

## Romanov News Новости Романовых

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#### Three Major Portraits of Emperor Alexander III in the Valentin Serov Exhibition

The "star" among the many Valentin Alexandrovich Serov paintings in the newly opened exhibition in Tretyakov Gallery in Moscow is Emperor Alexander III. There are also many other Romanovs among these excellent portraits and perhaps the best ever portrait of Emperor Nicholas II.

7 October the exhibition was opened to mark the 150th anniversary of his birth. Valentin Serov (1865-1911) combined elements of the Russian school of realism with the legacy of classical and innovative contemporary Western European painting. He became one of the founders of Art Nouveau in Russia at the turn of the century.

Valentin Serov was born in St. Petersburg on January 19, 1865, into a family that belonged to the artistic community. Serov's father,

Alexander, was a composer of German-English background. Young Valentin's talent for drawing became apparent at an early age. Valentin's



father died when the boy was six and his mother decided to go to Paris, which at the time was the centre of art and the place of residence of Ilya Y. Repin, an artist she knew well. The renowned artist taught the boy painting. In 1875 the art patron Savva Mamontov invited Serov and his mother to settle in Abramtsevo outside Moscow, where Valentin again had a chance to study under Repin.

In 1880 Serov entered the Academy of Art in St. Petersburg, where he was taught by Pavel Chistyakov, a Russian painter and teacher of art, who in older times had taught Vrubel, Surikov, Polenov and Repin. Chistyakov was an inerrant authority for young Serov, but five years later Serov decided to terminate his studies because, as he said later, he "got bored."

This retrospective of Serov's best paintings and drawings is located on three floors of the gallery and showcase the great variety of the master's creative heritage, not only through his famous portraits, but also with his landscape paintings and monumental art, which have previously been gradually neglected by researchers.

The exhibition consists of works from eighteen Russian and five foreign museums and private collections. One of them is the portrait of Emperor Alexander III from the Danish Royal Guards Museum and is shown for the first time outside of Denmark.

In 1899, Valentin Serov received a commission for a portrait of Emperor Alexander III in Denmark and went there to work. He ended up making two similar portraits, thou with different backgrounds.

One is a watercolor portrait of Emperor Alexander III against the backdrop of the Copenhagen harbor. 1899, gouache on paper. 41,6 x 32 cm. (To the right)

Emperor Alexander III is shown as the honorary colonel in the red gala uniform of the Royal Danish Life Guards. Properly painted from a balcony at the Danish Royal Palace Amalienborg with a view to the harbor. Across the harbor, in the background can be seen "Nyholm" with the "battery Sixtus", which salutes the royal yachts upon arrival and departure.

This painting is now in the Russian Museum in St. Petersburg.







In the second and final version, Valentin Serov painted Emperor Alexander III, as the honorary colonel in the red gala uniform of the Royal Danish Life Guards, standing in front of the steps to the garden at Fredensborg Palace. In the background can be seen a Danish Guard standing at the small guard house and in a window can be seen his youngest daughter Grand Duchess Olga Alexandrovna looking at him.

The Fredensborg Palace was a summer vacation place for both the Danish, English, Greek, Swedish and Russian royal families in the 1880-90ties.

"Portraits by Serov, they all differ with remarkable characteristic subtle penetration into the psychology of images of the faces. In

particular, his portrait of Alexander III is worth entire historical writings. Serov made the Emperor four years after his death, but the artist's memory is fine, with amazing truth, with all the characteristic features giving an impressive appearance and full of meaning ... " A.N. Benoit in "Russian art in the XIX century".



The story of Valentin Serov and the Romanovs starts in 1892, when the Kharkov nobility announced a competition to make a painting of Emperor Alexander III and his family. Valentin Serov made a sketch of the future painting and won the competition upon the recommendation of Ilya Repin.

At the end of the year and the first half of the next, sessions took place in repeated posing of the Imperial family. For the family portrait he started with studies of the children while they were in Crimea. It took Serov nearly three years to finish the piece as he only once had the chance to see the sovereign in person and had to paint him looking at the emperor's photograph!

In 1893 the study-portraits of Grand Duchess Olga Alexandrovna, Grand Duke Michael Alexandrovich and Grand Duchess Xenia Alexandrovna were finished.

Most likely study portraits of the other children of Emperor Alexander III were made, but the where about of these are not known.







Portrait of Emperor Alexander III from 1895, is copied from the painting "Emperor Alexander III with the Family" (1892-1985, the original is not preserved). Oil on canvass, 113 x 195 cm. Down to the right the signature "Serov 95".

The painting came to State Museum-Reserve "Tsarskoye Selo" in 2000 from State Museum-Reserve "Pavlovsk", Saint-Petersburg. Earlier it was in the Central Storage of museum funds, where it came from the collection of Emperor Nicholas II in (Alexander Palace) Tsarskoye Selo.



The portrait was made on order of Grand Duke Sergei Alexandrovich, brother of Emperor Alexander III, general-governor of Moscow. Serov based it on his recently finished portrait "Emperor Alexander III with the Family" and a photo made by L. S. Levitsky in 1883 (one of the first photographers who had right to take photos of Emperor Alexander III).



In 1895 the painting of "Emperor Alexander III and family" was finished. The painting's fate and where is it now is unknown. Available is only a photo from the book about Serov's "life and creativity" from 1913.

The painting shows Emperor Alexander III with his wife Empress Maria Feodorovna arm in arm and Grand Duchess Olga Alexandrovna holding his left hand going down some steps, possibly in Livadia. Behind can be seen Grand Duke Michael Alexandrovich three steps up, Tsarevich Nicholas Alexandrovich and Grand Duchess Xenia Alexandrovich four steps up, and in the back Grand Duke George Alexandrovich one step further up.

In 1900 Valentin Serov again painted a portrait of Emperor Alexander III. This time the emperor is standing with a paper in his left hand, like a report or a note for a speech. In the background, to the left, can be seen Life Guard Cossacks from the Imperial Convoy on horses and to the right infantry standing ready as in a parade.

Oil on canvas. Size 160 x 107 cm. Russian Museum.





A small sketch of his medals was also on display in the exhibition in Tretyakov Gallery .



A view through the exhibition hall in Tretyakov gallery, with paintings from left - Emperor Alexander III (in red uniform), Emperor Alexander III (in black uniform), Emperor Nicholas II, Grand Duke Michael Alexandrovich and Grand Duchess Olga Alexandrovna.

Serov's portrait of Emperor Nicholas II from 1900 is widely recognized as the best ever made of Nicholas Alexandrovich. Nicholas is depicted not as an emperor, a ruler of a vast empire in a period of its prosperity, but as an ordinary person, a person - with his concerns, challenges, experiences and internal vibrations. After many years in exile in Paris, Konstantin Korovin wrote: "Serov is the first artist that caught and captured on canvas softness, intelligence, and at the same time the weakness of the emperor..."

When Serov was ordered a portrait of the Emperor, he was at the height of his glory. It is known that he refused many offers, but this he did not turn down.

Felix Yusupov, who later had a portrait made by Serov, recalled about the artist: "By nature he was independent and disinterested and could not hide what he thinks. Told me that when he made the portrait of the emperor, the empress constantly plagued him with advice. Finally he broke down, gave her the brush and palette and asked her to finish it".

A historical anecdote tells that the Emperor laughed, Alexandra blushed, stamped her foot and walked away. The emperor ran after her and later returned to apologize and to continue.

It was said that after this episode with the Empress, Serov did not want to make anymore portraits of the imperial couple. Serov was in December 1901, through Diaghilev proposed to make another portrait of the Emperor. But it is said he replied by telegram: "In this house, I no longer work." - but anyhow already in 1902 he made another portrait of the emperor.

Serov's work progressed with great difficulty, and at some point, Valentin decided to refuse the order: "Sorry, Your Majesty, nothing comes out. It sometimes happens for an artists. Today we will have the last session."

The Emperor, in a simple jacket of an officer of the Preobrazhensky Regiment, with genuine sadness sat down and put his hands on him. And then Serov saw all that he was lacking. He instantly caught the image and the overall look of the emperor.

The portrait was surprisingly light, in a free brush. The manner of painting makes it look almost as a sketch, but elaborately safe and harmonious. Abandoning multi color, Serov used a range of dominant black and gray tones.



Oil on canvas, size 71 x 58.8 cm. State Tretyakov Gallery.



Valentin Serov continued to receive important commissions, among them a portrait of Grand Duke Pavel Alexandrovich from 1897. Oil on canvas, 166.7 x 149.5. State Tretyakov Gallery, Moscow.

The portrait of Grand Duke Paul was commissioned by the Life Guards cavalry regiment. In order to construct the composition Serov used an unusual format for a formal portrait for official reception. He added to the portrait of the Grand Duke in gala uniform the silhouette of a horse. The artist masterfully conveys the reflection of landscape features on the magnificent golden helmet and cuirass. The uncle of the Emperor, Pavel Alexandrovich, Serov made in a tense, rigid posture, while the horse has sensitive lively eyes and expressive muzzle.

In 1900, the portrait of Grand Duke Paul Alexandrovich was exhibited at the World Exhibition in Paris. The competition jury appreciated the painting by Serov and awarded him the gold medal «Grand Prix».

In the exhibition are also two sketches and the final painting of the coronation of Emperor Nicholas II and Empress Feodorovna in Assumption Cathedral in Kremlin, Moscow, 1896. The finished version in oil was completed in 1897.

A portrait of Empress Alexandra Feodorovna, not dated, but properly made in 1900-1901. The empress is shown walking, in an elegant curvy black dress with black fur, wearing a small black hat, and stretching out her right hand for a Convoy Cossack to kiss it.

There is a portrait of Grand Duke Michael Nikolaevich. 1900. Oil on canvas, size 90 x 75. This portrait Serov obviously created under the impression of the portrait of Emperor Nicholas II (in jacket). He is portrayed dressed, but at home, and with some degree of ease. Serov depicts him as no longer young, a man that has seen a lot in his life. His posture expresses calm. The tired eyes of the Grand Duke looks directly at the viewer, as if in front of him turns a picture of the past. The portrait was commissioned by Grand Duke George Mikhailovich, the third son of Mikhail Nikolaievich.

A year later, in 1901, Grand Duke George Mikhailovich had his own portrait made by Valentin Serov. Oil on canvas. A. N. Radishchev Museum of Arts, Saratov. Grand Duke George Mikhailovich (1863-1919), Lieutenant General, was the first director of the State Russian Museum located in his grandfather's palace.

Although a resident of Moscow, around 1900 Valentin Serov moved to St. Petersburg and started to create historical paintings. They were to be illustrations for the book "Royal and Imperial Hunting in Russia" by Nikolai Kutepov.

One such was "Peter II and Empress Elizabeth Petrovna Hunting", 1900. Oil on canvas, size 41 x 39 cm. It is notable for the momentum of the galloping horses and the contrast between the finery of the riders and the poverty of the peasant watching them pass.

In 1902, Valentin Serov made "Peter I on hunting with hounds". Oil on cardboard. The State Russian Museum, St. Petersburg. It looks like Peter the Great sitting on a horse is laughing and in the distance

can be seen a horse running away with an empty saddle, while in front of him is a group of people caring someone.

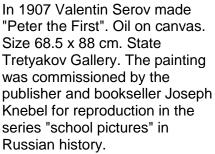
"The Departure of Catherine II for falconry" is also from 1902. Oil on paper. Size 23 x 40 cm. State Russian Museum. Empress Catherine the Great is sitting in a carriage, looking backwards towards the horseman behind the carriage. Other horsemen are having falcons on their hands and in the sky the moon can be seen - early in the morning, riding into a mist.



In 1902 Valentin Serov was invited to Tsarskoye Selo to make another portrait of Emperor Nicholas II.

Emperor Nicholas II as Colonel-in-Chief of the Royal Scot Greys (2nd Dragoons). Oil on canvas. Size 115 x 88 cm. Shortly after Nicholas II's wedding to Alexandra Feodorovna - a granddaughter of Queen Victoria - arrived in St. Petersburg a deputation from one of the best regiments of the British Army (Royal Scots Greys - Scottish Grey Dragoons) and on the behalf of Queen Victoria Emperor Nicholas II were made an honorary chief of the regiment. In 1902, Nicholas ordered his portrait in the uniform of a Colonel of the Grey Scottish Dragoon from Valentin Serov. The painting was later presented to his regiment and it was placed in the headquarters of the regiment in Edinburgh Castle, on the place of honor.

It is now in the museum of The Royal Scots Dragoon Guards in Edinburg, Scotland.



Peter the First is walking ... his

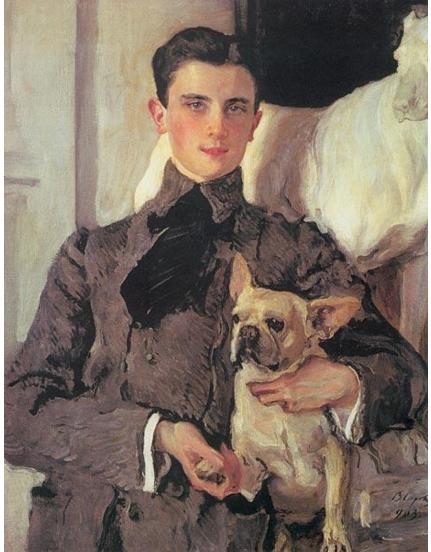


followers can hardly keep up with him and a cow is grassing, on Vassili Island during the construction of St. Petersburg in the panorama. Emperor Peter I is with such enormous inner strength that even the elements submits around him. The pale lilac water contrasts sharply with the general tone and resemble somewhat an arbitrarily theatrical scenery, against which the action unfolds. It is known that the construction of the Peter and Paul Cathedral with its famous spire was completed almost a decade after Peter's death, but is it not the one shining in the background - like a prophecy of the future great city - A hundred years later out of the darkness of forests and swamps came a beautiful city.

One of the last paintings of Valentin Serov is "Peter I in the Palace of Monplaisir", made in 1910-11. It is unfinished. Tempera and pencil on paper mounted on cardboard. Tretyakov Gallery. There are two versions of this painting, one where Peter the Great is standing bent over with his head almost out of the window and another where he is standing straight in front of the window looking out. There are also some variation is the backgrounds of these two paintings. The first seems very much like a sketch, as a painting on the wall in the room is painted two times, like being moved in the picture.

There are also the famous portraits of the Yusupov family from 1902-1903.





Left - Portrait of Count Felix Felixovich Sumarokov-Elston, later Prince Yusupov. 1903. Oil on canvass. 89 x 71,5. Down to the right signature "V. Serov 903"

The dog called "Gugusse" is a French bulldog that Felix bought in Paris, Rue de la Paix, during a trip to the 1900 Paris exhibition.

"I was never parted from my dog: he went everywhere with me and slept on a cushion by my bed, When Serov, the well-known artist, painted my portrait, he insisted that Gugusse should be in the picture, saying that the dog was his best model.

Gugusse reached the ripe old age of eighteen and when he died I buried him in the garden of our house on the Moika." - Felix.





Valentin Serov died in Moscow, only 46 years old, on 5 December 1911. He is buried at the Novodevichy Cemetery.

## The Seventh "Northwind" Submarine will be Named "Emperor Alexander III"



Seventh strategic nuclear submarine of the type "Northwind" will be named "Emperor Alexander III", corresponding order has been signed, told source in the Command of the Russian Navy. Consecration and name giving of this submarine is scheduled for December 21 in Severodvinsk.

#### Emperor Alexander III and the Monastery of St. Nino at Bodbe in Georgia

On a private visit to Sighnaghi in Georgia, Ludmila and Paul Kulikovsky visited the Georgian Orthodox monastic complex and the seat of the Bishops of Bodbe. Originally built in the IX century, it has been significantly remodeled, especially in the XVII century. The monastery is one of the major pilgrimage sites in Georgia, due to its association with St. Nino, the IV century female evangelist of Georgians, whose relics are shrined there.

Unaware of its history and connection to Emperor Alexander III, they had a sightseeing tour and suddenly the nun told about the visit of Emperor Alexander III in the monastery.....The year she could not remember. Their ears doubled in size, excited about the new information and another mystery to be solved.



The Bodbe Monastery is nestled between tall Cypress trees on a steep hillside overlooking the Alazani Valley, where it commands views of the Greater Caucasus mountains.

The extant church – a three-nave basilica with three protruding apses – was originally built between the IX and XI centuries. Both exterior and interior walls have been plastered and bear the traces of restoration carried out in the XVII and XIX centuries. It consists of a small church with an apse built over St. Nino's grave that is integrated into a larger aisled basilica. A free-standing three-storey bell-tower was erected between 1862 and 1885. Part of the XVII century wall surrounding the basilica was demolished and the earlier original one restored in 2003.



Nino was born in the small town of Colastri, in the Roman province of Cappadocia. According to the Eastern Orthodox Church she was the only child of a famous family. Her father was Roman general Zabulon and her mother Sosana (Susan). On her father's side, Nino was related to St. George, and on her mother's, to the patriarch of Jerusalem, Houbnal I. She came to Georgia (ancient Iberia) from Constantinople. According to legend, she performed miraculous healings and converted the Georgian queen, Nana, and eventually the pagan king Mirian III of Iberia, who, lost in darkness and blinded on a hunting trip, found his way only after he prayed to "Nino's God". Mirian declared Christianity the official religion (c. 327) and Nino continued her missionary activities among Georgians until her death.

St. Nino has become one of the most venerated saints of the Georgian Orthodox Church and her attribute, a grapevine cross, is a symbol of Georgian Christianity.

St. Nino is sometimes called St. Nune or St. Ninny, Equal to the Apostles and the Enlightener of Georgia.

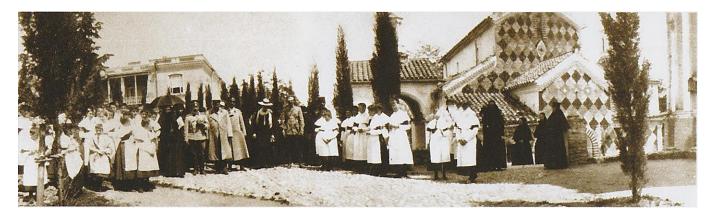


The tomb with the relics of St. Nino in the Bodbe Monastery

According to Georgian tradition, St. Nino, having witnessed the conversion of Georgians to the Christian faith, withdrew to the Bodbe gorge, in Kakheti, where she died c. 338-340. At the behest of King Mirian III (284-361), a small monastery was built at the place where Nino was buried. The monastery gained particular prominence in the late Middle Ages. It was particularly favored by the kings of Kakheti who made choice of the monastery as the place of their coronation. Pillaged by the troops of Shah Abbas I of Persia in 1615, the Bodbe monastery was restored by King Teimuraz I of Kakheti (1605-1648). With the revival of monastic life in Bodbe, a theological school was opened. The monastery also operated one of the largest depositories of religious books in Georgia and was home to several religious writers and scribes.

After the annexation of Georgia by the Russian Empire (1801), the Bodbe monastery continued to flourish under Metropolitan John Magashvili and enjoyed the patronage of Tsar Alexander I of Russia.

In 1823, the monastery was repaired and adorned with murals. Upon John's death in 1837, the Russian Orthodox exarchate active in Georgia since 1810 abolished the convent and converted it into a parish church. In the following decades, the monastery went into disrepair, but, in the 1860s, Archimandrite Macarius (Batatashvili) began to restore the monastery and established a chanting school. The chapel housing St. Nino's relics were refurbished by Mikhail Sabinin in the 1880s.



May 7, 1889, at the request of the nobility in Kakheti, Emperor Alexander III visted Bodbe and after he issued a decree on the renewal of the convent of St. Nino. The mystery of the date of visit is solved.

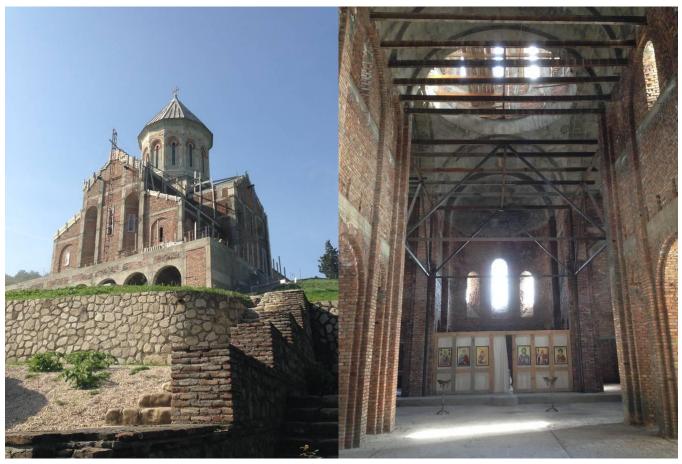
The resumption of the monastery complex was helped with a 110 300 rubles donation by the people of Kakheti, a grant of 150 hectares of farmland and a grant of fishing rights in the river. The church, school building - for needlework and painting - a rectory, the house of the monastic clergy, building for nuns, and several outbuildings was restored. Initially, the monastery had 7 nuns from Russia, but soon the number rose to 200.

In 1924, the Soviet government closed down the monastery and converted it into a hospital. In 1991, after the dissolution of the Soviet Union, the Bodbe monastery was resumed as a convent. The restoration works were carried out between 1990 and 2000 and resumed in 2003.

At the moment, some thirty-five nuns and novices live and pray at Bodbe. Now is ongoing the construction of the first cathedral in Georgia named in honor of St. Nino. The building itself is almost ready, but windows, doors and all interiors are still missing. However service are already being conducted there at major religious dates.

Right - Ludmila and Paul Kulikovsky, nun of Bodbe monastery, with Chauncie and Paul Rodzianko on October 24, 2015. (Photo courtesy of Paul Rodzianko)





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

The saga continues. There was no funeral on October 18th. There was actually no messages about it being cancelled or postponed, but all the guests could of course read in the mass-media that it was unlikely to happen as planned. And the big news in October became instead the announcement of Emperor Alexander III is to be exhumed!

## Emperor Alexander III to be exhumed

October 21 - Unofficially information is received that upon request of His Holiness patriarch Kirill the Investigative Committee decided to exhume Emperor Alexander III in St. Peter and Paul Cathedral in St. Petersburg. The planned date is said to be November 3rd.

The decision was already made in the middle of October and on October 19 was issued an order by the Investigative Committee of Russia to The State Museum of the History of St. Peterburg, which includes the necropolis of the Romanovs, in St. Peter And Paul Cathedral, to prepare for the opening of the tomb of Emperor Alexander III. The public announcement came on October 23.





## Investigative Committee told about the possible exhumation of Emperor Alexander III

October 23, Lifenews78 - To remove the last doubts about the authenticity of the remains, Patriarch of Moscow and All Russia at a meeting of the commission for the reburial requested to open the tomb of Alexander III. Now this question is being solved in the Investigative Committee of Russia.

- His Holiness Patriarch suggested to conduct such research - said the senior investigator, criminalist of main department of criminology Vladimir Soloviev. - The question is discussed, and while I cannot give you a definitive answer, we think about it with experts as Alexander III is still the closest person to Nicholas II. As far as I know, his grave has never been opened. Here, no one can say that someone changed the bones.

But some historians and critics strongly oppose the measure. Firstly, the exhumation will take a lot of time - a month for paperwork, and the same - for the actual opening of the sarcophagus. Secondly, historians argue that this procedure may destroy the monument.

- The Russian Orthodox Church wants to be sure that the remains belong to the people we are talking about - explains Chairman of the Heraldic Council under the President of the Russian Federation - State King of Arms; Deputy Director of the State Hermitage for Research George Vilinbakhov. - But you can endlessly look for answers - first at the tomb of Alexander III, then Alexander II. When we talk about the opening of the tomb of the emperor, we must understand that this is a very special thing. First, it is the burial of an emperor, second, and both the tomb and Peter and Paul Cathedral are monuments of culture. There are no arguments that convince me that there is such a need.

Video - http://lifenews78.ru/news/165887

#### Ministry of Culture is asked to clarify who finances the exhumation of the remains of the tsar



October 28 - Museum of the History of St. Petersburg asked the Ministry of Culture to clarify who will finance the exhumation of the remains of Emperor Alexander III. In particular, the museum need to hire a restoration company to dismantle the tomb, and to prepare all the necessary documents and approve it in the Municipal Committee for the Protection of Monuments.

 A letter is sent to the Ministry of Culture in order to clarify the issue of financing, - said a source in the Museum. - Only after that will be counted the cost of the event and held a competition.

Investigative Committee, which initiated the exhumation will deal only with the expertise, all the preparatory work is to be done by the museum workers, KGIOP Petersburg and the Ministry of Culture.

- I do not disassemble, - said the senior investigator, criminalist main department of criminology of Investigation Committee of RF Vladimir Solovyov - Peter and Paul Fortress will do this, the Museum of the History of St. Petersburg. They are looking for - who will do what - they will make up the project.

According to preliminary calculations, only the dismantling of the sarcophagus will take 30 calendar days. How much time will be spent on the preparation of documentation, and coordination of the project - is not clear.

## No living descendants of Emperor Alexander III can stop the exhumation

The Investigative Committee has explained that only "close relatives" can prevent the exhumation. By close relative are counted only: "father, mother, son, daughter, and grandchildren", which means no descendants of Emperor Alexander III alive today can stop the exhumation.



The month started with the big question - Is the burial postponed or not? - Some tried to say it was not, while others were more realistic.

#### Is the burial postponed or not?

October 1st - Chairman of the Committee on Culture of St. Petersburg administration Konstantin Sukhenko suggested that the date of the ceremony will be postponed.

Vice-governor of St. Petersburg, Vladimir Kirillov says the preparing for the burial of children of the last Russian Emperor Nicholas II is conducted according to the plan, based on the proposals of the working group to hold a ceremony on 18 October.

"Date of burial of the remains of Tsarevich Alexei and Grand Duchess Maria - October 18 - is the proposal of the working group," - he recalled. "At the moment

this issue is worked out by the Government of the Russian Federation", - said the vice-governor. "Preparations for the ceremony is carried out as planned," - he said.

#### Examination of the remains of the royal family: exclusive information

October 10, Vesti - Calmly, without haste, taking into account all the circumstances, in collaboration with the Church work is going on with further examination of the remains of the royal family. After the beginning of September an inter-ministerial commission set up by the government, announced that it is now necessary to bury the remains of Tsarevich Alexei, and Grand Duchess Maria, calendar indicated that the nearest date related to them is October 18 - Name Day of Alexei. But the fact is that now everything is done not to date but in a smart way.

What are the new examination to be done and what are the first results? In "Vesti on Saturday" there is such information, which others do not have.

on the site of the engineer Ipatiev house where the royal family was shot. Rector Father Maxim leads the film crew of "Vesti on Saturday" deeply underground. Down. Even down the steep stairs, and then, if you have to go through the underground corridors so you could see the well preserved after the demolition of the Ipatiev house. If we take him, then, as they say priests, you can specify where was located the execution room where the torturers put Romanov so that they seem to have formed a live iconostasis.

Ekaterinburg. Church on the Blood was built



The church in Ekaterinburg has a church museum. This summer, here the so-called Harvard copies of terrible order, signed by Voikov were brought up: give the bearer of so much acid to disfigure the faces of executed. This part of the story has long been seen the same by ecclesiastical authorities and secular. Contradictions are always concerned what was done with the bodies after the shooting.

The main question: they were dissected and burned at the Ganina Yama near Yekaterinburg (where the monastery of the Russian Orthodox Church was built), where the bodies were taken to the first night, or it all happened in the tract of Pig Log, where in 1991 the infamous flooring sleepers was opened? It is a place indicated in the memories of the old Bolsheviks.

Moscow. Bolshaya Dmitrovka. Former party archive. There are now identified coincided with each other ample evidences of the old Bolsheviks. Here the investigator who handled the case the last 24 years, shared, perhaps the most cherished information.

"Nicholas II was wounded in Japan in 1891. And for me, for example, it was the most difficult episode in the whole investigation. Why? Because physician- doctor Derevayanko, who took care of Crown Prince, said:" If you will find the remains of the Tsar, you can identify them on the wound on his head. He was wounded through the head to the left. "When examined the remains, we found nothing. And we said," Probably, the head was replaced, the head is not the same, "- said Vladimir Soloviev, a senior investigator for particularly important cases of the Main Investigation Department of the Investigative Committee.

After tests carried out in the 90s, there were reservations among geneticists, those was cared and is caring about their place in the top league of world scientists.

"In the conclusion I made some notes that would be useful to do some additional tests. In particular, if the mitochondrial DNA is passed through the female line, it is clear that it would be nice to do, and in

the male line," - said Eugene Rogaev, Head of Department of Human Genomics of Institute of General Genetics, named after N. I. Vavilov of the Russian Academy of Sciences.

"Skeptics, we can present the latest results of the analysis of Y-chromosome in the male line and mitochondrial studies, which 20 years later showed the same data. Therefore, all attempts to question the results of numerous studies are already insulting," - said Michael Coble, former head of department of Research laboratory for DNA identification of the US Armed Forces.

Nevertheless, questions remain which are not "insulting", but rather, on the contrary, even on the background of matching genetic expertise required a sensitive attitude.

Firstly, when, if not now recall another Temple on Blood - that in St. Petersburg, on the spot death of Tsar Alexander II killed by the hands of terrorists? Now the task is to isolate DNA from the clothes that he was wearing that day. And it will be a significant addition to the study, which we have been told, but not until the end.



Photo of a young Nicholas during a trip to Japan, where he was wounded. Yet the study of clothes in which he was then dressed, it became clear: contrary to the story of Dr. Derevayanko wound was not on the left side, but on the - right. Here is how artists portrayed an attempt: hit not from the left but from the right. More documents of physicians revealed who examined Nicholas immediately after the assassination. They wrote that the wound was on the right side.

"The wound was serious, because two arteries were severed, as well as the failure to provide assistance in time. But if we take the marks on the skull, the trace of the injured is four centimeters length, width is from one millimeter to two, and a small bony plate was chipped that physicians described "thick as

writing paper." This could not be preserved for the simple reason that the skull is made up of three parts. And these first two parts of it had disappeared as a result of the massive impact of sulfuric acid, they simply did not survive. But in this area preserved some thinning of the bones. And sulfuric acid affected it most strongly. This is what forensic experts say. So we can say there were not any through wounds, and there is not any data that "the skull is not right one" - said Vladimir Soloviev.

Soviet documentary about Lenin's office. Everything preserved and everything remains as it was during the life of Lenin. But there are those who believe that not everything has remained as it was. There is a version that while taking pictures of Lenin hid under the table alcoholized head of Nicholas II. Perhaps it is someone heard once and didn't understand story about a statue from Lenin's table. That was a gift to Lenin from the American entrepreneur Armand Hammer. Sitting monkey on Darwin's book, holding a skull. Whatever it was, in the Internet age, the legend is the more "spree" on the back streets of the blogosphere, and even highways. So including this one, for someone, maybe strange reason decided to present additional research to be safe: if the bodies are right ones, but Nicholas' skull is not? What other expertise have decided to make?

"Genetic research of skulls. Before that, they were not carried out. The fact is that the techniques are improving, and in 1992 to make genetic examination of the skull of the Emperor, they had probably use the entire skull. I did not agree on such humiliating examination.



Now, thank God, such examination can be done relatively painlessly. Our science has stepped forward. When I met with His Holiness Patriarch Alexy II in 1998, he said: "The Church is still in doubt. Before you bury the remains, so you do not disturb the grave later, take any particles of remains." And when in 2007 the remains of Alexei and Maria were discovered, fragments taken in 1998 with the blessing of the Patriarch were used. He was worried about all this. And gave proper advice. It is our great help. I must say that Patriarch Kirill is very closely monitors all that we do. Church has goodwill attitude to us. We are trying to inform the Church about all what we are doing today, "- said Vladimir Soloviev.

Genetics Eugen Rogaev was mandated to conduct test. He is from the highest league of the world's scientists, who was able to commit the unthinkable - to select the hemophilia gene in the remains of Alexei, and Tsarina Alexandra Feodorovna and - which no one even expected - the princess Anastasia. That suggests that the horns do ever again. "In a footnote, I indicated that it was necessary to conduct the genetic identification of accompanying persons. Relatives, we all found it. Because in a strange way. They went willingly, knowing it will be there. At least, Dr. Botkin exactly aware of, but they slightly forgotten ", - said the horns.

However, at this stage, the main thing - to identify the bodies of those whom the Church has recognized as Martyrs - members of the Royal Family. We expect that opens now.

Video - <a href="http://www.vesti.ru/doc.html?id=2673879#">http://www.vesti.ru/doc.html?id=2673879#</a>

#### Why do scientists conduct a new examination of the remains of the royal family

10/13/2015, Rossiyskaya Gazeta, Tatiana Batenëva

September 23 was reopened the criminal investigation of the remains of the Royal Family - Grand Duchess Marie and Crown Prince Alexei. It directs as previous criminal cases on the circumstances of the death of members of the Russian Imperial House in 1918-1919 in the Urals and in Petrograd, a senior investigator-criminalist of the Investigation Committee of Russia Vladimir Soloviev.

#### Vladimir Nikolaevich, why deal closed in 2008, resumed?

Vladimir Soloviev: His Holiness appealed to the government to resolve the issue on additional examination of the remains of Alexei and Maria, kept in the Russian State Archive, where they were handed over to me after the termination of the previous criminal case. As directed by the Chairman of the Investigative Committee of Russia, and it reopened on September 23, to make exhumation of the remains of Nicholas II and Empress Alexandra Feodorovna to conduct additional genetic studies.

# Did scientific laboratories conducted numerous previous examination preserve samples of the remains?

Vladimir Soloviev: In 1998, before the burial of the imperial family, on the proposal of Patriarch Alexy samples from the remains of nine people were taken. They were stored until 2007. When in 2007 there was a question about the identification of the newly found remains of Alexei and Maria, all these fragments were used for additional examinations. They were held again, literally "from scratch" because over the years principally new methods of research developed. In late 90's on the remains of such a limitation and safety scientists could study only mitochondrial DNA (passed down the female line. - Ed.). And by 2007, already knew how to explore and Y-chromosome that are transmitted through the male line. This is more complicated, but also more informative examination. In judicial practice, it is not common, because it is time-consuming and requires highly qualified experts. Unique research conducted by four independent groups of geneticists - Yevgen Ivanovich Rogaev from the Institute of General Genetics, Russian Academy of Sciences, the genetic laboratory of the Sverdlovsk regional bureau of forensic medical examination, identification laboratory of the US Army and Walter Parson laboratory of the Innsbruck Medical University in Austria. And they clearly proved that it is remains of Tsarevich Alexei and his sister, Grand Duchess Maria.

#### By the time you find and blood samples of Emperor Nicholas?

Vladimir Soloviev: Yes, the State Hermitage Museum were found a shirt and a hat (bowler) of Nicholas II, who in 1891 during a trip was wounded by Japan fanatic cop. By the way, there went the phrase "Japanese policeman". In the hat clearly visible traces of a cut, but on the shirt - traces of blood. The examination results were sensational: the genetic material remains and blood matched on 99 and 39 nines after the decimal point. This coincidence of two strangers to each other people might be likely if the whole population of the Earth expresses the number of zeros to 40 - it is simply impossible to imagine.



The exhumation of the remains of Nicholas II and Alexandra Frodorovna in the Peter and Paul Cathedral on 23 September 2015. Photo: Archive of the Investigative Committee of the Russian Federation

# And how you were able to identify the Grand Duchesses? Because of their genetic material could not show which of them is Tatiana, Olga who is - Anastasia?

Vladimir Soloviev: Every person is different from another individual by "genetic passport". Therefore, each of the four daughters of Nicholas has a genetic makeup. But genetics really can't tell who is who. These questions address anthropologists. In the 90 years it was held a full anthropological study, which was attended by our eminent experts - Viktor Zvyagin and Sergey Nikitin, who owns the graphic techniques of facial reconstruction of the skull bones. This was possible because the remains of the Emperor, family members and close friends are preserved well enough. They were full of skeletons, and the front part of everyone except the cook Kharitonov, allowed to recreate their appearance. We conduct special studies to determine the age, height, disease. Photos helped. In 1917, the Princesses had measles, they were then shorn bald. And they made a humorous pictures - photographed full face and neck. Tsarevich supported sisters, he was too haircut. On these photos there are all five, as if asking, "Guess who's who of us?" The pictures are clearly visible contours of the head, high-quality images, so it was impossible to make mistake about the form of skulls of princesses.

# But doubts have been raised over the remains of Anastasia - allegedly failed to ascertain whether it was she or Maria. How to find an answer?

Vladimir Soloviev: Yes, we were told: "In report you wrongly specified the height of Anastasia, she was small, plump". But on examination it turned out that way, there was no evidence. And the year before in the State Archive of the Russian Federation was an exhibition devoted to the investigation of this case. Holy Trinity Monastery (Jordanville, USA.- Ed.) provided everything that was connected with the death of the Royal Family. From there was brought a collection of relics, including the garments of the royal family. The fact is that after the execution of some of the evidence dispersed throughout the world, relatives of the Royal Family gave some things, icons. Each garment had embroidered monogram. Among the items was a skirt of Grand Duchess Anastasia. In preparation for the exhibition, I asked the employee file of approximately the same growth as defined by anthropologists height of Anastasia, try it yourself. It turned out that she went perfectly. Apparently, during the stay of the family in Tobolsk and Yekaterinburg, Anastasia, which in 1917 was only 16 years old, has had time to grow. And now there is tangible evidence of this.

# Why is now a question about the additional examination of the remains of Alexei and Maria? Why needed the exhumation of their parents?

Vladimir Soloviev: The remains, as I said, were kept in the State Archive. So it could not last forever. according to the canons they must be buried. But representatives of the Russian Orthodox Church has repeatedly stated that the authenticity of the remains there are some doubts as Church scholars were not involved in the examinations at the time. The Church would like to determine the dumping its participation in the procedure. Emerging and one more question: there are long-standing legend that the head of the Emperor after the execution were brought to the Kremlin, Lenin. This "bike" in the book there is a prominent monarchist, Lieutenant-General Mikhail Diterikhs, the organizer of the excavations on the site of the alleged dumping of the Royal Family in Ganina pit that held the investigator Nikolai Sokolov. Diteriks wrote: "The stories go that allegedly brought the head of the King, and will exhibit it in the cinema." It sounded like the black humor, but it was picked up, there was talk of ritual murder. Even in our time it has been published in the media that supposedly found that head. We have checked this information, but did not find the author's notes. Information absolutely "yellow" and vulgar, but, nevertheless, these rumors circulated over the years, especially in émigré circles abroad. There were points of views that representatives of Soviet secret police opened burial and put something there. Therefore, the Patriarch suggested once again conduct research to confirm or debunk these legends. September 23 small fragments of skulls of the Emperor and Empress were taken.

#### Why didn't you do this earlier?

Vladimir Soloviev: Because until 1998 genetics methods require fairly large amounts of material. Sorry, I could not decide to pound into powder the skull of Sovereign to satisfy someone's curiosity. Now research methods more forgiving, they require a much smaller amount of bone material. But of course everything depends on the qualifications of the experts - only specialist of the highest class, there are not so many in the world. State Prize Laureate Eugene Rogaev, which is now officially assigned to conduct the examination, - the expert of such a class.

## You are charged a new examination of the same Evgen Rogaev. The ROC will not doubt its results?

Vladimir Soloviev: I hope not, because now sampling was carried out with the participation of several representatives of the Russian Orthodox Church - Metropolitan of St. Petersburg and Ladoga - Chancellor of the Moscow Patriarchate Varsonofy, Archpriest Vsevolod Chaplin, Abbot Peter and Paul Cathedral, Archimandrite Alexander (Fedorov), and others. In their presence, the samples packed in a special numbered packets of the Investigative Committee of the Russian Federation. They signed me, Metropolitan Varsonofy and Archpriest Vsevolod Chaplin. Samples of bone tissue for research duplicated. One I gave Eugene Rogaev, the second - in the custody of the Moscow Patriarchate. And there is an agreement that the representatives of the Russian Orthodox Church can be present at all stages of investigations in the laboratory. This ensures full transparency of expertise. We have nothing to hide either before or now. But if the Church would not be satisfied with the course of the examination, she had a full opportunity to control examination of samples sent to her.

# And what prevents to involve representatives of the Russian Orthodox Church to the previous studies?

Vladimir Soloviev: Apparently, the negotiations simply do not get to this stage. The final phase of the investigation was short-lived: the basic research on the shirt began in September 2008, and the investigation is completed in early January 2009. I reported on the results of work Patriarch Alexy II. He then sent a representative to Ekaterinburg to the Conference on 5 of December 2008, at which we officially announced the results. A week before the conference, the Patriarch took the time to meet with me, although already ill. He was always interested in issues related to the Ekaterinburg remains, but soon died, and dialogue with the church for a time interrupted. While elected a new Patriarch while he get involved into these things, the time has passed, but the result had already been completed.



# We know that you answered 10 questions put by Patriarch Alexy, but not all were answered then. Why?

Vladimir Soloviev: These questions were formulated in 1995. I always saw them in front of expert studies and organized so as to give reasonable answers. Often I have been accused of lapidary answers. But the people of this level no one ever wrote long letters of 50 pages. Another thing is that a brief letter on such an important topic needs applications. And we gave the Patriarch such applications - two volumes of various documents. Interview with Alexei II lasted more than three hours. Patriarch asked many questions and took kindly to our answers. But on some issues, we could not give an answer or a complete response. Serious question - where are the remains of Alexei and Maria? Then we could not answer it. But while the criminal case was dismissed, the search continues.

#### Who funded these searches?

Vladimir Soloviev: We are, roughly, dropped the money and organized the expedition to volunteer for all these years - from 1998 to 2007. Although the remains of Alexei and Maria were found, even now at the Old Koptyakovsky road excavations are continuing. From 1998 to 2000, excavations were carried out in the place where the bodies of Royal family and servants were originally brought. On Ganina pit where the "White Guard" investigator Nikolai Sokolov did not have time to finish the inspection of the scene have been found objects certainly belonged to members of the Royal Family and servants. For example, the emerald of the gold jewelry, bullets, shells, corsets ring - it is clear that a farmer from near

the village didn't have corsets. Among the huge number of artifacts a bullet from the gun of "browning" was found. The examination showed that it is identical to the bullets that were recovered from the remains of the Royal Family, found in Pig log. And they are not just a shot from a pistol of the same brand, but the same specific trunk.

# Evidences of executors helped to find the remains of Alexei and Maria in other place from main burial. But there were opinions that the famous "Yurovsky a note" - a fake. You could understand?

Vladimir Soloviev: Some serious scientists have told us that the regicide, the commandant of the Ipatiev House Yakov had nothing to do with it. That the party chief archivist, keeper of the Party's secrets academician Mikhail Pokrovsky, who led the commission to review papers of executed royal family, wrote this note without help of Yurovsky. After his death leaves were found on which it was written by hand and this is the "Yurovsky a note." But in the secret folder of papers, containing documents on the royal family, is the chairman of the Central Executive Committee Yakov Sverdlov, and after his death, Mikhail Kalinin, found printed on typewriter paper, identical to the manuscript. There are handwritten registry and fixes. I have appointed handwriting expert, or experts to give a definitive opinion on the fact that they are made by hand two people - Academician Pokrovsky and Yurovsky. Then it was investigated typescript Yurovsky performances over the old Bolsheviks in 1934, and there is also found numerous additional notes made by his hand. Plus, there is an instance of memories of Yurovsky with his signature that he has given us the right to say - it is his authorship. The authenticity is confirmed, even minor errors. For example, he calls the cook Kharitonov Tikhomirov, said that 12 people were shot, and lists the names of 11. Such errors inherent to the person who prepares your memories are not on other sources, and from memory.

#### Academician could not let them?

Vladimir Soloviev: Cooking fake Academician Pokrovsky probably would read the book of Sokolov, "The killing of the royal family", which was published in 1924 in French, and so there would be no confusion. And when we read the memoirs of other participants in the shooting, we see that the records no synchronicity, that is no one led the authors of memoirs. Now they say: what if there is still some paper and everything will change? Maybe there is, but I am quite sure that if it was written by a person in good faith, it will change nothing. During the investigation, the search for documents were unprecedented: carefully studied all the State Archive of the Russian Federation and agencies of foreign archives and private collections, which could be anything. Of course, historians now it is difficult, because after such searches of archives - a scorched earth, and find some other document is almost unrealistic. Since the late 1990s, no significant instrument in the world is no longer found. While investigating a criminal case, I tried to check out all the arguments of opponents and to respond to them. In general, the criminal case took 26 volumes, only one ruling on its termination consisted of 806 pages.

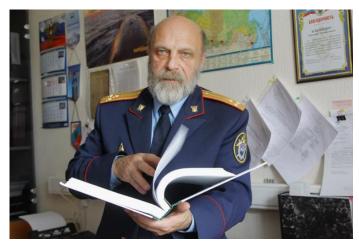
# Many years went, and another popular legend - about the survivors of Anastasia. Was this salvation possible?

Vladimir Soloviev: In the event attended by at least hundreds of people - some left, others came ... And, basically, it was the people of the anarchist warehouse, a kind of libertines, who at some point were called communists. It was a pretty stupid team that did not really know what to do, apparently, they're also hard drinking. The shooting team of 11' "Latvian red", pre-chose Yurovsky, and whom will shoot whom. But then volunteers from security officers, would not let Latvians shot, but wanted to shot themselves. Then they tried to determine whether the victims died. At this time, Empress maid Demidova, jumped crying: "Lord save me!" They finished her with a bayonet. Grand Duchess Anastasia would rise - they finished her. Tsarevich gave signs of life - he also was killed. Then the bodies transferred Ermakova to the Red Army squad, but Yurovsky makes sure that there are not anything on the members of the royal family. He gathers all the participants and said: if I can find anything, you will lie down next to them. The corpses loaded onto a car and brought to the area of Upper Iset. There the dead are thrown into the cab and drove to an abandoned mine at Ganina pit. Squad yells: Why didn't you bring them alive? We would like to shoot them ourselves! Conflict situation: someone always wants to shoot. Eventually, the bodies were thrown into the mine flooded with water. But it turned out that in the mine the frozen bodies were clearly visible and according to the memoirs of one of the security

officers, they lay in the water "as alive". Who could survive there, get up and leave when it was on the verge of the shooting of the executors?

## Why all the bodies were moved to another location?

Vladimir Soloviev: Yurovsky wrote, the place would not work, a lot of people have seen where we were carrying them. He reports the local party that had to change burial place. He referred to the distant mine in 20 kilometers from Yekaterinburg, there had to carry the corpses in a few localities. At night they go, but get stuck in the mudslides, and he understands that before dark, they do not have time to get there. The "note" Yurovsky wrote: I ordered - how much can burn the corpses, the rest was buried nearby, right in the middle of the forest road. We



knew that the bodies of Alexei and Maria burned in the same area. But what is nearby - 3 meters, 30 meters, half a kilometer? It was impossible to determine. Of course, security officers were masters of falsification. But if I had to do a good falsification, a note Yurovsky looks very unconvincing. This can be done much more convincing: Dzerzhinsky memo was signed and stamped, incoming-outgoing number - and all. Every fake should look even more convincing than this document. All forms, stamps were all that could be done. In 2004 we organized the most extensive excavations of all time. And do not come to the place of burning Maria and Alexei only 6 meters. In 2007 they were found by other people who are just working for the money. Happiness, by that time there were the latest methods. And the answer to the question of the Patriarch - where Alexei and Maria? - Finally found.

In the criminal case, some scientists - in particular, our Leo Zhivotovsky and Japanese Tatsuo Nagai - stated that they had very different results. Now there is no such alternative research? Vladimir Soloviev: Japanese geneticist Tatsuo Nagai said that he investigated the biological samples of brother of Emperor Nicholas II - Grand Duke George Alexandrovich. But Tatsuo Nagai never appealed to the Russian government and the investigating authorities with a request to give him these samples and never officially received them. Experts say the results, published by the Japanese professor, as incorrect. When experienced geneticists saw them, they said that a person can't be a genetic sequence, it would be not a man but a monster, with this set of chromosomes, he could not live. The second case - the alleged Russian biologist, State Prize winner Lev Zhivotovsky and scholar at Stanford University in the United States Alec Knight examined the finger from the remains of the Empress's sister - Grand Duchess Elizabeth Feodorovna. The genotype of the person Genetics presented as "Elizabeth Feodorovna" fully coincided with the human genotype represented by N 7 among the "Yekaterinburg remains" why scientists concluded the absence of kinship. Properly done, because the genotype of the finger does not match with the genotype living relatives of the Russian Empress. But according to official research has a full match of mitochondrial DNA from the remains of the Queen with living descendants. Official data on research Tatsuo Nagai, Leo and Alec Knight Zhivotovsky any investigative agencies or the State does not provide. Maybe experts hesitate to show the weakness of his position?

#### If the Church wants to repeat the study, where she could appeal?

Vladimir Soloviev: Investigative Committee of the Russian Federation, always ready to help the Church. If the representatives of the Russian Orthodox Church offer us nominations of experts for the study, we are ready to include them in the work. For me, the only criterion for serious research - to a scientist involved in this particular topic, had appropriate education and qualifications and was quite well-known in the scientific world. Experts, which consequently attracted to work - a world-class and lower bar cannot be lowered, too complicated and responsible work. If the Church is not satisfied with the re-examination, we may set up a joint team of scientists - the official experts and those which offer the Church. Of course, all work must be carried out with the framework of the criminal procedure law.

# And if the present-day examination to satisfy the ROC, can we hope that the matter is closed, and the remains will finally be recognized?

Vladimir Soloviev: This question is not to me. But I sincerely hope that the issue will be closed, and this tragic page in our history will finally be reversed.

#### Studies of the remains of the Romanovs intend to complete by February

October 16 - The Russian government hopes that all study of the remains of the royal family and the restoration of their graves will be completed by early February 2016, said a source in the government. "By the beginning of February, we expect the completion of all tests, the completion of all procedures for the preparation of the report of the working group and, furthermore, restore the original appearance of the sarcophagus of Alexander III", - representative of the government told reporters on Friday. The ending of studies on the remains of the Romanov family may become the largest state-church event, said the source in the Russian government.

According to him, this ceremony will be different from the one that was in 1998, since in 2000 the Russian Orthodox Church decided to canonize the Royal Family. "This may be holy relics," - he added.

Video - http://tvkultura.ru/article/show/article\_id/143282/

## "Mayakovsky knew where to look for the remains of the Romanovs"

October 17, Vesti - At the request of the Church the additional examination assigned, or rather additional comparison of the remains of the Royal Family. Their conduct will take about three months. At the disposal of "Vesti on Saturday" were unique photographs held in St. Petersburg Peter and Paul Cathedral exhumation of Nicholas II. Immediately struck by the many figures in ecclesiastical robes. It really is done in cooperation and collaboration with the Church. In the photos you can see how leg bones well preserved. That they are the most robust and used for DNA analysis.

The analysis in the XXI century now and in the male the Y-chromosome, confirmed the conclusion reached back in the '90s: that is Nicholas II. But now, thanks to modern techniques can also take samples of the skull, which, according to one version, could replace.

It would seem that everything you need is already there, but decided that would be held even more comparisons and Owned: DNA blood tests to his uniform of Emperor Alexander II, which he was killed, and the exhumation of the remains of Emperor Alexander III. The appearance of this item and assigns the funeral ceremony of their grandchildren and great grandchildren of February. But confidence will not present one hundred percent but three hundred. So, the question we want to ask today is - provocative. What if other family was found in Pig log under the bridge of the sleepers in 1991, and in the neighboring burial in the woods, in 2007? There are simply fantastic matches and anthropology and genetics. In fact, the percentage of 99.9, which is now such a coincidence exclude. And what if it does? How do we even know about this place? Ironically, by Vladimir Mayakovsky.

In 1928, in Sverdlovsk, Mayakovsky wrote two poems. One is called "The story of Ivan Kozyrev caster of the universe into a new apartment," the second - a terrible, terrible - "Emperor". Is there the following lines: "For the Iset, where the wind whistled and Soviet (ispolkom) driver became quiet and stood at the ninth verste". "For the ninth verst Iset" - this is an old Koptyakovsky road, only for the time being an open indication of where to look for the grave of the Tsar. Even in the poem there was a hint: "There is a cedar touched by ax, nick the root bark, at the root, under the cedar, the road, and in it the Emperor buried."

About where the Romanovs were not only shot - it was well known - but also hidden, Vladimir Mayakovsky in a burst of candor was told by Peter Voikov, when Mayakovsky was staying with him, when he was the Soviet ambassador in Warsaw, Poland, in 1926. But it requires the explanation of an even earlier period. The landmark film-reconstruction Gleb Panfilov "Romanovs. The Imperial Family"

played one possible episode where Sverdlov and Lenin in Bolshoi Theater personally took the decision to execute the Royal Family.

The infamous bridge of sleepers. Now declassified photos of the firing squad, but at the same time chairman of Ispolkom Paramonov who didn't participate in the shooting, but knew about this place and brought here Mayakovsky. It is worth paying attention to the browning of Ermakov. From it he shooted. It brought to the place where the body was hidden, to be photographed.

"In the first half of the 60s one of the sons of one of executors appealed to the Central Committee of the Communist Party with a letter to Nikita Khrushchev, that after the death of his father they were excluded from the dining room of the "Kremlin hospital by a special power. "As proof, the fact that his father was involved in the murder of the Royal Family, he gave two pistols, which he kept one - Nikita Sergeyevich - and gave the other to Fidel Castro as a leader of the world revolution. It instructed the relevant bodies to look into this. While revealing documents from all archives, were alive two executors. And the Radio Committee recorded their memories. These memories are preserved in line with the memories of Yurovsky "- said the head of the State Archive of the Russian Federation Sergey Mironenko.

Jurowski - a commander of "House special purpose," house of the engineer Ipatiev where the Romanovs were shot. But his memories have caused a lot of questions - some typewritten text, which could be specially rigged even Yurovsky, and GPU-NKVD-KGB to send future of search engines on the wrong track, some kind of a story in the third person recorded for Yurovsky historian Party Academician Pokrovsky. But, first, this content cannot imagine.

"It is absolutely terrible picture of the murder. Just killed - the Red Army, the KGB begin to plunder has not cooled corpses - said senior investigator-criminalist of the Investigation Committee of the Russian Federation Vladimir Soloviev. Party historian would have hardly talk about it. Then there are full of absurdities. Please wish buried in the same place, but it is not suitable. Again he writes here that "inflamed eyes, began to steal the jewels." That is, it is - a picture that is in the form impartially draws participants of this event. "

The real breakthrough accomplished recently. "After the completion of the government commission, in another archive, not in the State, and the former Central Party, opened the safe, which stood for many decades undiscovered. It was opened and found there Pokrovsky manuscript, it's typewritten copy of kept in the State Archives. And then once it became it is clear that it is - the memory of Yurovsky, not a note, and a memory, but recorded by Mikhail Nikolayevich Pokrovsky "- said Sergei Mironenko. It is worth paying attention to the cut the lower part of the last page of the manuscript. Apparently, there was the name of the place where the body was hidden. So, there is no precise indication? There is! As shown graphological examination, it is hand of Pokrovsky and Yurovsky name was entered in the typewritten version, the authenticity of which is now beyond doubt.

"Interestingly, at the end of the classic text notes Yurovsky, there are additional notes in pencil, which accurately indicates the place where the bodies were found," - said Vladimir Solovyov.

The story always had the mystics. Scheme of 1991 clearly shows the location of the bodies. They do not fit, and it was released. For example, the skull of Olga - a skeleton of her father. But even picture of the burial, opened in 1991, clearly shows the telephone cable. When his mill, even laying a hand cut from the skeleton, which was identified as a Royal. But, according to the memoirs of contemporaries, Nicholas is predicted that with the most cinematic precision displayed the Gleb Panfilov. But how could the Soviet telephone operators know which place they lead cutter, because even if they read Mayakovsky indicate there were too general. But it turned out that now?

Another detail - a small, but important. Remember that Mayakovsky wrote of cedar? When integrated survey area was discovered the stump, though not from cedar but larch. This tree is in the photo.

October 10 in Moscow, was modestly buried writer and screenwriter Helium Ryabov. It was he who in 1979 (then secretly) found the remains of the Romanovs. Thanks to him, there was the idea of a

detailed investigation of this case, which, of course, be brought to an end. Helium Ryabov was 83 years.

Video - http://www.vesti.ru/doc.html?id=2676506#

#### The examination continues with the remains of the servants of the Imperial Family

October 29 - New genetic examination will be made on the remains of people from the entourage of Nicholas II, who were executed by the Bolsheviks, along with the Royal Family, reports the Investigative Committee.

"We have decided to make up for the shortcomings that have been under the previous investigation. Appointed an official examination of the identification of the remains of the servants and members of the entourage: Botkin, Kharitonov, Troup and Demidova. Now comes the examination to compare the genetic material of the victims, along with the Royal Family, and their living relatives. If there are some relatives to compare with,"- said the senior investigator of the Main Directorate of forensic criminology SC Russia, Vladimir Soloviev, noting that the examination "is positive".

"It is to further authenticate (the Yekaterinburg remains). We have one grave there, with the Royal Family, and those around them," - said Soloviev.

Video - <a href="http://www.vesti.ru/doc.html?id=2676356">http://www.vesti.ru/doc.html?id=2676356</a>

#### And also the "Voykovskaya" case continues

### Cultural community asked the President to rename "Voykovskaya" station

Representatives of the Russian cultural community appealed to President Vladimir Putin in an open letter for renaming the metro station "Voykovskaya" and other facilities in the capital, named in honor of the murder of the Royal Family - Peter Voykova.

According to one of the initiators of the appeal, the chairman of the society "Radonezh" Eugene Nikiforov, the document was signed by many famous actors, artists, writers and public figures. Thus, among the signatories of the statement - People's Artists of Russia Vladimir Hotinenko, Alexander



Mikhailov and Mikhail Nozhkin, National Artist of Russia Sergei Andriyaka, Dmitry Belyukin and Sergei Kharlamov, chairman of the Russian Writers' Union (SP) Valery Ganichev and cochair Vladimir Krupin, cosmonaut, twice Hero Russia Viktor Savinykh, singer and Honoured Artist of Russia Tatyana Petrova, Executive Chairman of the Association "Franco-Russian dialogue" Prince Alexander Troubetzkoy, writers patriarchal literary prize laureates from different years Jury Loschits, Stanislav Kunjaev, and Alexander Segen.

Address to the President of Russia noted that Peter Voykov, whose name is in a number of streets and a metro station in Moscow, was, in particular, the murder of the Royal Family in Yekaterinburg in 1918; he was personally involved in the decision about the shooting.

The document's authors believe that "the perpetuation of the new, free Russia worth many real heroes - the people, the memory of which will not divide but unite people."

"Despite this, the imposition of memory of the child-killer Voykov continues, recently proposed to name "Voykovsky" a newly built transport interchange node (TPU), a stop at the Moscow Ring Railway (CIT), and a bridge before the "Ring Road"- the authors of the letter added.

The document emphasizes that the preservation of the memory of these people in the names of many objects, to the public are "perverse examples of civil behavior."

## "Voykovsky" instead of Volkov!

October 12 - A picket for renaming Moscow names associated with the name of the executioner of the royal family - Peter Voykov - was held in Moscow. The event was held on a weekday during working hours, at the monument to cosmonaut Volkov. Now, some opponents of Voykov advocate to rename the metro station and other facilities associated with the regicide, in honor of the Hero of the Soviet Union Vladislav Volkov, who died tragically at during a depressurization landing in 1971 together with cosmonauts Georgi Dobrovolsk and Viktor Patsaev. However, there are other opinions.



Of course, the wrong time of the picket did not imply a large number of participants, but several writers, artists, public figures, historians, human rights activists, representatives of various political parties and movements - from monarchists to the Liberals - came.

The public, it seemed, had very different views and political convictions, but it did not prevent these people to speak with one voice - Voykov name has no place on the map of Moscow!

## Mayor propose a new poll

October 14 - Poll of renaming the metro station will be launched in the framework of an online survey in the electronic voting system "active citizen" in the near future. Moscow mayor offered to the citizens to decide the issue of renaming the station "Voykovskaya"

- During the discussion of transport interchange hub there was a question, whether we rename the subway station? Indeed, the question is not unequivocal. I think that we will announce in the coming weeks on the "active citizen" survey about what should be the name at the railway platform, transport interchange hub station and "Voykovskaya." Let the citizens to vote and say what name they want said Sobyanin.

For example, residents of the capital will be able to decide whether to change the name of the subway station, train station and TPU "Voykovskaya." At the same time the ability to rename the area is not considered as it would lead to a change of address for all situated in the area.

## Voting from 1-14 November

October 16 - The vote on the renaming of the metro station "Voykovskaya" will take place, presumably, from 1 to 14 November. For voting will be used the application "active citizen". This was reported by a member of the Public Chamber in Moscow, the chief editor of "Echo of Moscow" Alexei Venediktov.

#### **Senior Romanovs today**

# The Most Senior in Age - Prince Andrew Andreievich Romanov

Prince Andrew Andreievich Romanov (Jr.), born 21 January 1923 is 92 years old and the oldest among the Romanovs living today.

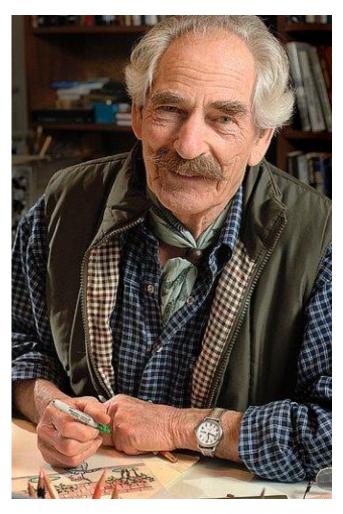
Andrew Andreievich Romanov was born in London, England to Prince Andrei Alexandrovich of Russia (1897–1981) and his first wife Elisabetha Sasso-Ruffo (1886–1940).

Prince Andrei Alexandrovich (Sr)'s father was Grand Duke Alexander Mikhailovich and his mother was Grand Duchess Xenia Alexandrovna.

Andrew Andreievich spent his childhood in a guesthouse at Windsor Castle. He was educated at the Imperial Service College and served in the Royal Navy during World War II. In 1949 he left the United Kingdom for the United States where he worked for a time as a carpenter. He became U.S. citizen on 20 December 1954.

He currently resides in Marin County, California.

In 2007 released an autobiography called "The Boy Who Would Be Tsar" which is illustrated with his artwork.





Ancestors of Prince Andrew Andreievich include two lines of the Romanov family.



Prince Andrew with his sons Andrew III, Peter and Alexis. Right - Prince Andrew with his wife Inez.

Prince Andrew has been married three times. First he was married in San Francisco on 9 of September 1951 to Elena Dourneva (born 1927). They had one son before divorcing in 1959.

- Prince Alexis Andreevich Romanov (born 27 of April 1953)

He was married secondly to Kathleen Norris (1935–1967) on 21 of March 1961 in San Francisco. They had two children.

- Prince Peter Andreevich Romanov (born 21 November 1961)
- Prince Andrew Andreevich Romanov (born 20 February 1963)

He is presently married to Inez von Bachelin (born 1933).

Prince Andrew Andreievich participated in the 1998 burial of Emperor Nicholas II, his family and most loyal servants, and in the re-burial of his great-grandmother Empress Maria Feodorovna in 2006. He visited St. Petersburg also in July 2013, during the year of the celebrations of the 400 years anniversary of the Romanov dynasty.

#### The Most Senior in Generations - Prince George Alexandrovich Yurievsky

Prince George Alexandrovich Yurievsky is a great-grandson of Emperor Alexander II. There are no other great-grandsons of Emperor Alexander II alive today.

Born 8 December 1961, as Prince Hans-George Alexandrovich (but normally only referred to as Prince George), is the only child of Prince Alexander Georgivich Yurievsky (20 December 1901 - 29 February 1988) and Ursula Anne Marie Beer de Grüneck.

Prince George's father is the son of Prince George Alexandrovich Yurievsky (12 May 1872 - 13 September 1913), son of Emperor Alexander II (29 April 1818 -13 march 1881) and his second wife Princess Catherine Dolgorukov.





An illustration of Prince George Alexandrovich's senority based on generations since Emperor Alexander II.

If counting the years, then Prince George's father was 60 years when he was born, and his grandfather was born when Emperor Alexander II was 54 years. This mean that this branch of the family have skipped two (normal) generations and left Prince George Alexandrovich at the same generation level as the Tsarevich Alexei Nicholaievich, the son of Emperor Nicholas II.

Prince George Yurievsky married in 2003 Katharina Verhagen, was divorced in 2012, and in 2013 he married Elikonida Silvia Trumpp.



Prince George Alexandrovich with his wife Elikonida

Prince George Yurievsky lives in Switzerland and often visits the home of his ancestors in Russia. He is on the board of trustees in the European University in St. Petersburg. He loves sports, classical music and reading.

Prince Yurievsky participated in the 1998 burial of Emperor Nicholas II, his family and most loyal servants, and in 2006 in the re-burial of Empress Maria Feodorovna.

In May 2010 he had moved the remains of his parents to the Yurievsky mausoleum in Kazan Cemetery in Tsarskoye Selo.

See the new web site for the Yurievsky family - http://yourievsky.net/index.php

#### The Most Senior Ranking Family Member - Prince Dmitri Pavlovich Romanoff-llyinsky

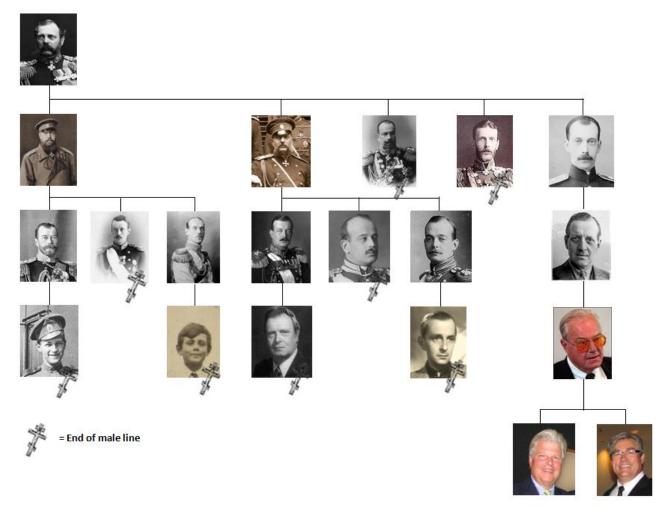
A person's rank in the House of Romanov is determined by the so called "Pauline Laws", named so after being initially established by Emperor Paul I of Russia in 1797. It is according to the line of succession, proclaiming that the eldest son of the Monarch shall inherit the throne, and other dynasts according to primogeniture in the male-line, also called the semi-Salic line of succession. The throne could henceforth pass to a female and through the female line of the dynasty, upon the extinction of all legitimately-born, male dynasts.

Today there are no legitimately born dynasts, as no descendants are born out of an equal marriage - one of the main requirements - there are no members of the Russian Imperial House. The last member of the Russian Imperial House was Princess Ekaterina Ivanovna (1915-2007), the second child of Prince Ivan Constantinovich of Russia and Princess Helen of Serbia, who lived her last few years in Montevideo, Uruguay.

However the House of Romanov continues to exist and its head is determined among the Romanov descendants according to primogeniture.

There are none descendants of Emperor Nicholas II alive today. There are descendants of Emperor Alexander III alive today, but all from female line, so according to the rule of primogeniture in the male-line they will be behind any male descendants.

After Emperor Alexander II there are descendants after his sons Grand Duke Vladimir Alexandrovich and Grand Duke Paul Alexandrovich. After Grand Duke Vladimir Alexandrovich is alive Princess Maria Vladimirovna - daughter of Vladimir Kirillovich, son of Kirill Vladimirovich, son of Vladimir Alexandrovich. But again as female, according to the rule of primogeniture in the male-line she will be behind any male descendants.



After Grand Duke Paul Alexandrovich there are two male descendants: Prince Dmitri Pavlovich Romanoff-Ilyinsky (1 May 1954) and his brother Prince Michael Pavlovich Romanoff-Ilyinsky (3 November 1959). They are sons of Prince Paul Dimitrievich Romanoff-Ilyinsky, son of Grand Duke Dimitri Pavlovich, son of Grand Duke Paul Alexandrovich.

According to this, the older brother Prince Dmitri Pavlovich Romanoff-Ilyinsky is per today the Head of the House of Romanov. He is also Duke of Schleswig and Holstein-Gottorp and the Head of the House of Holstein-Gottorp as the senior male-line descendant after Emperor Peter III.

Here is a recent interview - "Ten Minutes With Tim Ilyinsky", gardener, artist, and royalty. From the May/June 2015 issue of TownVibe Litchfield, by Joseph Montebello.



Tim Ilyinsky loves color and form. A descendant of the Romanovs, he is an abstract painter, a master gardener, history buff, and owns a Litchfield house that reflects these interests. Although he has lived in places as varied as West Palm Beach, where his father was mayor, and Cincinnati, where he first learned to appreciate art and gardening, he is a New Englander at heart.

#### What was your first job?

I was 16 and that Christmas my girlfriend gave her father a Dali etching. I had never seen anything like it before. The next day I went to the gallery where she bought it and got a job as a gofer. It was a tremendous opportunity and that's where I learned about Picasso and Braque and Miro and Monet. It opened up a whole new world for me.

#### When did you first become interested in gardening?

I was commandeered to help my mother in her garden, but I never paid much attention to it. One summer our house was on the garden tour and I remember walking around the property and realizing how beautiful it was and how incredible the flowers were. It was the first time I'd paid attention and I became hooked on gardening.

#### You are a painter as well as a gardener. How did you get started?

I am an abstract painter and totally self-taught. I'd always wanted to paint but never did anything about it. One day my youngest daughter, tired of hearing me talk about it, took me shopping for paint supplies and I haven't stopped since.

#### What inspires you in creating a garden or painting a canvas?

In both cases - color and shape. I have no particular plan when I begin a garden or a painting, but both are filled with interconnecting shapes and color. I seldom know how either is going to look when they are finished.

#### What brought you to Litchfield?

My former wife's family was from Connecticut and every summer we'd drive from Ohio with our daughters. One day we stopped at White Flower Farm - I'd been ordering from their catalog for years. I was blown away with the beauty of the area. As we drove into town for lunch, I decided it's where I wanted to live. In face, we drove by the house we eventually bought.

#### You have an impressive collection of toy soldiers. How did that start?

I don't think of myself as a collector, I'm more of an accumulator. I love history, but the soldiers are more like a piece of pop art.

#### How does it feel to be the only man in the Litchfield Garden Club?

Honored. There are some phenomenal gardeners in this area and I'm pleased to be associated with them and to have the time to contribute. Like so many clubs, we are trying to make inroads into chemical-free gardening, learning more about technology, and becoming more aware of water conservation.

## What do you like most about living here?

The people. The landscape is breathtaking, but it's the warmth and charm of the people who live in Litchfield that makes me happy to be part of this community.



Prince Dmitri Pavlovich Romanoff-Ilyinsky and Prince Michael Pavlovich Romanoff-Ilyinsky, at the opening of the Romanov exhibition in Jordanville Museum, May 18, 2014 (Birthday of Emperor Nicholas II).

#### The unequal marriage





The claims of the pretender to the Russian throne, "Grand Duchess" Maria Vladimirovna - daughter of "Grand Duke" Vladimir Kirillovich and Leonida Georgievna - depends on the alleged equality of the Romanov and Bagration dynasties, and as support for this claim is mentioned the Treaty of Georgievsk of 1783 between Catherine II the Great of Russia and Irakli II of Georgia.

The Treaty of Georgievsk established the Russian protectorate over the East Georgia. The treaty significantly complicated the relationship between the

Georgian Kingdom and it neighbors Iran and Turkey, which had claims on its territories, and increased the struggle for power between the branches of the ruling kin.

After the Persian attempts to reestablish the control over the Eastern Transcaucasia, Irakli's heir, King George XII trying to retain the power, asked Emperor Paul I to annex his country to Russia under the condition of retaining the right for the Georgian throne for his descendants.

Soon after George XII death, on January 30 (18), 1801 Paul I signed a manifesto on the annexation of Georgia to Russia. In this document Kartalinia and Kakhetia were named the "Georgian kingdom" for the first time. Its population retained all the previous rights and privileges and in addition they received the rights and privileges of the



Russian Empire. However the rights of George's son David for the Georgian throne were not confirmed. The annexation invalidated the Treaty of Georgievsk, even if some of its articles continued to be followed.

On March 18 (6) appeared a decree of Alexander I 'On ruling over Georgia' under which it became one of the Russian province. On September 24 (12), 1801 a new governing system was established for the Georgian kingdom. It made the "Georgian ruler" a member of the local authorities which reported to the governor-general. The Georgian nobility did not accept the decree until April 1802 when General Knorring gathered the nobility in Tbilisi's Sioni Cathedral and forced them to take an oath to the Russian Tsar.

Thus, the Georgian principalities, after joining them to Russia and the oath of allegiance to the Russian Tsar, meant that they lost its sovereignty and the Royal Family were no longer sovereign, but simply noble Russian subjects. The Russian Empire absorbed the two principal Georgian Kingdoms, those of Kartli-Kakheti and Imereti in 1801 and 1810, respectively.

One can argue that it was all done one-sided and under force, but still it determines the Imperial Russian view on the status of Georgia and its Royal Dynasty and only that it is important for the determination of membership of the Russian Imperial Family.

In accordance with the Laws of the Russian Empire, a marriage of a member of the Imperial House, "which can have the right to inherit the throne," must be with a Royal or Ruling house, that is, who managed to preserve the remnants of former sovereign rights after the loss of independents. Otherwise, the marriage is considered morganatic.

According to this, a person from the Georgian princely family after 1801 is unequal in a marriage to a member of the Russian Imperial House - if it happens, the marriage is considered morganatic. The title of Prince or Princess was one of nobility, not royalty in Russia, except by in the Imperial Family.



In February 1803 Tsarevich David Bagrationi was escorted by Russian troops from Tbilisi to St. Petersburg. He was pensioned, joined the Russian Senate, and retained his royal style until May 6, 1833 when he was demoted from Tsarevich (the Russian equivalent of batonishvili) to "prince" (knyaz), along with other members of the deposed dynasty, following an abortive uprising in Georgia led by David's uncle, Prince Alexander Bagrationi.

Princess Leonida Bagration-Mukhransky is a descendant of the Mukhranbatoni who negotiated the 1783 treaty, and thus a member of the once Royal House of Bagrationi. Although genealogically senior, the branch had not been regent in the male line as Kings of Georgia since 1505. Members of the family accepted court appointments under Russia's Emperors incompatible with claims to dynastic dignity.

While these facts are admitted, it is counter-argued that the demotion of the Bagratids, including the Mukhrani branch, violated the Treaty of Georgievsk and therefore failed to legally deprive any Bagrationi of royal rank. That fact, it is claimed, distinguishes Leonida from Princesses of other once-sovereign families of the Russian Empire who married Romanovs. Nonetheless, it was the agnatic seniority of the Mukhranbatoni's descent from Georgia's former Kings, rather than the broken treaty, that Vladimir Kirilovich cited in a 1946 decree recognizing the Bagration-Mukhranskys as dynastic for marital purposes, presumably so as to avoid repudiating the Russian Empire's annexation of Georgia.

The language of article VI guaranteed the Georgian throne not only to King Erekle II and his direct issue, but also embraced "the Heirs and descendants to his House". On the other hand, article IX offered to extend no more than "the same privileges and advantages granted to the Russian nobility" to Georgia's princes and nobles."

Art. IX. -" Extending Her favor to the subjects of His Serene Highness the Tsar, to the Princes and Nobles, Her Imperial Majesty decrees that [the aforementioned] will enjoy all the same privileges and advantages granted to the Russian nobility; and His Serene Highness, accepting with gratitude the gracious indulgence to his subjects, is obliged to send to the Court of Her Majesty a list of all noble families, by which it can be precisely known to whom such privileges belong."

The first on the list of families submitted to Russia to enjoy noble (not Royal) status was that of the Bagrationi. Pyotr Bagration, one of the descendants of the abolished house of Bagrationi, would join the Russian army, rise to a general in the Napoleonic wars, and died on 24 September as a Hero of the War of 1812 in the Battle at Borodino.



That list included twenty-one other Princely families (Bagrationi-Davitishvili, Bagration-Mukhraneli, Chavchavadze, Gruzinsky, Tsereteli) and a larger number of untitled nobles, most of whom were enrolled in Russia's nobility during the 19th century.

There were no changes to the status of the Georgian princes during the reign of the Emperors Nicholas I, Alexander II, Alexander III and Nicholas II. In the time of Nicholas II was a clear example of the non-royal status when an Imperial Romanov princess wanted to wed Prince Constantine Bagration-Mukhransky in 1911. The marriage was officially deemed non-dynastic by Emperor Nicholas II, and the bride, Princess Tatiana Konstantinova (the third child and oldest daughter of Grand Duke Konstantin Konstantinovich and his wife Elisaveta Mavrikievna, née Princess Elisabeth of Saxe-Altenburg), was obliged to renounce her succession rights, due to it being an unequal marriage.

The consequences of an unequal marriage is according to the original statute:

"A person of the Imperial family who has entered into a marriage alliance with a person not possessing corresponding rank, that is, not belonging to a Royal or Ruling House, cannot pass on to that person, or to any posterity that may issue from such a marriage, the rights which belong to the Members of the Imperial family."





After the Russian Revolution of 1917, Georgia declared independence on 26 May 1918, in the midst of the Russian Civil War. The Menshevik Georgian Social-Democratic Party won the parliamentary election. The Georgian Kingdom was not restored.

In February 1921, Georgia was attacked by the Red Army. The Georgian army was defeated and the Social-Democratic government fled the country. On 25 February 1921, the Red Army entered Tbilisi and installed a communist government loyal to Moscow.

On 9 April 1991, shortly before the collapse of the Soviet Union, Georgia declared independence as a representative of democratic semi-presidential republic.

In other words, Monarchy has not existed in Georgia since 1801 and the descendants of the Georgian Royal dynasties can only be regarded as another noble family by Russian monarchists accepting the Pauline laws.

With Princess Leonida Bagration-Mukhransky marriage to "Grand Duke" Vladimir Kirillovich being unequal, it must follow that "issue from such a marriage does not belong to the Imperial family", and hence "Grand Duchess" Maria Vladimirovna cannot be entitled to the title "Grand Duchess", or to be called "Head of the Imperial House", as she is not even a member of the Russian Imperial House.

(Based on the article in Wikipedia about "The Treaty of Georgievsk"

- see https://en.wikipedia.org/wiki/Treaty\_of\_Georgievsk)





Video - http://www.vesti.ru/videos/show/vid/659532/

# The video - "Crown of the Russian empire:

On October 14, the Russian state channel Vesti 24 showed a 24 minutes long special report about the recently raised topic of granting official status to Romanovs in Russia. The applicants for the virtual Russian throne "Grand Duchess" Maria Vladimirovna and her son "Grand Duke" George Mikhailovich, call themselves the heirs of the crown. Meanwhile, four representatives of the oldest aristocratic families consider them impostors.

### **Bust of Emperor Nicholas II in the Armenian museum in Moscow**

A bust of Holy Martyrs Emperor Nicholas II was unveiled on 24 October 2015 in the Moscow Museum of Armenian nation and culture, located in the residence of the Russian and New Nakhichevan Diocese of the Armenian Apostolic Orthodox Church, with the blessing of Archbishop Yezras (Nersisyan).





The bronze monument to Holy Martyrs Emperor Nicholas II was made on the initiative and efforts of the Foundation "Revival of Cultural Heritage", the Imperial Orthodox Palestine Society and the project "Alley of Russian Glory" of M. L. Serdyukov.

### Exhibition dedicated to the Holy Royal Martyrs arrived in Moscow from Mogilev







With the blessing of Archbishop of Vitebsk and Orsha Demetrius the exhibition "Imperial Family; Path of Love" dedicated to the martyrs of the Royal Family came from Mogilev. It will be on display until the end of November 2015 at the Patriarchal representation of the Belarusian Exarchate in Moscow, in the Royal Church of the Holy Great Martyr Irene (founded in 1635 after the birth of Irene Mikhailovna Romanova, the daughter of Tsar Mikhail Fedorovich). The exhibition has gained its rightful place so that parishioners, and other residents of the Basmanny district of Moscow, especially young people, are able to touch the intimate family history of the last Orthodox emperor.

The opening ceremony took place on 25 October. Archimandrite Alexander (Globe) consecrated the exhibition, sprinkled with holy water, and then started a tour led by Sergei Eduardovich Somov, Ph.D., head of the department of literature and intercultural communication at Mogilev State Pedagogical University named after A. A. Kuleshov. The talented narrator introduced the participants to the copies of archival documents, diary entries, recollections of witnesses and rare photographs from the collections of the Romanov family, located in Saint Petersburg, Mogiley, Moscow and Zlatoust.

The exhibition is on display at the Church of the Great Martyr Irene, Moscow, Engels Street 38. Admission is free.



#### November 7 was proposed as a Day of Remembrance of the Romanovs

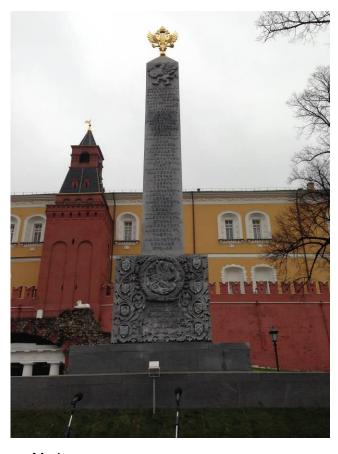
October 21, Izvestia - The Russian government was asked to establish November 7 as a Day of Remembrance of the Romanov dynasty. Deputy of the Legislative Assembly of the Leningrad Region Vladimir Petrov addressed such a proposal to Prime Minister of Russia Dmitry Medvedev

The MP stressed that the events of October 1917, for Russia was not a positive historical development, and the shooting of the Royal Family in 1918 - was illegitimate. Petrov is confident that the establishment of a memorial day will help to harmonize dialogue in view of the controversial attitude to the fate of the Royal dynasty, as well as overcoming the political and historical differences.

Petrov said that the idea of establishing the specific date appeared in connection with the fact that today Russian society turned its face to the descendants of the Royal family, and the facts of life of the Holy Family (was canonized in 2000 by Russian Orthodox Church) are increasingly becoming the subject of discussion not only on domestic, but also at the state level.

- The society is discussing the possibility of returning descendants of the Romanov family from exile and assigning them a special legal status. Historians argue about the legitimacy of the act of abdication of Nicholas II. The whole country is watching a new spiral in the graves of victims of the lpatiev tragedy - currently a government commission is working on the identification of the

putative remains of Tsarevich Alexei and Grand Duchess Maria.



November 7 should be the day of remembrance of the Royal Family and all the victims of the revolutionary events of 1917-1922, - said Petrov. History of Russia - a complex web of facts and events, rather than the interpretation of Marxist-Leninist historians. In many ways, I must admit, that the October Revolution has become one of the most devastating events in the history of the world since the collapse of the Roman Empire or Byzantium.

# In memory of Empress Maria Alexandrovna

By Dimitri Grishin

In St. Petersburg on 20 of October was held a memorial service for Empress Maria Alexandrovna, the wife of Emperor Alexander II. It was devoted to the 175 years anniversary of her arrival to Russia and conversion to Orthodoxy.

In the fall of 1840 August bride of Tsarevich Alexander Nicholaievich, Princess of Hesse Wilhelmina August Maximilian Maria Sofia, which upon adoption of Orthodoxy became later Empress Maria Alexandrovna came to St. Petersburg.



All her life in her second homeland, she devoted to charity. It is impossible to overestimate her achievements in social, and spiritual and cultural life of our country. She laid the foundations of a new stage of women education in Russia by opening women gymnasiums for all estates. She actively participated in creation of Russian Red Cross. Dozens of hospitals, almshouses and orphanages, two hundred schools and gymnasiums were under her patronage. In 1860 her name was given to a new opera and ballet theater in Petersburg, it's name became famous in the whole world.

Having absorbed the foundations of the Russian Church and principles of Russian philosophy and ideology, Maria Alexander soon became a recognized model of moral and ethical principles, an example of honor and duty-bearers of Russian supreme authorities.



Memorial Foundation Grand Duke Sergei Alexandrovich, which always reveres Pious Empress, organized in Peter and Paul Cathedral in St. Petersburg commemoration of Maria Alexandrovna, timed to the anniversary date. In front of her tomb and tomb of her husband, Emperor Alexander II, was a memorial service, held by rector father Alexander (Fedorov). Chants performed by two choirs - the choir of the Cathedral and the team "Credo" directed by I. V. Boldyshev. Maria Alexandrovna portrait was put near the tomb.

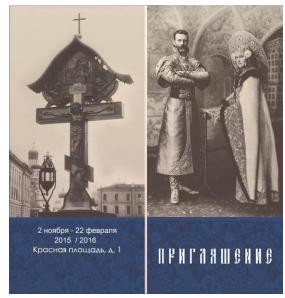
Representatives of the State Mariinsky Theater, St. Petersburg' branch of the Russian Red Cross and St. Petersburg Noble Assembly attended the ceremony. After the service Father Alexander told about the value of deeds made by Emperor Alexander II and Empress Maria Alexandrovna and thanked all those who gathered for their joint prayers for these outstanding people.

Co-chairman of Foundation for the Memory of the Grand Duke Sergei Alexandrovich, D. B. Grishin stressed the role of Maria Alexandrovna in her children life, and reminded of their loyalty to her precepts.

At the end of the ceremony, flowers were laid on Empress' gravestone on behalf of Foundation for the Memory of the Grand Duke Sergei Alexandrovich, directorate of Mariinsky Theatre and other guests.



# Exhibition "Moscow - the holy land of Grand Duke Sergei Alexandrovich and Grand Duchess Elizabeth Feodorovna".



On 2 of November State Historical Museum opens the exhibition "Moscow - the holy land of Grand Duke Sergei Alexandrovich and Grand Duchess Elizabeth Feodorovna". The exhibition runs until 22 February 2016.

The exhibition is a cooperation between more than 30 museums in Russia, monastery of the Holy Land, archives, and private collectors.

As the title indicates the exhibition is about the deep ties between Moscow and the Holy Land, as shown through the prism of the life of Grand Duke Sergei Alexandrovich and Grand Duchess Elizabeth Feodorovna. The couple - the protagonists of this exhibition - pages of their life is colorfully illustrated by unique exhibits, it combines public service and private life, the spiritual and the secular.

Letters, documents, awards and personal belongings, tell us the extraordinary story of their joint way of life, the beginning of which was illuminated by the love of the Fatherland Savior - the Holy Land. At the beginning of this path, to make a pilgrimage to the Holy Land, they found strength to serve the Fatherland, which was the main purpose of their lives. This feeling and multiply embodied in boundless love for Moscow, where they had moved after the Grand Duke's appointment to the position of Moscow Governor-General in 1891, to its long history and ancient culture. The couple led a charitable movement in Moscow province, which included at that time, 13 large counties. Thanks to them, the concept of "charity" and "philanthropy" have acquired the status of a special grand and private care. Under the chairmanship of the spouses to work and develop more than one hundred charities and associations. Indeed, Moscow has become their Holy Land, to which they dedicated their lives.

For the first time in decades in a single exhibition space is collected the scattered pieces of history: the icons brought by Sergei Alexandrovich, the carpet, embroidered by Grand Duchess Elizabeth Feodorovna, and donated by the grand couple in 1888 for the consecration of the church of St. Mary Magdalene in Gethsemane; relics from the tomb of the Grand Duke in the Miracle Monastery: for the first time in Russia the cover painted by Vasnetsov commissioned by Grand Duchess Elizabeth Feodorovna for the tomb of the Grand Duke will be on display and more.

Sculpture Cross - an exact copy installed on the spot of death of Grand Duke Sergei in the Kremlin, according to the project of Vasnetsov will be in the center of the layout of the exhibition.

Even after their death, we see the deep relationship that lives forever, because of their lives between Moscow and the Holy Land.

The Grand Duke, while serving as President of the Imperial Orthodox
Palestine Society has strengthened the position of Russia in Palestine, built a church, monastery
opened to thousands of pilgrims, thus paving the way for Russian people to the Holy Land. And who
could have imagined that this would be the way of the Holy Martyr Elizabeth - Grand Duchess Elizabeth
Feodorovna found its final resting place in the church of St. Mary Magdalene, built by her husband in
the heart of the Holy Land - Jerusalem.

#### A conference starts the celebration

2nd of November starts with the scientific conference "XVIII Elisabeth Sergius readings", which will be a celebrations of the completion of the jubilee year of the 150th anniversary of the birth of Grand Duchess Elizabeth Feodorovna. The conference is also in the State Historical Museum and will run all day, until the ceremonial opening of the exhibition. It is organized by the Foundation Elizabeth-Sergius Educational Society, with the support of the Moscow Government. This year's conference is dedicated to the contribution of the Grand-Ducal couple in the development of Russian culture, science and art.

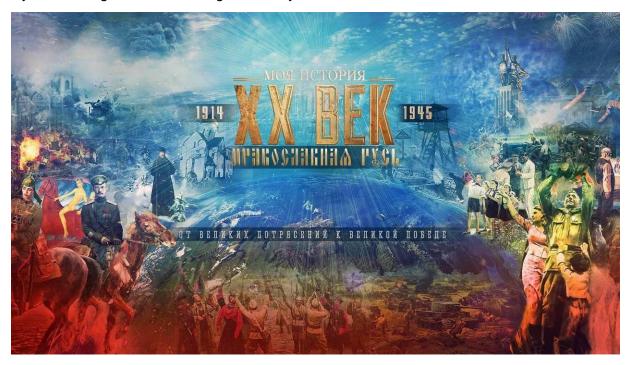
Following the appointment of the Grand Duke Sergei Alexandrovich to the position of Moscow Governor-General in 1891, the couple headed charity movement in the Moscow province, which included at that time, 13 large counties. Thanks to them, the concept of "charity" and "philanthropy" have acquired the status of a special grand and private care. More than one



hundred charities and associations work and develop under the chairmanship of the spouses. Their surroundings have made the best artists, architects, writers and scholars. Under their patronage major museum in Moscow - Historical and Fine Arts, opened art exhibition, to replenish the collection. Their great taste has been honed knowledge of European culture, and high personal spiritual and moral qualities have made them legislators of the new grand style in art. The Grand-Ducal couple laid the tradition of charitable Easter and Christmas markets, performances, flower festivals, introducing the Moscow society with new forms of charity. A new culture of selfless giving developed.

# "Orthodox Russia. My history. From the great shocks to the great victory"

November 4, 2015 Central Exhibition Hall "Manezh" opens the XIV Forum "Orthodox Russia. My history. From the great shocks to a great victory".



The scale and intensity of the events, made noise over Russia in the first half of the twentieth century, unexampled, exceptional - Two world wars, three revolutions, breaking the age-old foundations, mass repressions, cruel social experiments ... And at the same time - this is the era of the great hopes of

unprecedented enthusiasm, creative work, while outstanding discoveries and achievements in the field of industry, science, education, literature and art.

What are the true causes of the revolutions in Russia? Who was behind these disasters? Is it possible to detect their mechanisms? What are the true casualty figures and the real extent of the achievements of this period? What are not mythological but real characters and heroes of that time? How close to the reality of this era stereotypes of the older and the younger generations?



- Perhaps this is the most difficult exposure in the four years that we have been working on this topic - recognized Bishop Tikhon (Shevkunov). - It is still alive, still bleeding. This is the story of our family, us personally. Everything is close, very painful, and even dangerous. The main principle in the formation of the exposure - is no personal value judgments. Of course, this period is amazing, fantastic, extremely interesting. There was a tremendous upheaval not only in Russia but throughout the world, associated with the overthrow of the Monarchy and the establishment of Soviet power. Terror, industrialization, the Gulag - all this creates a picture in which it is difficult to understand. But it is very useful to know the truth about that time.

The exposure is distributed over 12 halls. Their names speak for themselves: "February and October revolutions," "New Martyrs and Confessors of the Russian Land", "Industrialization and

collectivization", "The Great Terror", "Victory" ...

- The exhibition opens hall "Russia on the eve of the First World War," - says the Bishop. - Russian Empire in 1914 was in the top five countries in the world, along with Britain, France, USA and Germany. And in the first place - in terms of growth of industrial production. But there were unresolved issues, which largely led to tragedies and disasters.

Organizers hope the exhibition will help to immerse in the era and to understand what were the causes of wars and revolutions, to see the truth of red and white, as well as learn more about the heroism of martyrs - as you know, this page of history for many people is still unknown.

- If the previous expositions ("The Romanovs" and "Rurik") have been the main characters and supporting characters - Russia's rulers and their followers - then now we have agreed that it should be the people who made history. In the center will be presented not the politicians, not party bosses, but outstanding ordinary people of the time. All the thousand-year history has shaped the great Russian people, who were not able to break down during any hardships, trials and temptations. People with tremendous force. And that, perhaps, the main thing in our exposition.

Another feature of the exhibition - enhanced multimedia and interactive components. Visitors will see "Buzz Time" - an about 250 meters animated screen. This will combine the cognitive and visual effects - to present the flow of events, an avalanche of facts, a series of people, war scenes and stories. The project is grandiose. For the exhibition is prepared 3000 informative articles, 4,000 illustrations, a thousand hours of documentary chronicles for more than 700 units of multimedia technology, as well as live maps.

Visitors will see a unique material, much of which for many years was kept "classified" and "top secret" in the State Archive of the Russian Federation, the Central Archives of the Federal Security Service of Russia, Russian State Archive of Film and Photo Documents.

As always, the organizers have planned a lot of round tables, conferences and debates. Here are just some of the topics to be discussed: "The First World War and the Russian Orthodox Church", "Russia in the years of great upheaval", and "The people and government."

# The 1903 costume ball on playing cards

In 1911 were developed designs for playing cards, and in 1913 they were printed in St. Petersburg at the Alexander factory. The released deck was called "Russian style" and was timed to the 300th anniversary of the Romanov dynasty.

After the revolution the factory was closed, but in 1923 it resumed work and began to produce maps of the pre-revolutionary designs. Later, the Soviet illustrator Yuri Ivanov used the "Russian style" as basis for a new set of playing cards.

The amazing thing is that this card deck remained in the Soviet Union the most popular and continued to be produced. The memory of the last

Imperial costume ball "legally" persisted throughout the twentieth century.





### Faberge surprise rediscovered at conference at the Museum of Faberge

13 October 2015, The art Newspaper, Tatyana Markina

Museum of Faberge in St. Petersburg hosted the international conference "Lapidary art." Despite the seemingly archaic theme, presentations and discussions were very lively, proving that the point in "Faberge research" is not put yet. And at the end of the conference there was a real discovery.

The firm of Carl Faberge is famous not only for eggs but also carved stone figures of people, animals and flowers. So the interest of the private Museum of Faberge, based Viktor Vekselberg Foundation "The Link of Times", to explain the topic. "We chose the lapidary art as the theme for our country, is the second international conference for many reasons - said the first deputy director of the Museum of Faberge Mikhail Ovchinnikov.

- In particular, because the art of Russian masters-stonecutters recognized throughout the world, because there is a direct relationship with contemporary artists and collectors."



The Conference went far beyond the academic framework denoting suddenly alive, even conflicting points: European and national school "Faberge research" interpretation of the origins of art masters of Faberge, "Ural" and "European", and optimistic and pessimistic views on the current state of the art of stone carving. It brought together art historians, museum directors and curators, historians and experts, jewelers from Russia, USA, Germany, UK.

"Such discussions - said Alexey Tizengauzen, head of the Russian department of Christie's, which passed through the hands many of the most expensive works of Faberge, - the only way to connect the two schools is to study the heritage of the great jeweler, European and Russian. In most of the XX century there was only the European, before perestroika in Russia only few researched Faberge. Then there was a very strong Russian school, based on a thorough study of the archives. And now the Russian school is also divided into two generations, the older and the younger."

The representative of the European School researcher Alexander von Solodkoff sign appears, with all the most Faberge closed collections of figures, he showed the audience never exhibited figurines sailor and peasant women from foreign private collections.

Recognized Russian researcher Valentin Skurlov talked about the range of products stone-cutting Faberge (leading jade - and elephants).

Experts of the Russian auction house Svetlana Chestnaya stopped on the history of the most expensive to date stone figurines of Faberge - camera-Cossack Pustynnikova, which was sold for \$ 6,435,000 at auction Stair Galleries. At the time of sale figure broke to pieces - and features the restoration of these figures, as well as the peculiarities of examination (100-year-old remains of fish

glue that connects Faberge details of the figures, it is impossible to forge) was devoted to a special section of the conference.

Young researchers and museum workers from Ekaterinburg devoted their reports of the stone-cutting crafts of Western Urals, whose influence on Faberge they value very highly. Andrew Gilodo, head of metal and stone, the All-Russian Museum of Decorative-Applied and Folk Art, spoke about the production of stone-cutting cooperatives of Soviet Russia in 1920- 1930, in which the training of pre-revolutionary masters worked and often use old stocks of stone.

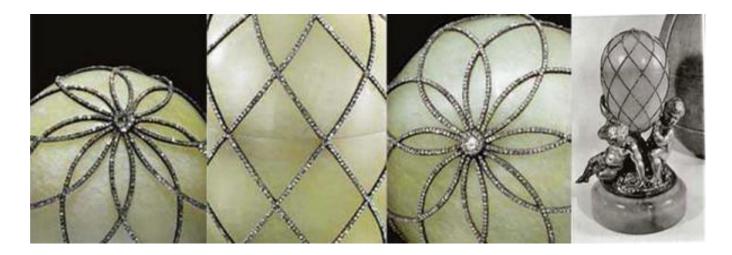
It aroused considerable controversy assessment of the current stage of lapidary art (at the time of the conference there was a small exhibition of contemporary works); caused controversy not a skill - but the crisis theme.

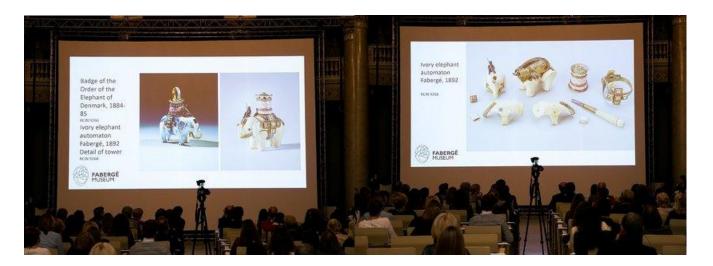


The apotheosis of the conference was the lecture by Caroline de Guiteau, the senior curator of the British Royal Collection. It is for the first time in public, she told about her discovery. Everyone knows the egg "Diamond Grid", a gift from Alexander III to his wife Maria Feodorovna in 1892, now it belongs to the McFerrin family from Texas and is repeatedly exhibited. However, since the 1920s the egg has no surprise - and it was a clockwork automaton, elephant ivory, with crosses on the sides of the diamonds and gold on the back turret.

Caroline de Guiteau, detailing Faberge items from the British Royal Collection, found just such - but to prove that she made Fabergé egg "Diamond mesh"? Subject elephant with

crosses and crowns - is the motif of the ancient Danish Order of the Elephant (Empress Maria Feodorovna nee - Danish Princess Dagmar). It remained to find a brand of surprises. Once the elephant was brought and he went, shaking his head (the tail and the girl is lost), it was found that the top of the turret on its back removed as a lid, and under it - the stamp of the great firm. Thus, it can be considered proven that the elephant from the British Royal Collection is the surprise from the Imperial egg Faberge stored in a private collection in the United States. Separated by an ocean, these items first "met" at a conference in St. Petersburg. It was sold by the Soviet Government through the Antikvariat late 1920s, and via the dealer Wartski c. 1927-9, it was acquired by King George V in 1935, and is now in the Royal Collection.



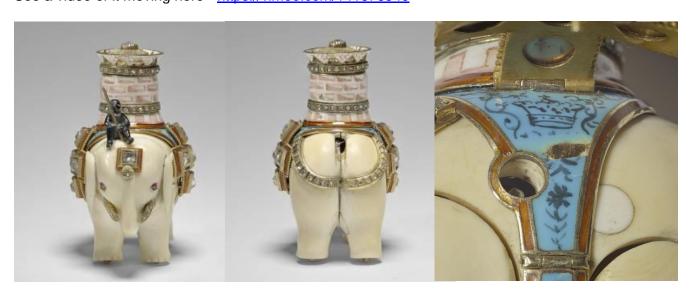




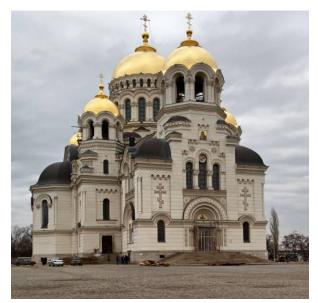
The surprise called an "Elephant automaton" was made for the Diamond Trellis Egg, made by Carl Fabergé for Tsar Alexander III. The Tsar presented the egg to his wife Tsarina Marie Feodorovna for Easter 1892.

The egg originally had a silver stand (now missing) and was fitted with a lining to hold an ivory elephant automaton and key. This automaton is described in Fabergé's original invoice and in an inventory of Imperial Easter Eggs made by Fabergé in the collection of Marie Feodorovna. The automaton is almost identical to the badge of the Danish Order of the Elephant, the most senior order of chivalry in Denmark, except that it is made of ivory rather than white enamel and that it incorporates a mechanism. The elephant is wound with a watch key through a hole hidden underneath the diamond cross on one side of the elephant. It walks on ratcheted wheels and lifts its head up and down.

See a video of it moving here - <a href="https://vimeo.com/141676340">https://vimeo.com/141676340</a>



# V World Congress of Cossacks was hosted on the Don



From 13 to 15 October in the city of Novocherkassk, Rostov Region, Fifth World Congress of Cossacks was hosted. Its participants were 300 delegates from Russia and twenty-six countries of the near and distant foreign countries (Germany, France, Serbia, Bulgaria, the US, Canada and Argentina), including representatives of military Cossack societies of the Russian Federation, a delegation of the individual district Cossack communities, representatives of federal ministries and departments.

His Holiness Patriarch of Moscow and All Russia Kirill, consecrated the restored Patriarchal Novocherkassk Ascension Army Cathedral and meet with atamans of Cossack societies. There was also a requiem for the Atamans and the heroes of the Patriotic War of 1812 in the crypt of the cathedral.



The main purpose of the congress is to strengthen ethno-cultural, spiritual, organizational, informational unity of the Cossacks in Russia and abroad. The forum included two plenary sessions and round-table discussions on the theme: "Cossack cadet education: the foundation of the traditional spiritual and moral, military, cultural and ethnic education Cossack youth"; "Patriotism as a national idea. The role of the Cossacks in the formation and strengthening of the Russian state"; "On the historical, cultural and spiritual heritage of the Cossacks in Russia and abroad"; "The economy as a basis for partnership and convergence tool for Cossack communities in Russia and abroad."

In connection with the forum was a show of an equestrian group the Grand Don Army, a parade of units of the Great Don Army, Cossack cadet corps, a concert of creative teams and more.



# Sergei Tushin, Vice-Mayor of Yekaterinburg offers to rename the street where Emperor Nicholas II was shot

October 7 - In Yekaterinburg "Tolmachev Street" may soon be renamed as "Ipatiev". At the moment, this street runs near the site where once stood the Ipatiev house, in which the last Russian Emperor Nicholas II and his family was shot.

Deputy head of administration of the Ural capital on the organization of important Russian and international events Sergey Tushin unexpectedly made this proposal, on 7 October, at a meeting of the Yekaterinburg City Duma.

According to him, the city authorities as soon as possible are ready to make a proposal to the City Duma on renaming Tolmachev street in honor of engineer Nikolai Ipatiev. "With this proposal the city administration can apply to the Duma after the October 13," - said the chairman Ilya Zakharov, who was present at the commission meeting. It is currently considering two options for renaming - a brief and a complete. The first segment involves renaming the street, where there are only office buildings. The second - complete street from the Malyshev to Nikonov. Note that in the first case, to conduct a survey among citizens is not required.



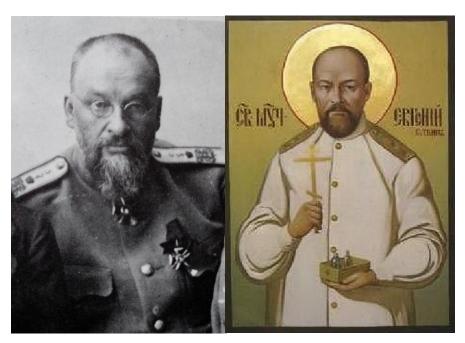
"The streets of Yekaterinburg in general need to gradually return the historical name, and it is reasonable to do at least once a year. There will be renamed a street, whose name is not directly related to the history of the Urals" - said Sergey Tushin.

It is known that in Yekaterinburg the Tolmachev street was named after the Bolshevik Nikolai Tolmachev, a member of the two revolutions of 1917, which was part of the regional committee of the Communist Party and the Urals who died in 1919. Earlier the street was called "Mokraya" - up to 1830, and Kolobovsky - until 1919. Now the city administration proposes to rename it in honor of the Russian officer and civil engineer Nikolai Ipatiev. With his name is associated the house, which in the basement in 1918 were shot the last Russian Emperor Nicholas II, his family and servants. The building was demolished in 1977 on the orders of Boris Yeltsin, and after 36 years Church on Blood was opened in its place.

Immediately after Tolmachev street, according to the vice-mayor of Yekaterinburg Sergei Tushin, you will need to rename the two other streets - "Karl Liebknecht" and "Sacco and Vanzetti".

### Romanov family doctor can be canonized by the Russian Orthodox Church

October 6 - Leib-physician of the last Russian Emperor Nicholas II and his family Eugeny Botkin may be canonized by the Russian Orthodox Church in the near future. The son of the famous doctor Sergei Botkin, whose name is on a hospital in Moscow, has already been recognized by the Russian Orthodox Church abroad.



The Synodal Canonization Commission has already given its approval for the possibility of canonizing Botkin. Now, this decision will be reviewed by the Holy Synod - the highest governing body of the Russian Orthodox Church. Then the Patriarch and bishops approve the decision at the Council. "I would certainly like to have this canonization will take place, because in my opinion, and in so many people of faith, priests, leading doctors, academics, Eugene Sergeievich is a holy man," - said the bishop, who is also chairman of the Society of Orthodox Russian doctors.

"Such a proposal would be considered. It is initiated by the bishops of the diocese in which the saint lived. In this case, the proposal was made by Metropolitan Kirill of Yekaterinburg,"- said the priest. He noted that Botkin is worthy of canonization, "not only because he had a martyr's death, but also because his life is an example of service as a doctor." "The canonization of the entire Russian Church would have a very great importance", - he added.

Eugene Botkin aged 53, was shot by the Bolsheviks, along with the royal family in 1918 in Yekaterinburg. In 1981, along with other victims of the shooting of the doctor was canonized by ROCOR.

# In St. Petersburg a memorial plaque to Eugeny Botkin was consecrated

In the main building of the Military Medical Academy, Bishop Panteleimon of Orekhovo-Zuyevo in the presence of honorary academicians and leading experts of modern medicine on October 3 unveiled a memorial plaque in honor of Eugene Botkin. To the sound of a military band at the site before the institution lined students, priests, teachers, and guests of the congress of orthodox doctors.









# Memorial plaque to Grand Duke Dimitri Konstantinovich



October 2, a memorial plaque to commemorate the visit to Saransk of Grand Duke Dimitri Konstantinovich - grandson of Emperor Nicholas I and cousin of Alexander II was inaugurated in the city. The board was installed on the building of the diocesan administration.

As the head of the department of Saransk Russian Imperial Union-Order Zakharov said, the visit of the Grand Duke to Saransk province allowed residents to really feel part of the Great Russia.

"Saransk in the end of the XIX century was a quiet modest county town, not spoiled by visits of high-ranking guests. Therefore, the visit of a representative of the Royal Family was a real celebration for the city,"- he said.

"The Grand Duke Dimiti Konstantinovich was the sole representative of the Romanov family ever have visited our city. His visit was a truly historic event for all residents of Saransk, and to the memory of him was a plaque installed on the Savior Cathedral in the late XIX century. In the 30s of the last century, the cathedral was destroyed and plate went missing. After that, with the

blessing of the Archbishop of Saransk and Mordovia Varsonofy (now - the Metropolitan of St. Petersburg and Ladoga, Chancellor of the Moscow Patriarchate), members of the Russian Imperial Union-Order manufactured and installed in the chapel of the Savior a new plaque to commemorate the historic visit in 2006.





After the diocesan administration building was renovated, there was built a house church in honor of All-Merciful Savior, and the chapel was dismantled. After this the plate was stored in a warehouse", - reported the press service of the Diocese of Saransk.





#### **ALEXANDER PALACE INTERIOR RESTORATION - CALL FOR SUPPORT**

# Ladies and Gentlemen, Dear friends

17 July 2018 will mark a hundred years since the tragic death of the last emperor of Russia and his family members.

Their favorite home was the Alexander Palace of Tsarskoye Selo. In the early twentieth century, the architectural masterpiece by Giacomo Quarenghi became the Russian statehood center after Nicholas II made it his permanent residence in 1905. From this palace the Imperial family was sent into exile to meet their tragic end in Yekaterinburg.

Not wanting to neglect such a sad, yet important anniversary, the Tsarskoye Selo State Museum-Preserve would very much like to accomplish restoration of the Alexander Palace and open its renovated halls by the middle of 2018.

A large-scale restoration of the palace began three years ago. As of today, the cellars have been revamped. We had to close the palace for visiting from 1st September 2015 to start the most difficult works and then rebuild the historic interiors, such as the Tsar's Old Study and Moorish Bathroom, Imperial Bedroom, Mauve Study and Palisander, Maple and Crimson Drawing Rooms.

The estimated cost of work totals over two billion rubles. The restoration is financed by the federal budget and the museum's own funds. Unfortunately, that is not enough. 700 million rubles are yet required to complete works.

We are looking for supporters who treasure the history of Russia, of the House of Romanov and of the Imperial Residence of Tsarskoye Selo. Our hope is in all those not indifferent to the fate of Nicholas II, his family and their favorite home.

The cost of restoration for the said seven interiors is available below. Any financial support is invaluable to us, no matter if it's only for built-in furniture, lighting fixtures, wall-lining fabrics or others. The names of our sponsors will be immortalized in the interiors restored from their donations.

We are looking forward to and will highly appreciate your support.

Yours Sincerely,

Olga V. Taratynova Director

# Budget for restoration of rooms

Restoration of room:	Rub	USD (Rate 65 Rub/1 USD)
Nicholas II's Old Study	23,500,000	362.000
Moorish Bathroom	22,900,000	352.000
Imperial Bedroom	38,700,000	592.000
Lilac (Mauve) Study	42,100,000	648.000
Palisander Drawing Room	35,200,000	542.000
Maple Drawing Room	42,370,000	652.000
Crimson Drawing Room	30,100,000	463.000
Total cost	234,870,000	3.614.000

PLEASE NOTE: Donations above USD 50,000 require a donation agreement. For details or more information please contact Tsarskoye Selo Museum at inter@tzar.ru

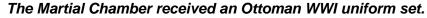
For donations below USD 50,000 please use the following banking details: If you donate in USD.

Bank transfer purpose	Alexander Palace Interior Restoration
Beneficiary	Tsarskoye Selo State Museum-Preserve
Account number	40501840368000000004
Beneficiary bank	JSC VTB BANK, OPERU BRANCH 29 Bolshaya Morskaya Street, St Petersburg, Russia
SWIFT code	VTBRRUMM
Correspondent bank	CITIBANK N.A.
SWIFT code	CITIUS33
Account number	36208997

# If you donate in EUR

Bank transfer purpose	Alexander Palace Interior Restoration
Beneficiary	Tsarskoye Selo State Museum-Preserve
Account number	40501978968000000004
Beneficiary bank	JSC VTB BANK, OPERU BRANCH 29 Bolshaya Morskaya Street, St Petersburg, Russia
SWIFT code	VTBRRUMM
Correspondent bank	VTB Bank (Deutschland) AG, Frankfurt am Main
SWIFT code	OWHBDEFF
Account number	0103053393

# **Activities in Tsarskoye Selo**



Turkey's Consul General in St Petersburg Mr Kazım Çavuşoğlu handed over to Tsarskoye Selo a graceful donation from the General Staff of Turkish Armed Forces, an exact copy of

Ottoman officer's WWI utility uniform set.

The set is comprised of a Major General's tunic with shoulder boards, trousers, belt, holster, gold-trimmed papakha (tall astrakhan hat) and boots. Such was an Ottoman Army officer's outfit during the First World War.

Mr Kazım Çavuşoğlu first time visited our WWI museum at the Martial Chamber in November 2014. Very impressed, he spent there over two hours and saw a gap he'd like to fill. His idea of donating an Ottoman WWI uniform to the museum found favor at the General Staff of Turkish Armed Forces, which then had it made especially for Tsarskoye Selo.

As Mr. Consul General said, 'Today's historians keep studying the First World War. Our task is to convey to future generations the knowledge of it, least a tragedy like that never will be repeated. Izmir will host a historical symposium this November, with Turkish and Russian specialists in the subject'.

The Ottoman set will soon be put on display in the Martial Chamber together with the copies of British and Scottish WWI utility uniform

sets, earlier donated to Tsarskoye Selo by the famous New Zealand film director Sir Peter Jackson and External Relations Director Mr. Paul Brewer of Regional Facilities Auckland.



# A new book dedicated to sculptures

State Museum-Preserve "Tsarskoye Selo" have prepared and published the next volume of their scientific catalog dedicated to sculpture from the museum collection (author and compiler - Senior Researcher Irina Stepanenko, the reviewer - Head of the Department of Western European Art of the State Hermitage Sergei Androsov). This is another step toward creating a comprehensive catalog of Tsarskoye Selo's collection.

The publication tells about the statues and busts, marble pedestals and a relief from the collection of the Museum-Reserve (total 42 subjects). Creation of Venetian masters constitute the most valuable part of the collection of sculpture park Tsarskoye Selo. These are mainly images of mythological characters and allegories - works of Antonio Tarsia (1662-1739), Pietro Baratta (1659-1729), Giovanni Bonazzi (1654-1736), Bartolomeo Modolo, Giovanni Zorzoni, Giuseppe Zeminiani and other masters.



Sculptures to decorate the garden in

front of the Tsarskoye Selo (Catherine) Palace in Tsarskoye Selo was taken in the middle of the XVIII century in St. Petersburg, mainly from the Summer Garden. Most of them were acquired during the reign of Peter I.

In the future, this directory and all subsequent catalogs of the series, will appear in electronic form. The publication is designed for professionals and anyone interested in the history of Tsarskoye Selo. It is sold in the bookshop of the Catherine Palace for 2400 rubles.

More details on the restoration plans and adaptation of the Alexander Palace in State Museum-Preserve "Tsarskoye Selo"

During the Great Patriotic War, Alexander Palace was seriously damaged by artillery and air strikes, but the decoration of many halls remained without catastrophic destruction. However, after the war the museum in the Alexander Palace was not restored. Alexander Palace on March 13, 1946 was transferred to the Academy of Sciences for the use as Union Literature Museum and the Museum of A.S. Pushkin, and in 1951- to the military. Sketchy restoration projects of the interiors of a number of buildings was made in 1947. In the process of "restoration" interior decoration of the western wing of architects Gornostaev, A.I. Shtakenshneider, and A.F. Vidov was replaced by a new, partially repeating finishing of V.P. Stasov partially - imitating his style, according to the mid-twentieth century model. In the eastern wing of the interiors of private rooms of the Emperor and Alexandra, made by architect. F. Melzer in Art Nouveau style, all have been destroyed. Decorations in front office and reception of the emperor are partially preserved.



The contribution of the military in rebuilding the palace was more modest. The building was packed with reinforced concrete channels for communication on the first floor and the basement and in the basement was set up coal-fired boiler. It was unacceptable exploitation of the palace: for 68 years was never repaired facades, roofs and utilities. Leaving the palace, they finally spoiled the historic marble stairs, when taking without special tools the heavy safes and secret equipment. The museum building was in a state of ruin.

22 October 2009 the palace was handed over to the State Museum-Preserve "Tsarskoye Selo", and in June 2010, during the celebration of the 300th anniversary of Tsarskove Selo three rooms of its front suite were inaugurated. In the main building of the palace there is a suite of state rooms of two tiers of windows. In the center of the suite room with a semi-rotunda (semicircular) divided by wide arches with free-standing columns in the openings. By the semicircular hall adjacent: the east side Portrait Hall and Hall with a slide, on the west side of the Billiard Hall (Marble living room) and Crimson Drawing Room. The



doors of the Hall with a slide leading to the premises occupied by the library and in a corner living room. The suite of state rooms of the central building has retained planning structure and architectural and finishing of eighteenth century.

In the eastern wing of the palace there are apartments of Nicholas II and his wife Empress Alexandra Feodorovna, and in the second - half of the children's room. Since 1997, the ground floor premises has been used by Museum "Tsarskoye Selo" for the exhibition "Memories in the Alexander Palace", with the partially restored interior decoration.



In 2011, the company "Studio 44" by architect N.I. Yavein developed, coordinated by the Council for the Conservation of Cultural Heritage under the Governor of St. Petersburg, and KGIOP Glavgosexpertiza project of reconstruction, restoration, re-engineering and adaptation of the Alexander Palace for museum use. In 2012 the project was awarded the Bronze Diploma of the International architectural festival "Architecture 2012".

In accordance with the project Alexander Palace adapts to accommodate the multi-functional museum complex, which includes: exhibition halls, temporary exhibition halls, halls for scientific research and conferences; Children's Center, the customs zone, commercial zone; premises of the building.

The project includes the necessary measures for the reconstruction and repair of the monument, building equipment with modern communication systems and security of energy supply, heating and ventilation, water supply and sanitation, and access for limited mobility.

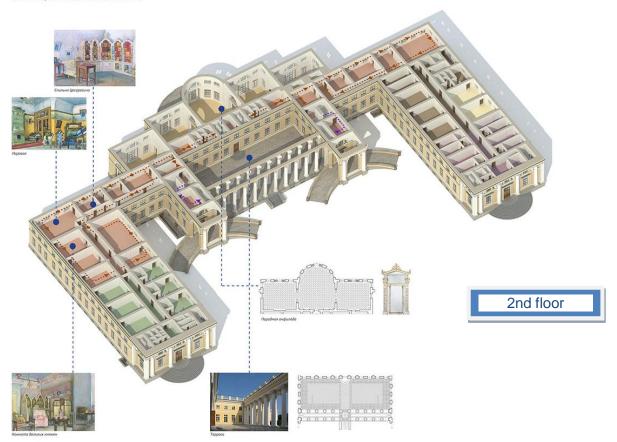
From October 2014 to March 2015 LLC "Zhilstroy" completed a significant amount of civil works in the west wing of the building.

In July of 2015 another contract with the State Company "Zhilstroy" was signed, whose subject is the completion of this phase up to December 2017.

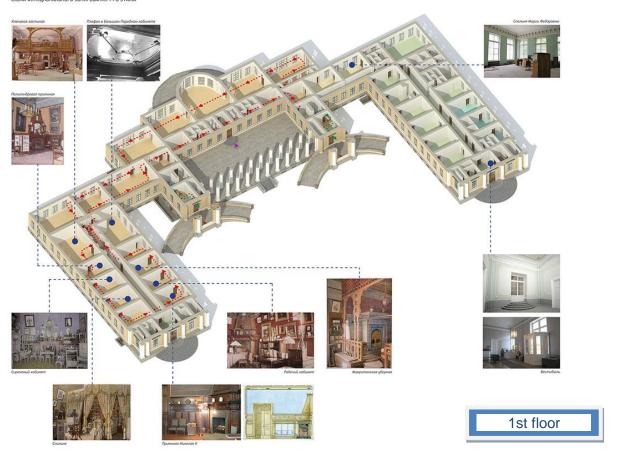
Reconstruction of the historical design of 6 rooms - Moorish restroom; Office of Nicholas II; bedrooms; Lilac (Mauve) Study of Alexandra Fedorovna, Palisander Drawing Room of Alexandra, Maple Drawing Room - caused the greatest discussion with the project organization. Tsarskoye Selo Museum are interested in the creation of an exhibition, where the very decoration of interior rooms is a memorial and an exhibit about the life of the Imperial Family telling more than many texts. It was decided to replace the complete reconstruction of the interiors by certain installations, a partial re-creation of the decoration of rooms, honestly explaining to the visitor that this is not authentic interior.

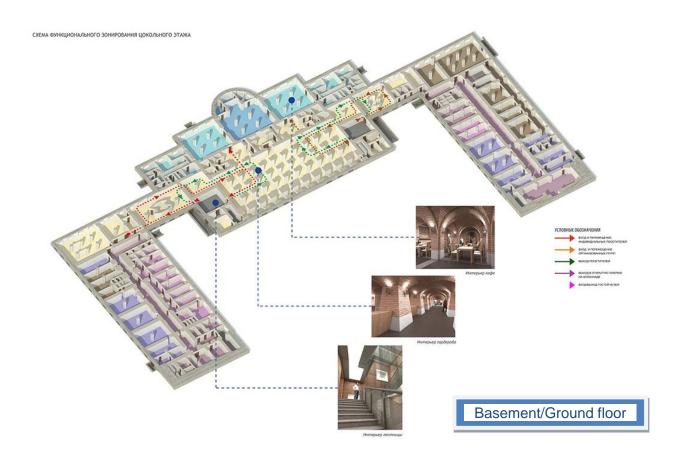
Part of the premises of the western wing, rebuilt in 1949 after the restoration will be used for temporary exhibitions - showing the bedroom and corner office of Empress Maria Feodorovna, and the Cabinet of Emperor Nicholas I.

State Museum "Tsarskoye Selo" is making every effort to complete the work on schedule, but based on the actual financing of the project - the estimated cost of the total restoration is 2.1 bln. Rub. -, the opening of a new museum in the Alexander Palace will be possible not earlier than in 2018.



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# An exhibition of paintings with portraits of the Romanov dynasty opened in Irkutsk



The exhibition of paintings "The wheel of history" with portraits of the rulers of Russia, including Russian President Vladimir Putin and the Romanov dynasty, opened in the art gallery "DiaS" in Irkutsk.

From 16 to 28 October in the gallery portraits of historical figures - tyrants, benefactors, rulers were featured. The exhibition includes more than fifty works of graphic art in two sections: "The Romanov Dynasty" and "From Prince Lvov to Putin".

The author of works was born in Bratsk, a member of the Artists Union of Russia Vladimir Nikishin. His paintings are characterized by grotesque, caricatures, abundance of detail, humor and sarcasm.











During the ball the anniversary was highlighted by a presentation of Easter eggs carried by ladies in dresses with a design a la the Faberge Easter eggs they carried very beautiful.

During the ball, the company Russian Bronze presented Paul Kulikovsky a gift - a box with vodka cups in the shape of the Chevalier guard's helmet.

The collected funds are going to establish a nominal annual scholarships for the best students of the college named after P. Ovchinnikov.

In previous years, the proceeds from the collection in the charity programs were used to purchase multimedia equipment for children with disabilities enrolled in the jewelry business Polytechnic College № 13 named after P. Ovchinnikov and the restoration of the plaque on the grave of the prominent jeweler Ivan Khlebnikov in St. Savior Andronikov Monastery.

### **Jewelers Charity Ball in Moscow**

On September 30, the Charity Ball of the Jewelers Guild of Russia was held in Moscow for the third time and as usual it was dedicated to several important anniversaries. Ludmila and Paul Kulikovsky, as a great-great-grandson of Emperor Alexander III and Empress Maria Feodorovna, were guests of honor due to one of the anniversaries celebrated was - the 130 years anniversary since the first Imperial Easter egg by Faberge (artist Mikhail Perkhin), which was made on order by Emperor Alexander III and was given to his wife Empress Maria Feodorovna on Easter Sunday, 5 April 1885.







Nikita Mikhalkov will collect money for a monument to the Tsar. The newly established fund "Auction House Nicholaevsky" will return to Russia the lost Russian treasures, including paintings and icons.

In the Unified state register of legal entities, it says it is a charity fund for the preservation of historical, cultural and spiritual heritage and among its co-founders are listed Imperial Orthodox Palestine Society (IOPS), headed by Sergei Stepashin, the Russian Cultural Foundation (RFK) whose president is Nikita Mikhalkov, and cultural-business center "Russian Europe" with Leonid Yakubovich.

In addition to the return of lost values to the country, the fund also aims to raise funds for the installation of the monument to the Royal Family in 2018, that is in the centenary of the tragic death of the Romanovs.

The International Union of German culture held in the Russian-German House in Moscow an exhibition about Empress Catherine II, created on the basis of the research historian and writer Olga Eliseeva. Presentation of the exhibition and a recital by Olga Eliseev was held on October 7. The history of Catherine II - a German by birth, came to Russia and became a great Empress - and is unique for many reasons. Its path to power was thorny and included a coup, which ended with a murder of her husband - Emperor Peter III. Her stay on the throne created a whole epoch in the life of the country, "the golden age of Russian nobility." Her Russian reforms are well advanced along the path of enlightenment, and extended the borders of foreign policy: Catherine II has won three wars, annexed the Crimea and took part in the partitions of Poland.

The exhibition tells visitors of the Russian-German House, of the identity of the Empress, the myths and the real biography, the mask

worn by Catherine II, and the one that put on her the political opponents. Who they were, enemies of the Empress, and what was their preferred way of development of Russia, compared with the steps suggested by the very Empress.

The exhibition will run to 31 December.

"Kuskovo" estate opened an exhibition of portraits. Museum-Estate "Kuskovo" - a real treasure of valuable and rare items collected by its owner - Count Peter Sheremetev. The prominent historical figure Boris Sheremetev was a Field Marshal, an associate of Peter the Great.

Now, for the next year the Great Stone Orangery is a Portrait Gallery. This collection is "a collection of nice people", a slice of an era.

Sheremetev instructed artists to make copies of famous paintings, ordered new portraits, bought paintings at auction. The collection is divided into three sections: the Tsars and Emperors of Russia - from Ivan the Terrible, Sheremetevs and Russian statesmen, and modern European monarchs. Of all the portrait gallery of Russian country estates so fully preserved only this collection - encyclopedia of life in the people of the XVIII century.

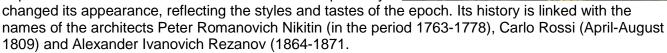
In the collection there was 128 portraits of the Sheremetevs. 118 is now in the gallery, and 2 in the estate "Ostankino". The fate of the remaining 8 paintings is unknown. But the staff of "Kuskovo" conducted active searches. A great dream is to present in one place everything that once had gathered Peter Sheremetev.

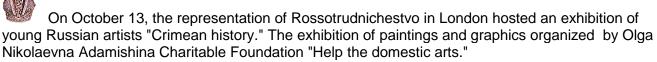
Video - http://tvkultura.ru/article/show/article id/142322



Tver Imperial Palace was tested with decorative lighting. The facades of the architectural jewel of Tver and the Tver region - Tver Imperial Palace - will be decorated with lights. Currently it is being tested. A company engaged in the creation of lighting facades of the main building of the palace, through experiments it is looking for the best light in order to emphasize the architectural features of the building. The full version of lighting on the palace will maybe start in the New Year.

Built for Empress Catherine II in the XVIII century, Tver Imperial Palace for more than two centuries has repeatedly





The exhibition presented works by the winners of a specially organized competition, which was attended by over 50 young artists - students, postgraduates and graduates of higher educational institutions of Russian art.

The paintings on display in London, showed the guests not only the familiar and much loved Swallow's Nest, Gurzuf and Bakhchisarai, and scenes of life in the Crimea from different periods of history - from the time of the Royal Romanov family at the residence of the Russian Emperors in Yalta.





October 15, died Geli Ryabov, writer, film director, screenwriter and investigator. In 1979 Geli Ryabov and Sverdlovsk geologist Alexander Avdonin made in a swamp near Sverdlovsk a terrible discovery - the remains of the Imperial Family.

A video from the opening of the exhibition about the life of Boris Godunov in the Moscow Kremlin.

Video - <a href="http://tvkultura.ru/article/show/article\_id/143145/">http://tvkultura.ru/article/show/article\_id/143145/</a>



Museum-Reserve "Gatchina" opened after restoration the Eagle Column, one of the earliest monuments in the palace park. The first owner of the residence Count Grigory Orlov thus perpetuated his kind merits before the Fatherland.

"We know from archival documents that the column was brought July 15, 1770 from St. Petersburg to Tsarskoye Selo, and from there to Gatchina" - says chief curator of the Gatchina park Anna Parkalova. It is not known who is the author of the monument, but its design is credited to the architect Antonio Rinaldi. By the middle of the XIX century the Eagle Column had decayed and was replaced by a new in light gray marble. Later, it has been repeatedly targeted by vandals and in 1917 its sculptural pommel was "shot" by revolutionary sailors. In the early 1970s the monument was partially strengthened. And only now restorers returned it to its original appearance and the original eagle was replaced by a copy. Video - http://tvkultura.ru/article/show/article\_id/142964/

The first stamp of the Russian Empire was offered for sale on eBay for € 555 thousand. The "Tiflis Unic" was released in 1857. It is said to have been printed on a hand press, were issued to pay for mail in the city and for mail between Tbilisi and Kojori (a suburb of Tbilisi, where was the residence of the governor of the Caucasus). It is also noted that there is known only 3 copies of unused stamps of varying quality. Its nominal value amounted to 6 cents, is toothless, has a square shape and is made colorless embossed on yellowish paper. It depicts the coat of arms of Tiflis: at the top of Mount Ararat positioned with Noah's ark on top of the Kura River and the St. George (the patron of Georgia) on horseback, at the bottom - rod of the god Mercury. Above the coat of arms of Tbilisi - the two-headed eagle with wings.



It is known that in the 20-s of XX century, they were in the collection of famous philatelist Agathon Faberge. In 1939 Faberge put these stamps up for auction, where they were acquired by three different buyers. In 2008 one of these rare stamps was sold at the largest philatelic auction "David Feldman" for € 480.000.

In Serbia was released a church calendar in a series of "Russian Tsars", one of them devoted to the Emperor Nicholas II, whom Serbs rightly considered the defender of their state. Recall that it was the Serbian Orthodox Church who first canonized the Russian Tsar.

For the calendar has been selected a portrait of Russian artist Boris Kustodiev painted in 1915 titled "Portrait of His Imperial Majesty the Emperor Nicholas Alexandrovich, Autocrat of All-Russian." Behind him the artist depicts the heart of his empire - the Kremlin, shown so that all the buildings are recognizable, but they are treated concisely, to be not just an image, but a sign. Portrait shows both a specific person (Nikolai Alexandrovich Romanov), and the collective image of the (Tsar). Kustodiev Portrait of Nicholas II was made in Tsarskoye Selo, where he was invited by the Emperor.

The calendar is 49 by 34 centimeters, and contains a schedule of religious holidays. To buy Serbian calendar can be done via e-mail: ruskicar2016@yandex.ru.



JANNA GESPAP MAN MAN 779

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In Lipetsk was arranged an evening in honor of Grand Duchess Elizabeth Feodorovna. The Library and Information Centre named after Bartenev invited to the Salon Arts "Ex Libris" on October 25 to an evening in honor of Holy Martyr Elizaveta. The event presented a literary-musical composition

"Ever-burning light." Poems and songs performed by an ensemble of spiritual music "Psalms", winner of Russian and international festivals.

October 25 at the Monastery of the Holy Royal Martyrs at Ganina Yama, near Ekaterinburg, the great consecration of the rebuilt church Mother of God" Reigning" was held. On October 26, Metropolitan Kirill celebrated the first Divine Liturgy in the new church". The church was built in 2002, but burned to the ground during a fire September 14, 2010. May 18, 2013, His Holiness Patriarch of Moscow and All Russia Kirill consecrated the foundation stone of the new church.

Video - <a href="http://www.obltv.ru/news/culture/derzhavnyy-khram-na-ganinoy-yame-otkrylsya-posle-osvyashcheniya/">http://www.obltv.ru/news/culture/derzhavnyy-khram-na-ganinoy-yame-otkrylsya-posle-osvyashcheniya/</a>



At the Swedish coast near Gothenburg researchers have found a sunken yacht of Peter I. According to experts the "Transport Royal" was the most loved and fastest ships of the emperor. It is interesting that the first part of the frigate discovered on the same day 300 years after the crash. In 1715 it came to St. Petersburg from Arkhangelsk. And sank due to a heavy storm on September 27. Swedish and Russian researchers searched for wreckage of the frigate. Before the expedition, scientists painstakingly studied materials in archives and libraries. "Transport Royal" was presented to Peter the Great by King of England William III of Orange. The length of the ship was 28 meters. To get all the debris from the bottom of the frigate is needed special permission of the Swedish authorities. However, this does not mean that the ship will return to its homeland. Sweden also claims it. Video - http://tvkultura.ru/article/show/article\_id/143529/

The last and largest bell for the St. Isaac's Cathedral was casted in Voronezh. For its creation was spent about three months. Overall, Voronezh foundry bells worked for St. Isaac since 2012. Weight of the preceding fifteen bells was from 10 kilograms to 10 tons.

The new 17-ton will be the lowest of the sounds. The bell is decorated with five medallions with reliefs of Russian emperors. The original bells for St. Isaac's Cathedral were casted in 1840, but in the thirties of the last century they were dismantled



and sent to the smelter. The newly cast bell will be erected on a temporary belfry at St. Isaac's Cathedral at the end of October.

Video - http://tvkultura.ru/article/show/article\_id/143421/

Tuesday, October 27 Institute of Russian Literature (Makarova Embankment, Building 4) started the "Konstantin days" in St. Petersburg. On the centenary of the memory of Grand Duke Konstantin Konstantinovich (KR).

2015 marks the 100 years since the death of Grand Duke Konstantin Konstantinovich, who is known to posterity as a poet, translator and playwright who wrote under the pseudonym of "KR". For three days in St. Petersburg scientific conferences, exhibitions, concerts, tours, film shows and church services were held.

October 27 - the grand opening of the Konstantin days. As part of the ceremony was held a scientific conference - Konstantinovsky reading. An exhibition dedicated to the life of the Grand Duke was presented to guests. On the same day in the fortress was made a memorial service at the grave of Konstantin Konstantinovich. October 28 continued the reading in the Konstantinovsky Palace in Strelna.

October 29 in the White Hall of Marble Palace was held a literary-musical evening, in which was performing People's Artist of Russia Valery Ivchenko ,soloists of the Mariinsky Theatre and winners of international competitions Yelena Ushakova, Carlos D'Onofrio, Catherine Venchikova and Musical Theatre "Amadeus".

On November 25, as continuation of the Konstantinovsky days historical exhibition "Father of all the Cadets", dedicated to the activities of the Grand Duke opens at the Museum of artillery. Video - http://tvkultura.ru/article/show/article\_id/143722

The famous Perlov Tea House in Moscow is restored. It now looks the same as in 1896. "In the centenary of the company Emperor Alexander III granted them nobility. They came up with their coat of arms, which depicted a blooming tea bush, crest and six pearls"

The building constructed as a residential house and a store in 1890-1893 by architect Roman Klein, Then Sergey Perlov invited the famous artist-decorator Hippius, buys original decor items from China, and in 1896, the house gets to look like this.



Video - http://tvkultura.ru/article/show/article\_id/143715/

The exhibition "The Tsars' Cabinet: two hundred years of Russian decorative arts under the Romanovs" opened at the Huntsville Museum of Art. Alabama on October 11, 2015.

This exhibition highlights more than 200 years of decorative arts under the Romanovs during the 18th and 19th centuries. Most of the works were designed for use by the Tsars and members of their families, while others illustrate prominent styles of the period.



Comprising objects ranging from porcelain services, glassware, enamel, silver gilt, and decorated eggs, the exhibition is a comprehensive and inclusive collection demonstrating the majesty and luxury of the Romanov reign.

Many of the items are grouped by Tsar, which helps to illustrate major social or political trends of each Tsar's reign. For example, Peter the Great and the engagement of the west; Catherine the Great and the Enlightenment; and Alexander and the defeat of Napoleon, among others. The objects and their styles reflect the political forces that shaped each Tsar's regime. Each grouping of objects shows the tastes and attitudes of the Romanov family through the magnificent items they owned and commissioned. The exhibition puts these important artistic objects in context, to connect the viewer to the individuals and events that shaped the history of Russia. Organized by the Muscarelle Museum of Art at the College of William & Mary.



Grand Duchess Maria Nicholaievna is the heroine of a Norwegian novel The daughter of Emperor Nicholas II, Grand Duchess Maria is the heroine of the third novel by the popular Norwegian writer and playwright Kari Fredrikke Brenna. As the literary columnist for the Norwegian newspaper Dagbladet says, the author of the 700-page book has returned to the popular myth of the child survivors of the last Russian tsar, skillfully mixing facts with fiction.

The novel "The fall from heaven» (Himmelfall) is not guite common in form. The narrative is in the form of a pseudo-story of 113-year-old Maria, miraculously escaped from the basement of the lpatiev house, and by chance met with Brenna in Barcelona. Critics point out that such a design, a purely artistic text, may mislead the reader, once again heating the baseless speculation that someone from the direct heirs to the throne of the Russian Empire was saved.

Herself, Brenna, but does not agree with this assessment. "Of course, "Fall from Heaven" is a novel, but the plot in a documentary genre is always very exciting - she explains in an interview with Dagbladet.

- With regard to the death of Maria was really a lot of doubts. The novel is a kind of playground where reality can be intertwined with the tale, and the issue, by and large, only if the reader is ready to play with the author in this game."

Brenna says that she almost did not need to embellish the already intriguing for the Norwegian reader of historical events, as most of the novel tells about the life of the Royal family before the February coup, house arrest, life in Tobolsk and Yekaterinburg - the very "fall from the sky" posed in the title of the book. According to the author, are fictional only the personal assessment of the character, the love story, and in the end that the Grand Duchess was saved.

It is this aspect of the novel that is criticized in a review of another Norwegian newspaper -Aftenposten, which gives the "Fall from Heaven" only three on a six-point scale.

"Descriptions in the book of the history of the Royal family has all the signs of "women's novels." From the detailed descriptions of the life of privileged individuals in unimaginable luxury the author proceeds to the analysis of experiences of the main character, suddenly come the Princes in from the mud, - said the columnist edition. - Kari Brenna definitely set out to create something more than a romanticized version of what happened in the Russian tragedy. It is evident that she had read several hundred pages of historical material. The trouble, however, is that the rich, lengthy and repetitive descriptions of the lush life of the court before the revolution come to the fore, while on the second place are the historical events, moving forward dramatic story."

Konstantin Makovsky - The Tsar's Painter in America and Paris

Published by GILES in association with the Hillwood Estate, Museum & Gardens, is an interesting survey of Konstantin Makovsky's career in English, positions his work at the crossroads between late Imperial St. Petersburg, Belle-Epoque Paris and Gilded Age America. Three great canvases celebrating Russia's traditional aristocratic wedding customs unify this survey: A Boyar Wedding Feast (1883), Choosing the Bride (1887), and The Russian Bride's Attire (1889). All are explored through outstanding photography, including close-up details.

His early career blossomed in late 19th-century St. Petersburg. where he became painter to the Tsar's court. His popularity soon

spread far beyond Russia. He lived and worked in Paris and then America, where he and his paintings acquired celebrity status.

Four essays trace the career of this Russian artist eager for international fame. Wendy Salmond begins by establishing the Russian milieu. Russell E. Martin highlights the historical sources, artefacts and costumes which Makovsky used to create his scenes of 17th-century life. Wilfried Zeisler reveals the artist's little-known Paris period, and also explores his paintings inspired by visits to the Middle East and North Africa. Finally Wendy Salmond investigates the America's enthusiastic reception of Makovsky's paintings.



# Chest of Russia. Memories of Alexandra Tyeglev-Gilliard - nanny of children of Nicholas II

The book by Marie-Claude Gilliard, niece of Pierre Gilliard - a teacher of the children in the family of Nicholas II, returns to the history the name of Alexandra Alexandrovna Tyeglev, a nanny in the Imperial family. Written in a lively form it tells about this remarkable woman, describes her remarkable fate and create memorable images of Tyeglev and Gilliard.

The book is illustrated with unique photographs from the family archive of Gilliard, which allow the reader to go back to the Russian Switzerland in the 20-50-s of XX century and imagine the situation in which life went for Tyeglev and Gilliard. Most valuable are also photos from the collections of the State Museum "Tsarskoye Selo".

The book is addressed to a wide circle of readers interested in the history of Russia in the early twentieth century, and the Swiss-Russian cultural ties.

Publisher: Paulsen, Moscow. Hard cover, size 145 x 215 mm, 143 pages. ISBN: 978-5-98797-113-0

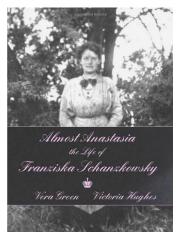


# Alexander Palace and Tsarskoye Selo. People and walls. 1796-1917. The daily life of the Russian Imperial Court

In the vicinity of St. Petersburg 200 years of imperial history formed the present constellation of royal residences. Some of them, such as Peterhof, despite the huge losses in the war years, continue to shine with all the colors. Others, such as Ropsha is practically lost. Others are in the shadow of its brilliant neighbors. The latter include the Alexander Palace of Tsarskoye Selo. However, Alexander Palace holds a special place among the suburban imperial residences, and above all because inside its walls lays the reflection of the tragic fate of the last of the imperial family - the family of Nicholas II. It is from this palace the family was taken in the early morning August 1, 1917 to Siberia, where they were not destined to come back ...

Today the palace is living a new life. Effective permanent exhibition tells about its history and owners. Many people, not being a professional art critics or historians, known and love the Alexander Palace. This book, with its countless details tells about it.

Publisher: Tsentrpoligraf, Moscow. Hard cover, size 145 x 215 mm, 636 pages. Isbn: 978-5-227-06060-0



#### Almost Anastasia: The Life of Franziska Schanzkowsky

By Vera Green and Victoria Hughes

"Almost Anastasia" tells the story of Franziska Schanzkowsky, the former factory worker who convinced Royals, courtiers, and forensic experts that she was actually the Grand Duchess Anastasia, daughter of Nicholas II and sole survivor of the 1918 massacre at Ekaterinburg. DNA analysis has established who she really was, but once that mystery was solved the real mystery began—how did she do it? Why did she do it? What would it be like to step into someone else's life and live it forever? A work of narrative nonfiction drawn from original documents (some never before translated into English) and interviews with the people who knew her, Almost Anastasia follows Franziska from the streets of Berlin to the castles of

deposed royalty, from Jazz Age New York to Nazi Germany and beyond. It is a tale of mystique, madness, and one woman's determination to fool the world.

Publisher: Whistling Swan. Paperback: 380 pages. ISBN-13: 978-0692527467



## Princess Romanovs: the Tsar's daughters

Since the beginning of the XVIII century the King's daughters were the most precious diplomatic "commodity". They were required to serve two states at once: his homeland, which they were never to forget, and the country where they would rule. The book tells the story of the daughters of Peter the Great, Paul I, Nicholas I, Alexander II and Alexander III. For the majority of "Romanov Princesses" credo lay in the line of duty and humility. They found happiness in serving his new country and abandoned homeland. Fewer were those who dared to rebel, to love and build a life according to their own desires. Through the prism of 13 individual women's stories you can read the history of great Russia for two centuries.

Publisher: BHV-Petersburg, St. Petersburg. Hard cover, size 145 x 215 mm, 320 pages. ISBN 978-5-9775-3545-8



#### Princess Romanovs: the Tsar's niece

The book tells the story of 13 nieces Russian Tsars from the beginning of the XVIII century to the middle of the twentieth. For two centuries, the marriage with the niece of Russian Tsar meant for the Prince and Duke of a small European country to become related to one of the most powerful and richest nations, to receive a dowry for the bride luxury, with which you can tweak as a family, and the state budget.

The fate of some "young victims of high birth" evolved predictably sad, but there are stories like an exciting novel, and - just happy.

Publisher: BHV-Petersburg, St. Petersburg. Hard cover, size 145 x 215 mm, 288 pages. ISBN 978-5-9775-3543-4



# Sotheby's, New York, USA, October 14

The Princes Shcherbatov emerald- and diamond-set double-headed eagle pendant. The silver and gold mounts formed as the double-headed Imperial eagle, set with rose cut diamonds, the crown with a cushion cut diamond, the body set with a fluted oval cabochon emerald, the central cross on the crown and the orb set with rubies, with diamond-set suspension ring, the reverse of the crown set with riband carrier, about 1880, with inscription in traditional Chinese on reverse, otherwise unmarked. 3 5/8 x 2 5/8 in., 9.2 x 6.8 cm.

Estimate 40,000 — 60,000 USD, Not sold.

This impressive piece is directly associated with the courts of Alexander III and Nicholas II. Prince Kyril Pavlovich Scherbatov (1903-1993) was a member of one of Russia's oldest noble families, whose members trace their roots to the Rurik Dynasty. The family included many



of Russia's most important statesmen, diplomats, writers, and military officers. His father, Col. Pavel Shcherbatov, served as an Adjutant to Grand Duke Nikolai Nikolaievich, Commander on the western and Turkish fronts during World War I. His mother, born Princess Anna Bariatinsky and a daughter of General Vladimir Bariatinsky, was a maid of honor to Empress Alexandra. During the early period of the Russian Civil War, the Scherbatovs escaped to their estate in Yalta but were eventually forced to flee in 1920. Prince Kyril studied in Europe, settling in the US as a representative for Veuve Clicquot champagne in 1932.



Russian Imperial presentation yachting prize, Jean-Baptiste Vaillant, St. Petersburg, 1852-1856.

With Emperor Peter I (the Great) depicted standing, wearing a mantle over his cut-away jacket with the star and sash of the Order of St. Andrew. crowned with a laurel wreath, with one hand he steadies a stylized rudder, recalling his role as founder of the Russian Navy and his guidance of the ship of state, and with the other gestures to an open book symbolizing advancement of knowledge resting on a draped plinth; the entire composition set on fluted gilded silver column, the upper rim chased with a ribbon-tied band of laurel, the lower with stylized acanthus leaves, the front of the column applied with the Russian Imperial State Seal against banners, the reverse with a shield draped with ribbon-tied laurel, engraved in Cyrillic "The Yacht Georgian / F.K. Berd / 24 June 1856," the plinth struck on the reverse edge with Latin initials J.V., 84 standard, and Vaillant engraved in Latin letters, the edge of the mantle with Latin initials J.V., Vaillant, and 84 standard, the edge of the drapery with Latin initials J.V., 84 standard. Height 19 1/4 in., 49 cm. 186oz 6dwt; 5803.9g. Estimate 120,000 - 180,000 USD, Not sold

This magnificent silver trophy was awarded to F.K. Berd by the St. Petersburg Imperial Yacht Club for victory in the club's June 1856 100-mile race. Made from almost 6 kilos (13 lbs.) of silver by one of the most esteemed silversmiths of the period, it was a fitting prize for the owner of the yacht that bested even Emperor Alexander II's yacht Queen Victoria and the Heir Apparent's Nixa.

The Imperial Yacht Club was Russia's most elite and exclusive private club. Founded in 1841, membership was limited to 125; those not a member of the Imperial family had to be a nobleman whose sailing yacht displaced at least 20 tons. When the Club held Russia's first regatta in 1847, Jean-Baptiste Vaillant created the trophy. Vaillant had established himself as a leading St. Petersburg silversmith after arriving in 1842. His skill in producing figural silver led to Imperial commissions requiring the skill of a talented sculptor as well as silversmith. As the press noted, the Club paid 1,000 silver rubles (worth 3 times as much as paper rubles), an astonishing sum nevertheless worthy of the nation's most elite private club.

Yachts in the period often doubled as military vessels and the biannual races allowed naval officers to test new strategies. Many foreign navies sent representatives as observers. The winner of this trophy, F.K. Berd (Francis Baird, 1802-1864), was intimately connected to the development of Russian naval power and yachting. Empress Catherine II had invited Berd's father Karl (Charles Baird, 1766-1843) to Russia as a shipbuilder. The elder Berd opened a steam engine factory and launched Russia's first steamship in 1815. At the time of his death F.K. Berd was working on the power plant for Russia's first steam powered frigate.



The Imperial Yacht Livadia: A Russian varicolor gold-mounted silver beaker, Robert Kokhun (Colquhon), Nichols & Plinke, St. Petersburg, circa 1870. Tapering, applied with the monograms of Alexander II and Maria Alexandrovna in varicolor gold on a ridged, oxidized ground beneath a gold crown, framed in ribbon-tied laurel wreaths, all set above a plaque with the name Livadia in Slavonic letters, the opposite side with a varicolor gold anchor with the date 1870 within a roundel, the various elements connected with bands of laurel and nautical ropes, 84 standard. Height 5 1/4 in., 13.3 cm.

Estimate 20,000 - 30,000, Not sold

By tradition, this beaker commemorates the laying of the keel of the Imperial yacht Livadia at the Nikolaev Admiralty on 19 March 1870. The firm of Nichols & Plinke supplied a great deal of silver to the Imperial court in this period and probably supplied the gifts for the dignitaries who attended the ceremony commemorating the first step in the construction of the yacht that would serve the Imperial family in the Black Sea.

A pair of jeweled gold and silver cufflinks, Warsaw, 1920-1931. The links formed as the Grand Duke Andrei Vladimirovich's Imperial cypher set with diamonds and rubies, with gold bars set with bands of rose diamonds, struck with maker's mark IK and assayer's mark for 14K gold (583). Length 1 1/8 in., 2.5 cm.

These jeweled cufflinks are a unique souvenir from a relatively happy period in Grand Duke Andrei Vladimirovich's turbulent life. The dissolution of the Imperial court and its etiquette allowed him in 1921 to marry legendary ballerina Mathilda Kschessinska. The two lived rather lavishly from the sale of family property; these cufflinks were undoubtedly acquired while visiting Warsaw, her birthplace. Estimate 6,000 - 8,000 USD, Sold for 5,625 USD.



A Fabergé silver-mounted wood photograph frame Rectangular, carved of tiger maple, the aperture within a light fruitwood border set with silver rosettes, husks, and anthemia, with beaded bezel, with photo of Grand Duke Vladimir Alexandrovich signed in Latin and Cyrillic 'Wladimir le 29 8 1902 g. Tsarskoie Selo', the back with fitted wood strut, the aperture with polished bevel glass, struck with workmaster's initials - Anders Nevalainen, St. Petersburg, 1908-1917, 88 standard. 11 1/2 x 8 in., 29 x 20.4 cm. Estimate 8,000 - 12,000 USD, Sold for 16,250 USD.

Nicholas II and Alexandra Fedorovna: A monumental enamelmounted carved wood presentation bread and salt platter, 1908 Shaped circular, the center applied with the carved and gilded cyphers of Nicholas II and Alexandra Fedorovna within a laurel border, the outer rim applied with finely carved Cyrillic inscription: "From the Loyal Nomadic Non-Russians [Inorodtsy] of the Stavropol Province," the border set with four Imperial double-headed eagles in

high relief between four cartouches, three enameled with scenes of the life of Kalmyks, Turkmen, and Nogai people in grisaille on dark turquoise plaques, the fourth with a brightly colored map of the region, the reverse with Winter Palace inventory number D. 725 EE in black and No. 39 in pencil, fitted with metal hanger. Width 22 1/4 in., 56.5 cm.

Estimate 50,000 - 75,000, Sold for 62,500 USD



According to traditional Russian hospitality, a plate with bread and a container of salt were used to greet honored guests, including members of the Imperial family. By the mid-19th century, different groups competed to commission ever more lavish gifts to the Sovereigns. Margaretta Eager, nanny to the Grand Duchesses from 1898-1904, wrote in her memoirs: "The walls of the state rooms in the Winter Palace were covered with gold plates and dishes, many of them with the monograms of dead and gone Emperors and the double-headed Eagle in precious stones. Upon these dishes were presented formerly the bread and salt with which members of the Imperial family are greeted on entering a town. When an Imperial train stops at a station, a deputation of the principal persons, headed by one

called the Starosta or Elder, presents the Emperor with bread and salt. Shortly after the accession of Nicholas II, he found that the poorer villages and communities were unable to afford the expense of the gold plate, and yet could not bear to be outdone by the richer villages. He therefore issued a decree that henceforth bread and salt should be presented only on wooden or china dishes." (M. Eager,Six Years at the Russian Court, London, 1906, p. 134). This richly decorated platter, although outwardly adhering to the regulation, nevertheless made use of the finest carving and design to demonstrate the loyalty of the Imperial subjects at even the most distant outposts.





A bronze portrait medallion of Nicholas II.
Berto Foundry, St. Petersburg.
The portrait set in a gilt bronze mount and set in a frame of green silk, signed Ch.
Bertault, 1897
height 10 in., 24.5 cm.
Estimate 2,000 - 4,000 USD, Sold for 3,000 USD

Tsarevich Alexei Nikolaevich
After an original design by Amandus Heinrich Adamson
produced by the Woerffel foundry, St. Petersburg, the child
depicted standing and in winter dress, on a square
base, signed in Cyrillic A. Adamson. Height 17 3/4 in., 44.5
cm.

Estimate 40,000 - 60,000 USD, Not sold



A bronze figure of Tsarevich Alexei Nikolaevich on skis. Depicting the young man on skis in winter clothing, the figure set on a rectangular white onyx base simulating snow, apparently unmarked. Height 6 in., 15.2 cm. Estimate 5,000 - 7,000 USD, Not sold



A Caucasian textile, early 20th century
Depicting the Emperor, Empress, and Tsarevich, with
woven Cyrillic inscription Their Imperial Majesties. His
Majesty Emperor Nikolai Alexandrovich and Her
Majesty Empress Alexandra Fedorovna and His
Imperial Highness Tsesarevich and Grand Duke
Alexei Nikolaevich, framed under glass
height 24 1/2 in., 62.2 cm
Estimate 2,500 - 4,500 USD, Not sold

## Bruun Rasmussen, Copenhagen, Denmark, on November 2

A painting made by Grand Duchess Olga Alexandrovna. A colourful flower bed. Signed Olga. Watercolour on paper. Visible size 26.5 x 22 cm. Estimate Dkr 4,000-6,000 (€ 535-805)



# Hargesheimer Art Auctions, Dusseldorf, Germany, on November 6

A biscuit porcelain bust of Empress Catherine II.

French, Sèvres, late 19th century On a circular base, frontal marked 'Catherine II'. On the reverse impressed manufactory mark 'SEVRES' and modeler's initials 'CR'. 28 cm high.

Estimate €8,000





Bronze bust of Elizabeth of Russia. St. Petersburg, Felix Chopin Foundry, 2nd half 19th century. Name in cyrilic on the front and '1867' dated on reverse. 24 cm high. Bronze bust of Catherina the Great of Russia. St. Petersburg, Felix Chopin Foundry, 2nd half 19th century.28 cm high. Bronze bust of Alexander I, Tsar of Russia. St. Petersburg, Bronze Foundry Felix Chopin. 22.5 cm. high. Bronze bust of Alexander II. St. Petersburg, Felix Chopin Foundry, 2nd half 19th century. 27.5 cm high. - Each €3.000



### Jackson's auction, Cedar Falls, Iowa, USA, on November 17

Tsar Alexander III related family icon, 1888. The offered icon is of course related to the survival of the Imperial family after the train derailment on which he and his family were passengers, near the Borki station in present day Ukraine on October 17, 1888 on their return trip home to St. Petersburg from a visit to the Crimea. Executed on a massive arched panel. the gilt background ornately incised and the borders painted to simulate cloisonné enamel. At top center is an image of the protectress, The Pokrov Mother of God. Below is a gathering of finely painted figures each representing the name saint of one of the Imperial family members at the time of the Borki incident. From left to right they are; The Archangel Mikhail, Saint Olga, Saint Maria Magdalene (representing Empress Maria Feodorovna). Saint Nicholas (representing the heir to the throne Tsarevich Nicholas Alexandrovich), Saint Alexander Nevsky (representing the Tsar, Alexander III). Saint Xenia and Saint George. The lower margin with cartouche inscribed, "Lord Save the Imperial Family, Bless the Righteous." 47.5 inches x 33 inches (121 x 84 cm).

Estimate: \$8,000 - 12,000 € 8,800 - 13,200



A pair of glazed ceramic beakers, circa 1896. Comprising a very fine French Tsar Nicholas II coronation beaker of tapering cylindrical form. with one side displaying the conjoined raised Cypher of Nicholas II and Alexandra Feodorovna with the date May 1896 beneath the Imperial Crown. The verso with a raised, glazed Imperial Double-Headed Eagle. The top and bottom banded with a repeating bead pattern and with glazed brown banding at top and bottom. Bottom impressed in French "Sarreguemines" and with mold number 2708E, height 5.3 inches (13.5 cm). Together with a probably Russian high glazed beaker, both sides displaying relief Double-Headed Imperial Eagles between horizontal raised banding and slightly flared lip. apparently unmarked, height 5.4 inches (13.7) cm).



Estimate: \$500 - 800 € 550 - 880

## Deutsch Auktionen, Vienna, Austria, on November 24

Russian ceremony or baptism glass baker, with dish in filigree technique, silver; ripped on the borders, two Russian hall marks; in the centre the Russian eagle and richly floral and ornamental decorations.

Height 15cm, diameter 17cm. Estimated Price: €600 - €900

Russian silver egg with rich multi colored enamel decorations with flowers and the Russian eagle on the bottom, inside gilded with two Russian hall marks, on a silver round stand on three feet, gilded, with Russian hall mark. Weight 270g, height 11cm

Estimated Price: €450 - €750





## Christies, London, UK, November 30

Painting by Grand Duchess Olga Alexandrovna. Still life with azaleas, amaryllis, cornflowers, and daffodils. Signed "Olga" lower left. Watercolour on paper. Size 36.5 x 40.8 cm. Estimate 1.500 - 2.000 GBP

Portrait of Grand Duke Nicholas Pavlovich, later Emperor Nicholas I, on horseback. Signed, inscribed and dated "Painted by G. Dawe, St. Petersburg, 1822". (Lower left). Oil on canvas. Size 122.5 x 98,1 cm. Estimate 100.000 - 150.000 GBP





#### Sotheby's, London, UK, on December 1

An Imperial presentation jewelled gold and enamel box, Carl Blank for Hahn, St Petersburg, 1899-1908.

Oval, the lid applied with the diamond-set crowned cypher of Emperor Nicholas II on a royal blue translucent enamel ground over concentric wavy engine-turning within seed pearls, the scarlet red border applied with diamond-set intertwining gold laurel and ribbon, the sides and base of blue enamel, struck with workmaster's initials and K.Hahn in Cyrillic, 56 standard width 8.7cm, 3 1/2 in.

Estimate 200,000 - 300,000 GBP

The jeweller Karl August Ferdinand Hahn, an Austrian by birth, founded his company in 1873. He became an important supplier to the Imperial Court, awarded the distinction of 'Purveyor to the Court' during the reign of Alexander III. Although less venerated than Fabergé, Hahn's production was also of the finest quality and similarly prized by members of the Imperial Family. It was Hahn who created Empress Alexandra Feodorovna's coronation crown in 1896, and it was to Hahn, not Fabergé, that the new Empress went to purchase her first New Year's present for her new husband in 1895, just weeks after their wedding, a fine blue enamel cigarette case with diamonds.

The goldsmith Carl Blank had been known to history simply as CB until his mark was finally identified in recent years. He was born the son of a blacksmith in 1857. From 1882 to 1909 he served as Hahn's head workmaster, establishing his own workshop in 1894. From 1909 to 1911, he worked in partnership with Hahn until the firm closed. Blank then founded his own entirely independent business and continued supplying objects to the Cabinet. In addition to presentation snuff boxes, he supplied diamond insignia and swords, as well as presentation jewellery. Blank died in 1924.



Imperial presentation Fabergé jewelled gold, enamel and hardstone box, workmaster Michael Perchin, St Petersburg, 1899-1903. Circular, carved of nephrite, the hinged lid centred with the rose-cut diamond-set crowned cypher of Emperor Nicholas II on a ground of translucent white enamel over sunburst engine-turning within a diamond-set bezel, the lid border of two-color gold laurel festoons hung from diamonds, chased leaf rim mount, struck with workmaster's initials and Fabergé in Cyrillic, 56 standard Estimate 120,000 - 180,000 GBP

Nephrite was the preferred hardstone in the production of Imperial Presentation boxes. Symbolising Russian hope, nephrite, like malachite, proclaimed the mineral wealth of the country, of which Russians and their Emperor were justly proud. Fabergé was famously the only jeweller entitled to use the prized stone, and his workmasters took full advantage of the privilege.

This Imperial Presentation snuff box is one of 27 with the cypher of Emperor Nicholas II supplied by Fabergé to the Imperial Cabinet between 1899 and 1903, the year of Perchin's death, at least eight of these were made of nephrite, according to the Cabinet ledgers.

A miniature portrait of Emperor Nicholas II, by Johannes Zehngraf (1857-1908), circa 1898.
On ivory, the Emperor depicted wearing the uniform of the Preobrazhenskii Regiment, the sash of the Order of St Andrew, and a range of medals: the badge of the Order of St Vladimir, 4th class (bestowed on him 30 August 1890), commemorative medals of Alexander III's Coronation (1894) and Reign (1896), the badges of the Danish Order of Daneborg (1894) and the Greek Order of the Saviour (1884), signed in Latin 'Zehngraf' centre left. Height 3.4cm, 1 3/8 in. Estimate 3,000 - 5,000 GBP

Johannes Zehngraf was born in Copenhagen the son of a photographer and trained as a miniaturist in Berlin. The appearance of the Emperor as rendered by Zehngraf here relates most closely to the miniature forming part of the 'surprise' of the Lilies of the Valley Egg of 1898, which helps to date the present lot; certainly it is post-1896, given the dates of the medals worn by the Emperor. The size of the miniature suggests that it was intended for use on an Imperial Presentation snuff box or table portrait, although the reverse does not bear a number.





A pair of bronze figures, inscribed Fabergé, dated 1912.

Cast and cold painted as A.A. Kudinov and N.N. Pustynnikov, personal Kamer-Kazak bodyguards of Dowager Empress Maria Feodorovna and Empress Alexandra Feodorovna, in dress parade uniforms with badges and medals, the coats trimmed with Imperial eagles, the cockaded fleece hats with gold braid, inscribed in Russian on the heels and soles of the boots 'Kamer-Kazak since 1894/A.A. Kudinov/Fabergé/1912' and 'Kamer-Kazak since 1894/N.N. Pustynnikov/Fabergé/1912' Quantity: 2. Height of both 18.2cm, 11 1/4 in. Estimate 20,000 - 30,000 GBP

The precise origin of these figures, which appear to be copies of – or models for – the well-known Fabergé hardstone figures of the Kamer-Kazak guards of the Empresses, is something of a mystery.

Commissioned by Emperor Nicholas II in 1912, the hardstone figures were portraits from life, the guards visiting the studio of Fabergé's sculptor Boris Frödman-Cluzel to pose for the artist, who modelled

them in wax. The final works were both at Pavlovsk in 1925, when the figure of Pustynnikov was sold to Armand Hammer, who subsequently sold it in 1934. The whereabouts of that figure remained unknown until 2013, when it was sold at Stair Galleries of Hudson, New York, by a descendant of Hammer's buyer; its discovery and the sale result of \$5.2million garnered international headlines. The figure of Kudinov remains at the State Pavlovsk Museum (inv. TsKh-822-VII).

These bronze figures may have been produced as further models, in addition to those in wax, perhaps so that the colour palette could be settled upon, bronze being easier to paint than wax. Fabergé's close association with the Woerffel lapidary and bronze foundry would have easily facilitated this extra step in the process. Certainly the price paid by the Emperor of 2300 rubles for each, far more than the next most expensive figure (the boyar, at 950 rubles), which suggests that their creation was inordinately time-consuming and laborious for Fabergé.

While it is suggested here that these bronze figures probably served as models for the hardstone figures, it is also possible that they were made after the fact and possibly given to the Kamer-Kazak guards themselves, or perhaps even to the young Tsarevich as toys, reminders of his mother's and grandmother's exotic and imposing guards, who must surely have fascinated him. In any event, their creation almost surely pre-dates the mid-1920s, when the figures were separated and that of Pustynnikov made its way to the West.

The French State Visit: A leather cigar box with silver and enamel mounts, Grachev, St Petersburg, 1902
The hinged lid applied with a parcel-gilt silver plaque engraved in French 'The President of the French Republic Émile Loubét', below an enamel seal of the French Republic with crossed French and Russian flags, the lid further applied with a spray of tobacco leaves and a trompe l'oeil cigar band, raised bead and leaf tip borders, the sides applied with silver fleurons, the hinged front with keyhole escutcheon engraved with



details of the Saatchi & Mangoubi tobacco company, its cover with the Imperial Russian arms, the silk-lined interior with two tiers of hinged trays, the underside of the lid with gilt French inscription 'Suppliers to the Court of his Majesty the Emperor of Russia, Company of the Tobacco Factory, Saatschy & Mangouby, St Petersburg' beneath the Imperial Warrant, 84 standard, with original key. Width 33cm, 13in.

Estimate 10,000 - 15,000 GBP



Grand Duke Michael Alexandrovich: An Imperial Fabergé silver and hardstone paper knife/bookmark, workmaster Anna Ringe, St Petersburg, 1898

The tapering reeded handle with an egg-shaped bowenite knop, the large blade inscribed in blue enamel 'Mikhail', the reverse secondary blade dated '22.XI.1898', struck with workmaster's initials, 88 standard, scratched inventory number 3048, Austrian control mark, in original Fabergé silk case, the lid applied with a gilt Imperial eagle. Length 7.9cm, 3in.

Grand Duke Michael Alexandrovich (1878-1918), brother of Emperor Nicholas II, celebrated his 20th birthday on 22 November [O.S.] 1898, the inscribed date. Given the Imperial eagle applied to the lid of the Fabergé silk case, the object was presumably a gift from one of his Imperial relations. Estimate 4,000 - 6,000 GBP

## Did you know....



... That Paolo Troubetzkoy originally made a monument to Emperor Alexander III sitting on a throne, for the square in front of Nicholaievsky train station (now Moscow train station), in St. Petersburg.

In 1900, Paolo Troubetzkoy (1866-1938) won the competition for the monument to Emperor Alexander III, among such renowned sculptors as R.R. Bach, V.A. Beklemishev, A.M. Opekushin, M.A. Chizhov, and A.L. Aubert.

The competition program stipulated that the Emperor is depicted sitting on a throne.



But Troubetzkoy did not like it, and together with the model, gave another model showing the Emperor seated on his horse. This resulted in admiration from the widow of the Emperor, Dowager Empress Maria Feodorovna, and thus Troubetzkoy received the order worth 150 000 rubles.

The model of Troubetzkoy was approved with a quadrangular pedestal by Shechtel, which on both sides had reliefs, thematically explain the meaning and purpose of the monument.

The sculptor had done a tremendous preparatory work. He made eight small models and two full-size. On this historical mission he said - "How could I dare to take up such a monument, if I was not sure I will make a masterpiece. Do not worry, it'll be a fine statue."

On another occasion, he said - "Each in its own way understands the completeness of the work. The monument is not classic - it is a completely ideological monument. The negative attitude towards me from the audience, I am inclined to explain is to a large extent due to its originality, novelty ... It is all the more clear that St. Petersburg has not become accustomed to the new way in this art..."

"A thick horse. But I had to opt for a monument with a heavy horse, ignoring the heroic figure of the Emperor. As for the question, I aspired - to portrait or express known ideas - in this case, of course, I pursued both goals, because without of portrait cannot be a monument, but without character - it's not a work of art. I would like to present the image of Alexander III as Russian Great Power, and it seems to me that the whole figure of the Emperor on my monument embodies my basic idea."

Many members of the Imperial family were against the installation of the monument, and called it a caricature.

Only due to unexpectedly good pleasure of the Empress Dowager, appreciating the portrait likeness, the work was allowed to be completed.



In 1937, the monument was removed under the pretext of reconstruction of the area and was hidden in a storage area. On 9 November 1994 it was moved into the courtyard of the Marble Palace, now a part of the Russian Museum.

Right - P. P. Troubetzkoy at the monument to Alexander III in St. Petersburg, 1909.

The casting in bronze lasted more than one and a half years. On May 23, 1909 the opening of the monument took place on the Sign Square in St. Petersburg.

