to wounded at the hospital in name of His Imperial Highness Tsarevich. 1914. 28,2 x 22 cm. Illustrated cover. Lovely artifact of the First World War. Most likely, in the present edition dispatched wounded soldiers as "a sign of the Tsar's salutation" - on the initiative of members of the royal family. Estimate: 24,000 - 25,000 rubles.

Photo of Nicholas II with the representatives of the Western powers. 1900s. 10.5 x 8 cm. Estimate: 9,000 - 10,000 rubles.



A handwritten letter from Grand Duchess Olga Alexandrovna to her sister Grand Duchess Xenia Alexandrovna. In English. 1919. 3 pages. A watercolor painting depicting rural house signed «Olga». 34 x 24.5 cm.

The letter was written six months after Olga and her husband left the Crimea, and with the help of the Cossacks, crossed the Caucasus, to a large Cossack village Novominskaya. Grand Duchess talks about her new way of life, about events that happened to them on the way. About her son Tikhon and their family. She recalls the beginning of the revolution, their father, their lives and expresses hope that the rumored about Nikolai is still alive and hiding in Ekaterinodar (Krasnodar) is true.

"I think six months have passed since we left the Crimea and you. How are you? As I wrote to our mother - our trip was wonderful - so easy and convenient, as it was before [before the revolution] - Did you see how the cows give birth? A few days ago, I accidentally watched it. Cow does not look suffering: occasionally she turned her head to see what was going on next to its tail and continued to munch on hay. Idiot!"

Estimate: 180,000 - 200,000 rubles.



***Bukovskis, Helsinki, Finland, on 2 June:***

A Russian 19th century gold medal with Emperor Nicholas I (1825-1855). For the occasion of the capture of Silistria on the 18th of June 1829. Diam. 39 mm, weight 52 g. Estimate 125 000 - 150 000 Sek / 13 383 - 16 059 Eur.



A pair of sapphire, rose-cut diamond and red enamel cufflinks. Russian marks. 14k gold.

Estimate 16 000 - 18 000 Sek / 1 713 - 1 927 Eur

A pair of rose-cut diamond and blue enamel cufflinks. Russian marks. 14k gold. Estimate 16 000 - 18 000 Sek / 1 713 - 1 927 Eur

***Sotherby's, London, UK, on 2 June:***

A Fabergé silver-mounted hardstone timepiece Workmaster Julius Rappoport, St Petersburg, circa 1890. Formed as a truncated fluted column carved of aventurine quartz, the white enamel face within a chased bound laurel hinged bezel with ribbon tie surmount, applied with a military trophy including the cuirass and helmet of an officer of His Majesty Alexander III's Life-Guard Cuirassier Regiment, the stepped base applied with flaming censers, four bun feet, struck with workmaster's initials and Fabergé in Cyrillic, 88 standard. Height 15cm, 6in. Estimate 100,000 - 150,000 GBP







A marble bust of Empress Catherine the Great  
Early 19th century. Height 64cm, 25 1/4 in.  
Estimate 15,000 - 20,000 GBP



A portrait of Grand Duke Michael Nikolaevich in a silver-mounted wood frame, 1846/1837. The frame of Karelian birch, the large oval aperture containing a watercolour portrait of the Grand Duke wearing the uniform of an officer of the Preobrazhensky Regiment of the Life Guards, inscribed and dated in Russian 'Mikhail 1846 27th March/ St Petersburg', below a laurel-festooned circular aperture containing a lock of hair, its bezel dated in Russian '27 Apr 1837', apparently unmarked. Height of frame 28cm, 11in. Estimate 4,000 - 6,000 GBP

A pair of magnificent silver candelabra. Made by Ovchinnikov, St Petersburg, 1892. Each cast and chased as a triumphal column with spiral bas-relief below a Corinthian capital, surmounted by a globe supporting an Imperial eagle and issuing six winged female herms crowned with nozzles, the plinths with acanthus borders and applied with plaques with engraved inscriptions: 'To our dear comrade and friend Count Vladimir Alexandrovich Stenbok Fermor of the Life Hussar/ Aide-de-camp Colonel Prince Vasilchikov; Colonel Likharev; Prince Gagarin I; Molchanov/ Staff Captain Baron Stanbershemdt; Volkov; Svichin; Orlov/ Rittmeister Bezobrazov; Voronov; Khrapovitsky; Krupensky; Prince Gagarin II; Ratch/ Coronet Komstadius; Pavlov; Myatlev; Verevkin; Svichin II; Charnysh/ Kiriakov; Plogutin; L'Vov; Kotlyarevsky; Astashev/ Lieutenant Miller; Von Meyer; Petrovo Solovovo; Golovin; Izdiniov;



Durasov/ Gartong; Golenischev Kutuzov-Tolstoy; Graf Bobrinskoy; Graf Vorontsov-Dolikov; Erdeli; Prince Golitsyn', 84 standard. Quantity: 2. Height 61.7cm, 24 1/4 in.  
Estimate 150,000 — 200,000 GBP



An Imperial silver-gilt and cloisonné enamel triptych icon  
Made by Khlebnikov, Moscow, 1886. Formed as a cusped ogee arch between two stylised columns, enamelled in pan-Slavic taste with turquoise, blue, white and red trellis between scrolling leaf and flowerhead borders, the interior panels enamelled en plein with Saint Nicholas the Miracleworker flanked by Saint Alexander Nevsky and Saint Mary Magdalene, the reverse engraved with presentation inscription 'To His Imperial Highness the Tsarevich/ Nicholas Alexandrovich/ from the Moscow Bourgeois Society/ May 1886', 88 standard. Height 34cm, 13 1/2 in.  
Estimate 100,000 - 150,000 GBP





Provenance: Presented to the Tsarevich Nicholas Alexandrovich, later Emperor Nicholas II, in 1886. Although the precise date in May 1886 is not noted in the presentation inscription, it is likely that the icon was given to the Tsarevich on - or in celebration of - his eighteenth birthday on 18/6 May, given that the form follows that of a traditional 'birth icon' with the patron saint of the recipient depicted on the central panel and those of the parents on the wings. The Tsarevich spent much of that month in Moscow, attending parties and functions.



***Bonhams, London, UK, on 3 June:***

Portrait of Emperor Alexander I in the uniform of the Preobrazhensky Regiment. By George Dawe, (British, 1781-1829). Signed in Latin, inscribed and dated '1826' (lower right). Oil on canvas. 88 x 60cm (34 5/8 x 23 5/8in).

Provenance: Presented by Tsar Nicholas I to Charles Moberly in St. Petersburg 1826; Thence by descent.

Estimate £60,000 - 80,000 / RUB 4.7 million - 6.3 million





Coronation album of Emperor Alexander III. Description du Sacre et du Couronnement de leurs Majestés Impériales l'Empereur de toutes les Russies Alexandre III et l'Impératrice Marie Féodorovna en l'Anné 1883, chromolithographic title, frontispiece, two portraits and 23 coloured plates after Simakov, Makovskii, Sokolov, Savinskii, Karazin, Polenov, Kramskoi, Vereshchagin, Makarov, Bogdanov, Grigor'ev, Aleksandrovskii, Surikov and Samokish, decorative initials and illustrations in the text, some chromolithographic, text printed in black, blue and red, some minor discolouration, original brown leather-backed brown cloth, upper cover richly gilt with title and imperial arms within scrolling foliate borders, lower cover stamped in blind, spine with imperial regalia in gilt, g.e., white moiré-style endpapers, some very minor rubbing, folio (660 x 510mm.), St Petersburg, Expedition for the Preparation of State Papers, 1883.

The first French edition, also printed in Russian, the album illustrates the coronation ceremonies and events in Moscow. Printed in a relatively small edition for members of the imperial family and foreign dignitaries participating in the ceremonies on 15 May 1883. Burtsev records that it was never offered for sale and is consequently rare.

Estimate £40,000 - 60,000 / RUB 3.1 million - 4.7 million



A gold and jewelled Imperial presentation Tercentenary ring Fabergé, workmaster Alfred Thielemann, St. Petersburg, 1908-1917. Applied with diamond-set Imperial Eagle flanked by the dates 1613 and 1913, 56 standard. Length: 3.2 cm (1 1/4 in).

Estimate £10,000 - 15,000 / RUB 780,000 - 1.2 million



***Czerny's International Auction House, Italy, on June 6, 2015:***



A very rare Kilic of the Cossacks Leib-guard rgt, 1907-1917.

Curved, single damask blade, with wide fuller and triple rear groove, at the tang the mark and the name of the manufacturer in Cyrillic, areas of rust; silver hilt with cross-quillon featuring bas-relief floral decorations, angled, turn-off pommel with monogram of Tsar Nicholas II, a band of foliage. Wooden scabbard with red leather covering, steel mounts decorated with open-works and circles, two rings.

Dimensions: length 97 cm.



A rare bravery Shashka

Curved, single edged blade, at the tang stamps and date "1875" (third character slightly legible); brass hilt, grip with leather covering and brass wire binding; wooden scabbard with leather covering, brass mounts, the cap featuring the enameled emblem of the Order of St. Anna and inscriptions in Cyrillic "For bravery". Blade featuring areas of rust; the leather of the scabbard with stains.

Dimensions: length 100.4 cm.



***Jackson, Cedar Falls, Iowa, USA, on 16 June***

A Russian Imperial porcelain manufactory presentation Easter egg, Tsar Alexander III, 1883-1894.

The cobalt glazed body with both sides displaying the gold cipher AIII for Tsar Alexander III in Slavic interlaced script beneath the Imperial crown, the upper and lower openings with decorative gilded rosettes and geometric band. Height 4.7 inches (12 cm).

Estimate: \$5,000 - 8,000 € 4,500 - 7,200



Portrait of the Grand Duchess Catherine Alekseevna. (Later Empress Catherine the Great)

Follower of Aleksey Antropov (Russian 1716-1795). Oil on canvas. Unsigned and verso with 19th century gallery label of "H.W. Bohlich, Berlin". 24 inches x 19.25 inches (60 x 48.5 cm)

Estimate: \$3,000 - 5,000 € 2,700 - 4,500

A Russian silver beaker commemorating the marriage of Tsarevitch Alexander (later Tsar Alexander II) to Princess Marie of Hesse, Moscow, 1841.

The cylindrical beaker with flared lip and banded on the sides with overlaid silver repoussé sleeve. Displaying three circular medallion cartouches each beneath the Imperial crown, one depicting face-to-face bust portraits of the Tsarevitch and his new wife, and the other two depicting bust profile images of Tsarevitch Alexander's parents, Tsar Nicholas I and Empress Aleksandra Feodorovna. Hallmarked Moscow, dated 1841, and with indistinguishable maker's mark. Height 3.8 inches (9.5 cm).

Estimate: \$1,500 - 2,500 € 1,350 - 2,250





## Did you know....



### ... THAT THERE ARE STILL IMPERIAL BEACONS ON LADOGA CHANNELS

In a few places along the Ladoga channels, that connect the mouth of the River Svir and Syas, can still be seen the Imperial lighthouses.

The lighthouses from 1882-1883 are now abandoned and in a very dilapidated state, but can be repaired. It might no longer serve its purpose, but it is a part of the Russian historic heritage and should be kept.

Bad weather was not to interfere with the export of wheat from Russia to Europe. Emperor Peter the Great decided to avoid the stormy lake Ladoga by building a bypass canal. The construction started in 1719.



A 29 km long section between the Volkhov River and the village of Chornoe was completed and opened to traffic in 1726. Locks were constructed at Shlisselburg and Novaya Ladoga to maintain the depth needed for sailing. Construction of the canal was completed on October 22, 1730, and in spring 1731 the first boats were able to sail along the canal between the Volkhov River and the Neva River (Ladoga Canal proper).

But it turned out that the canal had a depth of less than one metre, considerably less than envisioned by Peter I. Although the canal was one of the largest hydroengineering facilities in 18th-century Europe, it was still too shallow to maintain a considerable traffic. Empress Catherine the Great decided to expand the canal by building another section between the Volkhov and Syas Rivers. This project was implemented between 1765 and 1802 (so-called Syas Canal). The third part of the Ladoga Canal, connecting the Syas and the Svir, was built over the years 1802 to 1810. The Svir Canal was 53 km long, 11 meters wide at the bottom, with depth of 1.8 meters.

In the course of the 19th century, the Ladoga Canal was used by about 15,000 vessels and 10,000 rafts heading towards St. Petersburg every year, but silted up so badly that Emperor Alexander II's government decided that it was more practicable to build a new canal instead of repairing the old facilities.



The New Ladoga Canal was built closer to Lake Ladoga between 1866 and 1883. The new canal was named Imperial. It was solemnly opened in 1882 personally by Emperor Alexander III and Empress Maria Feodorovna, who arrived on the yacht "Alexandria". A medal was issued in memory of the construction of Novo-Svirsky and New Syassky (joining Syas and Volkhov) channels.

The Old Ladoga Canal was overgrown with grass and had become disused by 1940. The New Ladoga Canal is still used by small boats.









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